

2011 annual report



THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS

2011 annual report

JULY 1, 2010–JUNE 30, 2011

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**Deceased during fiscal year 2010–11

highlights 2010–11

Institution Involvement

Scholars in Residence	1,489
Attendance during Public Hours	579,832
Full-Time Staff Members	303
Part-Time Staff Members	88

Education Program and Volunteers

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

Students	20,359
Schools	317
Teachers	488
Participants: Public and Group Tours	74,570
Participants: Youth and Family Programs	4,644
Participants: Continuing Education	3,140
Volunteers	
Adult	875
High School	61

Support (By Household)

Society of Fellows	
Huntington Circle	133
President's Circle	79
Life Fellows	73
Annual Fellows	304
Members	34,319
Corporate Partners	41
Foundations	134
Government	2

On the Cover: Female or juvenile Allen's hummingbird feeding on *Agapanthus africanus*. Photographed by Sadjia Herzog and posted to Flickr in August 2010. Reproduced with permission.

Moments such as these are captured every day by hundreds of visitors and posted to the photo sharing site Flickr. As the Huntington community has expanded in recent years through social media platforms such as Flickr, Facebook, and Twitter, the pleasures of everyday moments in the gardens and galleries remain timeless. This issue of the annual report pays special tribute to the unprecedented gift of Frances L. Brody, who especially savored the spectacular beauty of the gardens and who supported The Huntington generously through her active involvement, leadership, and philanthropy.

Editor: Matt Stevens. Writers: Matt Stevens, Diana W. Thompson. Principal Photographers: Lisa Blackburn, Martha Benedict. Designer: Lori Ann Achzet. Printer: Pace Lithographers, Inc. This report was prepared by the Office of Communications, 626-405-2269, publicinformation@huntington.org.

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president's message



That old saw, “May you live in interesting times,” resonates a bit more these days as those of us running nonprofit institutions watch the economy pitch to and fro and listen to a raft of predictions about the next 18 months to two years. Every one of us is bearing witness to what feels like the recession that never ends. And yet. Because of the generosity of donors, this institution continues to thrive. While we still have much to do, we nevertheless have much to be thankful for: an engaged philanthropic and volunteer community; a growing Membership; dynamic research, educational programs, and collecting areas; and a stable, highly motivated staff.

Reading through these pages, I’m reminded of the delightful range of activity that happens here in a year. There were more than a few standout moments in fiscal year 2011: we inaugurated The Huntington Ranch with a two-day symposium in November; we announced that our 400-pound marble bust of George Washington had originally sat on display in the Library of Congress, only to have been

discarded after a fire (a happy accident for us!); the magnificent staging of the Chinese opera *Poet Li Bai* in the Chinese garden, featuring New York Metropolitan Opera bass Hao Jiang Tian; and the seemingly unlikely—but extraordinarily popular—exhibition on Los Angeles writer Charles Bukowski. Four fine examples out of many hundreds of possibilities; given the level of activity, it's a guarantee that there will always be much to report on, and this publication is fair testament to that.

Our longtime colleague and good friend Roy Ritchie retired as director of research after nearly 20 stellar years. Roy took the reins and transformed a good humanities program into one of the most important in the nation—and even more important today, given the many challenges facing the humanities in higher education. Scholars who have been to The Huntington on fellowship over the last two decades have Roy to thank. We are all indebted to him for his steady, wise leadership.

The year, in fact, was quite poignant, for in the very process of looking ahead, turning the pages, and watching the place shift and grow, goodbyes are inevitable. The extraordinary gift from the estate of Frances L. Brody only underscores this; we are so very fortunate to be the beneficiary of her generosity, but it comes at the loss of a very dear friend. In leaving us her estate, she perhaps had no way of knowing quite what she was doing for us at the time. But, suffice it to say, she presented us with the largest gift received since Mr. Huntington's initial gift to create the institution.

The impact has been profound. Our chief financial officer, Alison Sowden, and I talk regularly about what life would have been like without the Brody gift. Francie's support has helped bolster staffing and maintenance in the gardens. And that, in turn, has had the added benefit of giving us the ability to use operational funding on urgent needs across the rest of the institution. Thus, Francie's gift, in many ways, has helped stabilize us in a period of tremendous challenge. We watch as our peers continue to cut staffing and programs and know the difficulties they must face in fulfilling their missions. We are therefore extremely moved and ever grateful for Mrs. Brody's philanthropic vision and her dedication to this place.

Ultimately, it is the giving nature of The Huntington community—from the donors who support our activities to the research scholars who share the fruits of their intellectual pursuits to the volunteers who so generously give of their time—that makes moving ahead in this way even possible. Onward.

—STEVEN S. KOBLIK



Opposite: The Huntington Ranch, which debuted in November. Top: Among the one-year fellows this year were three historians of science who conducted research about alchemy: Bruce Moran, Tara Nummedal, and Margaret Garber. Bottom: The Huntington Art Gallery saw the reinstallation of a newly restored bust of George Washington by David d'Angers (1788–1856).



collections

The fiscal year 2010–11 was remarkable for a number of reasons, not the least of which was the transformative gift provided by the estate of Frances L. Brody. Details about the gift can be found in the “Finances” chapter. But it is worth mentioning the impact the Brody gift will have on The Huntington’s collections. Mrs. Brody was particularly interested in the Botanical Gardens, and so while her gift will benefit the entirety of the institution, the garden collections stand to receive a tremendous push forward. Mrs. Brody was especially interested in improving the Herb Garden and developing a potager; she maintained her own kitchen garden at her estate in Holmby Hills. It was an especially poignant coincidence, then, to have opened the Ranch this year—which includes a teaching garden that will complement a potager—knowing Mrs. Brody’s special interest in the topic.

The year, in fact, has been focused in part on reaching new audiences; the Ranch is doing exactly that, thanks to a grant from the Annenberg Foundation. So did the acclaimed exhibition on writer Charles Bukowski (1920–1994) as well as the very successful monographic show featuring California sculptor and animator John Frame (born 1950), with his mysterious and deeply affecting cast of characters, hewn from wood, metal, fabric, and found objects.

New acquisitions also made headlines, including the Art Collectors’ Council’s purchase of a 22-foot-long sculpture carved in 1937 as a

screen for a pipe organ by the prominent African American artist Sargent Claude Johnson (1888–1967). A notable gift of important works by Andy Warhol (1928–1987), the artist synonymous with the Pop Art movement, will dramatically strengthen the narrative begun in the Virginia Steele Scott Galleries of American Art. Warhol’s *Small Crushed Campbell’s Soup Can (Beef Noodle)*, 1962, and *Brillo Box*, 1964, were among the gifts from the estate of Robert Shapazian, founding director of the Gagosian Gallery in Beverly Hills.

THE YEAR IN EXHIBITIONS

Visitors filing past the Library’s treasured 15th-century Ellesmere Chaucer and Gutenberg Bible last fall may have been surprised to enter the West Hall and find themselves face-to-face with “Charles Bukowski: Poet on the Edge.” With unflinching honesty and strong language, Bukowski wrote of life on the streets of Los Angeles among prostitutes, drunks, gamblers, and outcasts struggling to survive in an unforgiving world. While the press made much of the incongruity between The Huntington’s staid reputation and Bukowski’s rebel nature, it nonetheless offered ample coverage and praise for the popular show, with *Slake* magazine editor Laurie Ochoa calling it “the most comprehensive exhibition ever devoted to Bukowski.” The Robert F. Erburu Exhibition Endowment provided financial support.

Meanwhile, in the MaryLou and George Boone Gallery, “Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino

Collection” offered a chance to observe the heightened impact of bringing works in private hands to The Huntington to show them in relation to similar objects in the collections. The exhibition included two dozen bronzes—many inspired by Greek and Roman mythology—from New York art collector and architect Peter Marino, enriched by several Renaissance bronzes from the institution’s own holdings, most of which were purchased by Henry E. Huntington from the great collection of bronzes formed by J. Pierpont Morgan. After closing at The Huntington, the exhibition traveled to the Minneapolis Institute of Arts. The Ahmanson Foundation Exhibition and Education Endowment provided support for the show, with additional gifts from Laura and Carlton Seaver.

A complementary exhibition, “The Lure of Myth: British Drawings from The Huntington’s Art Collections,” further explored the world inhabited by gods and goddesses in the Works on Paper Room on the second floor of the Huntington Art Gallery. The small show featured the work of 18th- and 19th-century British artists, including James Thornhill (1675–1734), Thomas Gainsborough (1727–1788), Henry Fuseli (1741–1825), and Thomas Rowlandson (1756–1827).

“Three Fragments of a Lost Tale: Sculpture and Story by John Frame” featured a series of visually striking and mysterious vignettes by the Southern California artist. The show, a dreamy sequence of intricately carved figures set against elaborate and dramatically lit sets, featured a cast of enigmatic characters, fully articulated, with moving limbs, fingers, jaws, and eyes, evoking complex identities with distinct interests. The exhibition was accompanied by still photography and stop-motion animation; the Ahmanson Foundation Exhibition and Education Endowment provided funding.

On his radio show for KCRW, Edward Goldman reported, “This exhibition is a rare case where the artist was completely in charge of the elaborate installation.” He went on to compare the precise lighting of the show with “the highlights brushed in by Old Masters onto their dark canvases.”

John Frame was also invited to curate a concurrent exhibition, “Born to Endless Night: Paintings, Drawings, and Prints by William Blake Selected by John Frame,” installed in the Huntington Art Gallery’s Works on Paper Room. Frame cited the 18th-century English poet, painter, and printmaker as an early inspiration for his work.

Focused, thematic shows offer the chance to exhibit rarely seen works from the institution’s permanent collections. “Picturesque to Pastoral: British Landscape Prints from The Huntington’s Art Collections,” in the Works on Paper Room in the Huntington Art Gallery, looked at the graphic side of landscape in British art. From the rustic landscape depicted by Thomas Gainsborough to the visionary dreamscapes of Graham Sutherland (1903–1980), the dozen prints surveyed a wide range of techniques as well as changing views of the landscape, illustrating how artists reworked this subject matter to express their own sensibilities.

The Susan and Stephen Chandler Wing of the Virginia Steele Scott Galleries hosted three exhibitions this fiscal year, beginning with

The Huntington’s rose collections include more than 4,000 plants. This year marked the retirement of Clair Martin, the Ruth B. and E. L. Shannon Curator of the Rose and Perennial Gardens. *Photo by Martha Benedict.*

O-Man, one of sculptures in the acclaimed exhibition “Three Fragments of a Lost Tale: Sculpture and Story by John Frame.” *Photo by John Frame.*

“Taxing Visions: Financial Episodes in Late 19th-Century American Art” included *Art Versus Law* (1859–60), by David Gilmour Blythe (1815–1865), oil on canvas, Brooklyn Museum, Dick S. Ramsay Fund, 40.907.



CHRONOLOGY OF EXHIBITIONS

Child's Play? Children's Book Illustration of 19th-Century Britain*
April 3, 2010–July 26, 2010 | Huntington Art Gallery, Works on Paper Room

A Clash of Empires: The Seven Years' War and British America*
April 24, 2010–July 26, 2010 | Library, West Hall

California Landscapes: Gifts to The Huntington's Art Collections*
May 15, 2010–Sept. 6, 2010 | Virginia Steele Scott Galleries, Susan and Stephen Chandler Wing

The Artistic Furniture of Charles Rohlf's*
May 22, 2010–Sept. 6, 2010 | MaryLou and George Boone Gallery

Picturesque to Pastoral: British Landscape Prints from The Huntington's Art Collections
July 31, 2010–Nov. 1, 2010 | Huntington Art Gallery, Works on Paper Room

Evolving Ideas: Midcentury Printmakers Explore Process
Oct. 2, 2010–Jan. 3, 2011 | Scott Galleries, Chandler Wing

Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection
Oct. 9, 2010–Jan. 24, 2011 | Boone Gallery

Charles Bukowski: Poet on the Edge
Oct. 9, 2010–Feb. 14, 2011 | Library, West Hall

The Lure of Myth: British Drawings from The Huntington's Art Collections
Nov. 6, 2010–Mar. 7, 2011 | Huntington Art Gallery, Works on Paper Room

Taxing Visions: Financial Episodes in Late 19th-Century American Art
Jan. 29, 2011–May 30, 2011 | Scott Galleries, Chandler Wing

Three Fragments of a Lost Tale: Sculpture and Story by John Frame
March 12, 2011–June 27, 2011 | Boone Gallery

Born to Endless Night: Paintings, Drawings, and Prints by William Blake
Selected by John Frame
March 12, 2011–June 27, 2011 | Huntington Art Gallery,
Works on Paper Room

Revisiting the Regency: England, 1811–1820
April 23, 2011–Aug. 1, 2011 | Library, West Hall

Pre-Raphaelites and Their Followers: British and American Drawings from
The Huntington's Collections
June 25, 2011–Sept. 26, 2011 | Scott Galleries, Chandler Wing

*Opened during fiscal year 2010 and covered in more detail in previous
Annual Report

"Evolving Ideas: Midcentury Printmakers Explore Process." The display of two dozen works highlighted technical innovations in printmaking in the United States from the 1930s through the 1950s. The exhibition was made possible by recent acquisitions of mid-century American prints, including gifts from Hannah S. Kully.

Sometimes events that occur during the planning of an exhibition instill it with greater meaning. One example was a show in the Chandler Wing of the Scott Galleries that opened in January. "Taxing Visions: Financial Episodes in Late 19th-Century American Art" explored treatments by artists of the theme of financial turmoil in the 19th century just as the effects of the current recession were being felt.

The 34 works on loan from 31 museums and private collections included a diverse group of artists, including William Michael Harnett (1848–1892), George Inness (1825–1894), Eastman Johnson (1824–1906), and James Abbott McNeill Whistler (1834–1903). Kevin Murphy, the Bradford and Christine Mishler Associate Curator of American Art at The Huntington, co-curated the exhibition with Leo Mazow, curator of American art, Palmer Museum of Art at Penn State University. The exhibition was made possible with funds from the Steve Martin Fund for Exhibitions of American Art.

In contrast, an exhibition that opened in the Chandler Wing of the Scott Galleries at the end of the fiscal year probed a common occurrence in the history of art: artists turning to an imaginative world of myth and fantasy for inspiration. "Pre-Raphaelites and Their Followers: British and American Drawings" featured 37 drawings and watercolors from The Huntington's collections, including works from British artists Dante Gabriel Rossetti (1828–1882) and William Holman Hunt (1827–1910) as well as Americans William Morris Hunt (1824–1879) and Henry Roderick Newman (1843–1917). The exhibition was co-curated by the associate curator of British art, Melinda McCurdy; and the University of California at Santa Barbara-Huntington curatorial fellow, Matthew Fisk. The Chandler Exhibition Endowment provided funding for this and all Chandler Wing exhibitions.

A spring exhibition in the Library's West Hall, curated by Mary Robertson, William A. Moffett Curator of English Historical Manuscripts, explored a glittering yet turbulent era in British history, when England's King George III was deemed unfit to rule; his son, the Prince Regent, assumed the reins. "Revisiting the Regency: England, 1811–1820" combined more than 70 rare books, manuscripts, prints, and drawings to commemorate the 200th anniversary of the Regency decade. Funding from the Robert F. Erburu Exhibition Endowment made this exhibition possible.

BOTANICAL SHOWS AND EVENTS

Botanical shows bring together expert horticulturalists and magnificent specimens while also enticing the general public who seek to learn more about plants and flowers. Early summer saw the 46th Annual Cactus and Succulent Show, presented by the Cactus and Succulent Society of America. The event showcased rare specimens

from around the world, including plants native to Mexico, Chile, Argentina, Botswana, Madagascar, and the Middle East. Perhaps the largest activity of the summer was the American Horticultural Society (AHS) Youth Gardening Symposium, in which gardens and education staff hosted workshops and programs organized by AHS.

In September, the 27th Annual Succulent Plants Symposium featured keynote speaker John Lavranos, who discussed the people and places he encountered during 50 years of plant collecting in Africa. The Fall Plant Sale, held in early October, showcased not only a wondrous array of plants but also expert advice on seasonal gardening topics such as mulching, pruning, winter lawn care, and pest control.

The Southland Orchid Show Committee presented its annual two-day event in mid-October in the Botanical Center and The Rose Hills Foundation Conservatory for Botanical Science. The show included hundreds of exotic specimens in elaborate displays in addition to vendors with a wide range of orchid plants and related merchandise for sale.

October also featured a reception for fine art photographer Jonathan Singer, who created a portfolio of exotic flora entirely from The Huntington's collections. The resulting images, known as "The Huntington 100," were presented in December in the Botanical Center. "Jonathan elevates our appreciation of nature and reminds us of the wonderful diversity, beauty, and fragility of the world of plants," said James Folsom, the Marge and Sherm Telleen/Marion and Earle Jorgensen Director of the Botanical Gardens.

In January, The Huntington hosted the Great Rosarians of the World with rose preservationist Ruth Knopf as guest speaker. The occasion

was organized by Clair Martin, the Ruth B. and E. L. Shannon Curator of the Rose and Perennial Gardens, who retired at the end of the fiscal year after a remarkable 28-year career. Under Martin, The Huntington became a center for interpretation and conversation about the history and development of cultivated roses.

Early February brought the annual Chinese New Year celebration. The popular program included performances by lion dancers and drummers, martial arts demonstrations, shadow-puppet theater, children's book readings, and mask-changing performances welcoming the Year of the Rabbit. The two-day celebration was sponsored by East West Bank and featured artists from Chongqing, China, sponsored by ICN TV Network. Later that month, the 39th annual Camellia Show highlighted hundreds of gorgeous blooms competing for top honors; The Huntington co-sponsored the show with the Southern California Camellia Society. Visitors also enjoyed acres of blooming camellias in the North Vista, Japanese Garden canyon, and Chinese garden. The 8th Annual Clivia Show, presented by the North American Clivia Society in March, featured dozens of outstanding entries plus plant sales and demonstrations.

Internationally recognized bonsai masters shared their passion for this ancient art form at the Bonsai-A-Thon, including exhibits, demonstrations, prize drawings, a "bonsai bazaar," and live auctions. Bonsai lovers brushed up on their skills during workshops. The 54th Annual Bonsai Show, an event separate from the Bonsai-A-Thon, also took place in March, with the California Bonsai Society displaying more than 100 beautiful specimens created by bonsai masters. The show featured Japanese black pine and California juniper, among other plant varieties.

The 37th Annual Spring Plant Sale drew on the volunteer support of The Huntington's Corporate Partners, including employees from the Walt Disney Co., Bank of America, Wells Fargo, City National Bank, and the Capital Group Companies. Botanical shows included spectacular displays, such as this specimen on view during the 54th Annual Bonsai Show.



It was a strong year for the 37th Annual Spring Plant Sale, in May, with sales totaling \$140,000, topping last year's figures. Plant lovers found thousands of rare and unusual plants, including uncommon varieties of roses, camellias, orchids, cacti, succulents, bromeliads, and palms. Highlights of the sale also included a wide variety of vegetable seedlings along with herbs, fruits, and drought-tolerant plants, including California natives, reflecting an increasing interest in urban and sustainable gardening.

The Second Thursday Garden Lectures featured talks covering tips for the home gardener as well as insightful historical presentations. Bart O'Brien explored how to incorporate California native plants into the landscape, Tom Spellman offered tips on growing high-antioxidant fruits, and Andrea Wulf reached back in time to explain what plants and gardens meant to Presidents Washington, Adams, Jefferson, and Madison.

ACQUISITION HIGHLIGHTS

Art

Each year, the 45 families from the Art Collectors' Council face a welcome challenge—providing direction for new acquisitions aimed at strengthening The Huntington's current collections. Since 2010, the council has focused on one field each year—either American or European objects—allowing the collections to take turns enjoying the full impact of its purchasing power.

This year the council chose two works that curators presented for consideration, including a 22-foot-long sculpture carved as a screen for a pipe organ by the prominent African American artist Sargent Claude Johnson (1888–1967) in 1937. Best known for his imagery of animals and people, particularly African and Native Americans rendered in Abstract Figurative and Early Modern styles, Johnson was one of the first African American artists in California to achieve a national reputation. He worked as a painter, printmaker, and ceramicist but is best known as a sculptor. Under the auspices of

NOTABLE ART ACQUISITIONS

Vincennes (French), *Sugar Box*, ca. 1748, soft-paste porcelain, gift of MaryLou Boone.

Jacob van Walscapelle (Dutch, 1644–1727), *Still Life with Fruit* (mid 17th–early 18th century), oil on canvas, gift of John and Mary Ann Sturgeon.

Joseph Leonard Roque (French, active 1769–died after 1789), mantel clock (ca. 1780), marble and gilt bronze, gift of Suzanne Kyro and Niklas Hallberg.

Sam Maloof (American, 1916–2009), rocking chair (1998), walnut and ebony; and curved laced bench (ca. 1965), walnut and ebony; gift of Daniel and Phillip Greenberg in memory of Ruth C. Greenberg.

High chest of drawers (ca. 1690–1720); walnut, yellow pine, white pine with walnut and bur ash veneer; gift of Victor Gail from the Gail-Oxford Collection.

Set of 46 American prints, including Thomas Hart Benton (American, 1889–1975), *Jessie James* (1935), lithograph; and *Frankie and Johnnie* (1936), lithograph; gift of Hannah S. and Russel I. Kully.

Set of 73 works on paper, including Salvatore Pinto (American, 1905–1966), *Ballerina Resting* (ca. 1930), wood engraving, gift of Bonnie and Lee Stone.

Set of eight works by Roger Medearis (American, 1920–2001), including *Winter Fields* (1950), oil on Upson board, gift of Elizabeth Medearis.

the Federal Art Project, the visual arts division of the Depression-era Works Progress Administration (WPA), Johnson carved the monumental relief of musicians, animals, birds, and plants as a screen for a pipe organ in the hall of the California School for the Blind in Berkeley, Calif. Made of redwood, adorned with paint and gilding, the sculpture was backed with plywood in order to preserve it following its removal from the building after the school relocated and the building became part of the University of California campus. It will join the growing collection of American art from the 1930s

New art acquisitions this year included (below) Sargent Claude Johnson (1888–1967), *Untitled* (screen for pipe organ), 1937, purchased by the Art Collectors' Council; (upper right) David Wilkie (1785–1841), *Sancho Panza in the Days of his Youth*, 1835; and (lower right) Andy Warhol (1928–1987), *Brillo Box*, 1964, gift of the estate of Robert Shapazian.





and was the first major work by an African American artist to enter The Huntington's art collections. The council purchased the work in honor of Robert C. Ritchie and George Abdo on the occasion of their forthcoming retirements.

The other purchase, *Harlem Flats (Back Lot Laundry)*, is an important early painting made in 1907 by Ernest Lawson (1873–1939), one of a group of Ashcan school artists called The Eight. Huntington Overseer Kelvin Davis purchased *Harlem Flats*, offering to acquire it outright before the group began voting on new acquisitions, thereby allowing the council to seize the opportunity to purchase the organ screen.

The American collection also received a major boost to its art holdings through gifts, most notably Pop Art legend Andy Warhol's *Small Crushed Campbell's Soup Can (Beef Noodle)*, 1962, a unique,

early variant of the famous series of paintings, and his *Brillo Box*, constructed in 1964 at the time of the artist's first sculpture exhibition. The works came to The Huntington from the estate of Robert Shapazian. Rounding out the gift was a group of nine unlicensed copies of *Brillo Box* commissioned in 1990 by art collector and international museum director Pontus Hultén.

In the fall, the acquisition of *Sancho Panza in the Days of his Youth* (1835), by British painter David Wilkie, enhanced the European art collection. "Opportunities to buy anything by Wilkie, let alone a major finished picture, are extremely rare," said John Murdoch, Hannah and Russel Kully Director of Art Collections. Previously, The Huntington had only one small sketch and several drawings by Wilkie. This acquisition was made possible through funds in the Browning Memorial Art Fund.

Library

Each year, a group of major donors, the Library Collectors' Council, directs the growth of the collections by choosing purchases that will best strengthen existing holdings. This year's council settled on five items, including Claudio Bérigard's *Doubts on the "Dialogue" of Galileo (Dubitationes in dialogum Galilaei Galilaei)* (1632), which further solidified The Huntington's position as a preeminent center for the study of the history of science. The work challenges Galileo's famous and controversial contention that the earth revolved around the sun.

"The Huntington's holdings on Galileo are among the most extensive in America," said David Zeidberg, Avery Director of the Library. "Bérigard's church-backed response gives important context to the times and culture in which Galileo lived."

Two other purchases brought greater depth to the Library's holdings in several key areas of 19th-century Americana. A maritime diary written in 1842 describes the experience of surgeon George Clymer aboard the USS Cyane, a sloop-of-war vessel touring the Pacific Ocean. The diary reflects the continuing expansion of the United States' political and economic interests across the globe. And the manuscript collection of Charlton Thomas Lewis (1834–1904), a true American polymath—Methodist preacher, mathematician,

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Alyce and Warren Williamson
Deborah and Robert Wycoff
Billie Yeager



LIBRARY COLLECTORS' COUNCIL

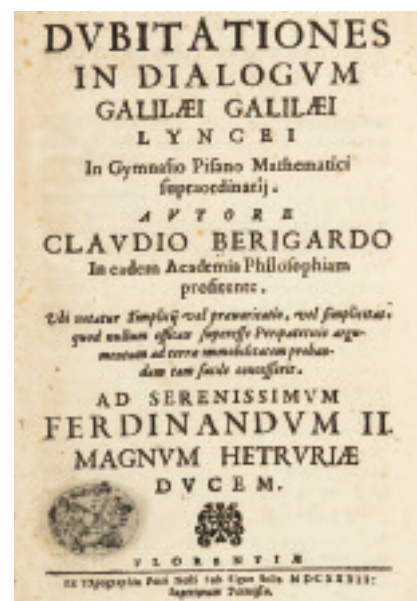
Merle and June Banta
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classical scholar, lawyer, journalist, writer, and social reformer—covers a period from the early 19th century through 1915, touching on a variety of subjects, from the religious revivals of the antebellum era to prison reform. It consists of approximately 1,260 items as well as 200 pieces of ephemera.

The other two purchases by the council are highly visual works, a reminder that Library acquisitions are not restricted to the written word. A manuscript proposal by Lewis Kennedy (1789–1877) for the development of landscape gardens in Cornwall, England, offers insights into English garden history. The 12 pages of hand-written text are complemented by eight original watercolor paintings and five pen-and-wash vignettes, bound in a green morocco-gilt presentation album. A set of 15 gouache designs by Susan Hertel (1930–1993) supplied artistic direction for one of Southern California's most significant public art projects—a series of vibrant and compelling mosaic murals installed at more than 100 Home Savings and Loan buildings under the direction of Millard Sheets (1907–1989), a prominent Claremont mosaic artist and educator. Hertel was the primary designer of mosaics and worked closely with Denis O'Connor (1933–2007), an English artist and graduate of the Royal College of Art in London who joined Sheets' company in 1960 and whose papers are already at The Huntington.

Other acquisitions during the year enhanced The Huntington's existing collections. Jay Last donated 36,000 items from his collection of graphic arts and social history, representing a significant portion of a continuing gift in progress that is in excess of 140,000 prints, posters, and ephemera.

The adage that the whole is more than the sum of its parts rang true for another acquisition, the purchase of six pages of diary entries recounting events leading up to, and immediately following, the Battle of Lexington Green in 1775. The hand-written manuscript by noted Boston preacher and patriot Samuel Cooper (1725–1783) gave a rare eyewitness account of the battle that marked the start of the American Revolutionary War.



Top: Lewis Kennedy (1789–1877), "View from the flower-gardens of the park and distant scenery," watercolor from a manuscript proposal for the development of landscape gardens at Trebartha Hall, in Cornwall, England, 1815. Center: Claudio Berigardo, *Dubitaciones in Dialogum Galilaei Galilaei*, Florence, Petri Nesti, 1632. Bottom: Newly acquired pages from the diary of Samuel Cooper (1725–1783) match up perfectly with a portion of the diary in the Library's holdings.

Of great historic importance in their own right, the pages took on additional meaning when conservators held them next to pages from a colonial diary already in The Huntington's holdings.

"It was a perfect fit—written in the same hand and on the same paper," recalled Olga Tsapina, the Norris Foundation Curator of American Historical Manuscripts. "When put together, these two look like pieces of a jigsaw puzzle. This kind of thing hardly ever happens."

Other significant acquisitions of the year include:

- A collection of 1,200 items of late 19th-/early 20th-century ephemera relating to California, Nevada, Arizona, and Hawaii; gift of Neal and Mary Jane Brockmeyer.
- Greenville Collins, *Cartes et plans de plusieurs parties des côtes d'Angleterre, d'Écosse et d'Irlande* (Paris?: Ministère de la Marine?, 1757), gift of Dr. Cindy and John Carson.
- Photos, prints, and ephemera from the Eric DeLony Engineering and Bridge Collection, ca. 1750–2000, gift of Eric DeLony.
- A collection of photos and ephemera relating to Southern California, including the San Gabriel Mission and the Mission Play recounting California's founding (ca. 1862–1955), gift of Connie Rothenstein.
- Eight early printed books and three manuscripts dating from the 16th to 18th centuries from the Edward Lasker Equine Collection, gift of the Cynthia Lasker Estate through her son, Courtland Palmer.
- A typescript of the Kingsley Amis novel *We Are All Guilty*, made possible through the Estelle and Clarence H. Albaugh Acquisition Fund.
- The papers of English novelist Elizabeth Jane Howard (1933–2009), made possible through the Estelle and Clarence H. Albaugh Acquisition Fund.
- *Letter to the President of the United States with a poem, To the Promoters of Disunion* (1860), from Joseph Goldsborough Bruff (1804–1889), an artist, draftsman, historian, and topographer during the California Gold Rush era, made possible through the Ahmanson Library Acquisition Fund.

Botanical

Gifts come to The Huntington in all shapes and sizes. More than 620 tons of Tai Hu rocks—beautiful, naturally weathered limestone—arrived from China, largely purchased through special donations. Three of the larger "peak" rocks came as gifts from the Jiangsu Provincial People's Government and the Suzhou Municipal People's Government. Their installation will occur during the next round of construction at the Garden of Flowing Fragrance 流芳園. China Ocean Shipping (Group) Company donated ocean transport, with DART Trucking providing local transportation from the port.

This year's Chinese New Year festival provided the occasion to show off a number of new gifts, including a set of 45 wooden display tables donated by Sze-Ern and Margaret Kuo. They will be perfect

for the extensive display of *penjing* planned for the next phase of the Chinese garden. (The horticultural art of *penjing* is similar to Japanese bonsai.) Cecilia Mong-Vajna's gift, a stone chess table and stools, was also installed in the Chinese garden just before the celebration.

Other donations amplified and built on The Huntington's existing collections. The Zillgitt Bonsai Court, dedicated last year, benefitted from numerous gifts this year, including 34 bonsai styled by the late Sheldon Gollin along with 12 bonsai pots, donated by his wife, Barbara; 10 bonsai styled by the late Minoru Maeda along with five junipers, a gift of his wife Eiko and family; two crabapple bonsai from Ray and Marge Blasingame; and one oak and one ginkgo bonsai from the late actress Gloria Stuart.

The Huntington's expanding collection of orchids, which was augmented last year by more than 5,000 plants from the estate of S. Robert Weltz, continued to attract donations. This past year, Huntington Trustee Geneva Thornton gave six stunning ghost orchids along with two nutmeg trees. The ghost orchid, an extremely rare plant found in Cuba and some parts of southern Florida, played a central role in bestselling author Susan Orlean's book *The Orchid Thief* and the subsequent movie, *Adaptation*. Three slipper orchids (*Paphiopedilum sanderianum*) also entered the collection this year from Fritz Schomburg, and one Bletilla orchid, from John Yates.

Tamma Nugent donated a bronze hanging light and Japanese stone lantern, the latter of which has found a permanent position in the new Japanese tea garden. Belonging to her late mother, the objects had been on display at the Panama-Pacific Expo in San Francisco in 1915, which featured a three-acre Japanese garden.

Views of flora and water in the Garden of Flowing Fragrance are complemented with Tai Hu rocks. A new shipment of rocks arrived this year for Phase Two construction. Photo by Martha Benedict.



Anita Sida contributed 12 rare specimens of staghorn fern, the epiphytic plant found growing on trees in tropical and temperate areas of South America, Africa, Southeast Asia, Australia, and New Guinea.

COLLECTIONS MANAGEMENT

Library

The Huntington takes great pride in its role as steward. In some cases, however, an object that enjoyed temporary shelter at The Huntington belongs somewhere else. In July 2010 The Huntington's Board of Trustees decided to transfer the Nuremberg Laws to the National Archives in Washington, D.C., for permanent safekeeping. The original four-page typewritten documents (there were two sets at The Huntington), signed by Adolf Hitler and dated Sept. 15, 1935, are the only ones known to exist in the United States.

Gen. George S. Patton brought the documents home with him to San Marino, Calif., at the close of the war. He deposited them in June 1945 at The Huntington, an institution with close personal ties to the Patton family. He departed shortly thereafter for Europe and died later that year in a car accident. Given the circumstances of the documents, they were never formally accessioned into the collections, but held for safekeeping.

In 1999, the Nuremberg Laws went on temporary display at the newly opened Skirball Cultural Center in Los Angeles. In 2009, they were removed from display for conservation analysis, giving The Huntington an opportunity to revisit the question of a permanent home for the documents. "We are very grateful that the Huntington Library is now providing these historically important documents to the National Archives," said David S. Ferriero, the archivist of the United States, "where they will join other original documents relating to horrors of the Third Reich."

Gifts to the *penjing* collection continued to grow this year. Photo by Martha Benedict.



The Huntington is also moving forward in the work it began in 2008 to build the Huntington Digital Library (HDL) that launched just after the close of fiscal year 2011. Currently holding more than 130,000 objects, the HDL represents a valuable resource for scholars. Perhaps even more important than creating the digital images is the work the staff is doing to create descriptive information so the items can be searched and retrieved more efficiently.

While The Huntington builds on its digital library, it is also helping to bring its physical library into the 21st century. A gift of \$1.5 million from Anne and Jim Rothenberg and a portion of the \$1.7 million bequest from longtime Huntington scholars Elizabeth and Daniel Donno provided critical support to complete a long-anticipated upgrade of the Library's aging electrical system and other improvements to the Library complex. The project represented one of the final goals to be met in the *For Generations to Come* fundraising campaign.

Renovations also reached the Library's Conservation Lab, where one of two wet lab rooms was outfitted with state-of-the-art equipment, enabling conservation staff to more effectively work on oversized objects. A staff of seven treated more than 2,500 items from the collections, including manuscripts, books, photographs, newspapers, and various printed ephemera. The lab also inaugurated two internship programs this year, one in conjunction with the UCLA Information Studies Internship Program and the other with the Scripps College Art Conservation Program.

Botanical

In addition to the Ranch (see pg. 25), other advances in the Botanical Gardens occurred behind the scenes but nonetheless made a dramatic impact. Funding from the Brody estate, for example, made possible a series of improvements to The Huntington's water infrastructure, which comprises pipes and irrigation systems dating to the early 1900s. Given the region's increasing need to do a better job of managing water resources, The Huntington has been working feverishly to overhaul its own system.

A new computerized irrigation system featuring wireless internet is in the final planning stages. Once operational, it will automate much of the watering required and help botanical staff manage water use from a central interface.

Art

Sometimes managing an art collection requires a certain degree of detective work. In June, a 400-pound marble bust of George Washington that Henry E. Huntington had purchased in 1924 finally went on permanent display in the upstairs hallway of the Huntington Art Gallery. (It had previously occupied an exterior position near the doors of the Scott Galleries of American Art.) Signed and dated 1832 by the French portrait sculptor Pierre-Jean David, also known as David d'Angers (1788–1856), its exact status and provenance were unknown.

When Catherine Hess, The Huntington's chief curator of European art, sent the work to conservator John Griswold for cleaning, she



also wanted some analysis. Griswold noted that the deep soiling and staining involved soot-like particles and at least one chip in the marble that appeared to have “popped” off spontaneously, together with a fine crack across the top of the head, consistent with the expansion that occurs during exposure to fire.

With these clues, Hess turned to the documentary evidence. The David d’Angers literature showed that the original bust had been commissioned by France as a gift to the Library of Congress; however, the Library of Congress has no record of the piece having been there. Nonetheless, art historical books, news articles, and other documents (including letters from the artist) indicate that the bust had been destroyed in a devastating fire that broke out in the Capitol building in 1851 (where the Library of Congress once was housed). In 1904 French officials supplied a replacement bust in bronze, but as newspaper clippings and other sources indicated, the original bust had actually survived. It had been sold off as scrap, and only emerged from obscurity—minus its provenance—when a New York art dealer purchased it, and in 1918 offered it to Mr. Huntington. Following a full cleaning, the bust now occupies a key role in the European art display as a distinguished work of French 19th-century monumental sculpture.

Meanwhile, George Romney’s (1734–1802) full-length portraits of *Jeremiah Milles* and *Rose (Gardiner) Milles* have returned after being cleaned and revarnished by the Getty Conservation Labs and have been reinstalled in the Thornton Portrait Gallery.

On the second floor of the Huntington Art Gallery other changes were afoot. The French painting room is now home to a selection of exquisite French faïence and soft-paste porcelain ceramics, recent gifts from Trustee Emerita MaryLou Boone. To accommodate the



The newly renovated general reading room re-opened this year thanks to support from Anne and Jim Rothenberg. Also newly restored is the bust of George Washington by French portrait sculptor Pierre-Jean David, also known as David d’Angers (1788–1856). Jay Raveling of the company Associated Mount Making helps install the bust.

ceramics, a lacquer-paneled 1785 *secrétaire* by Adam Weisweiler (1744–1820) was moved to the Sèvres Room, near a similarly shaped fall-front secretary by Bernard Molitor (1755–1833). Next door to the ceramics, in a room holding other Dutch paintings, *Still Life with Fruit* by Jacob van Walscapelle (1644–1727) is now on display, a gift this year from Mary Ann and John Sturgeon.

While shifting the art around is one technique curators use to help visitors see works in a fresh context, it's not the only way. Longtime Huntington supporters Tim and Lisa Sloan continue to provide support for audio guides for the art galleries, which add an interpretive layer to the visitor experience. Their \$225,000 gift supplied the startup capital and covered the ongoing costs associated with the

program for three years; an additional commitment of \$250,000 will help support the program in the future.

As in past years, Huntington staff managed a steady stream of works on loan to or from other museums. Thomas Gainsborough's *Penelope (Pitt)*, *Viscountess Ligonier* returned from an acclaimed traveling exhibition "Thomas Gainsborough and the Modern Woman," on view last spring at the San Diego Museum of Art. In an accompanying lecture, Melinda McCurdy, The Huntington's associate curator of British art, recounted the oft-repeated tales of the subject of the painting, Lady Ligonier, with her salacious affairs and very public divorce. But McCurdy confided her true interest in the painting lay elsewhere. Many elements of the painting, including the composition, the subject's pose, and the background, reminded her of a similar work by rival painter Sir Joshua Reynolds (1723–1792). To McCurdy, the painting illuminates the heated competition between Gainsborough and Reynolds, two titans of 18th-century English art vying for the most coveted commissions. Now that the Gainsborough portrait has been reinstalled near several Reynolds works in the Thornton Portrait Gallery, visitors can see for themselves.

The University Art Museum at the University of California, Santa Barbara, lent one of its most precious collections for display alongside The Huntington's distinguished collection of Italian and French bronzes in the east wing of the Huntington Art Gallery. The Sigmund Morgenroth Collection is a group of Renaissance and Baroque medals and plaquettes inspired by the coins and medallions of ancient Rome. One side of the medal is usually a portrait, and the other displays an allegory, narrative, or heraldic device, accompanied by inscriptions. These intimate objects, just a few inches in diameter, could be held in the hand and examined. They inspired study, delight, and lively conversation among scholars and connoisseurs.

Adriatic by Helen Frankenthaler (1928–2011) was returned to the Norton Simon Museum for the exhibition "Surface Truths: Abstract Painting in the Sixties." To take its place, the Norton Simon generously placed another one of its works on long-term loan at The Huntington: Llyn Foulkes' (born 1934) *Post Card* (1964).

ESTATE PROJECTS AND UPDATES

Education and Visitor Center

During this fiscal year, plans began to take shape for the new complex of gardens and structures that will replace The Huntington's existing Entrance Pavilion. Called the Education and Visitor Center, the proposed eight-acre project will serve visiting schoolchildren, scholars, members, and daily visitors better, and will expand collections storage facilities.

Much of the construction will replace existing structures, including Friends' Hall, the Overseers' Room, the Garden Terrace, and adjoining restrooms and catering space. In their place will be a new lecture hall, critically important to The Huntington's educational and research mission, a multi-purpose room, four new classrooms, ticketing facilities, a coffee shop, and a café.

On view this fiscal year at the San Diego Museum of Art was The Huntington's *Penelope (Pitt)*, *Viscountess Ligonier*, 1770, by Thomas Gainsborough (1727–1788).



The firm designing the complex, Architectural Resources Group, led the historic renovation of the Huntington Art Gallery. The project will also include about six and a half acres of newly designed gardens.

Japanese and Desert Gardens

Several other projects made significant strides this year. For the Japanese Garden, this meant preparing for its 100th anniversary in 2012. Among the most notable accomplishments on the project: the complete restoration of a 1964 teahouse donated by the Pasadena Buddhist Temple in 2010. The Seifu-an teahouse was refurbished by its original creators in Kyoto, Japan, returned to The Huntington, and now stands on the southwest ridge of the Japanese Garden. Renovation of the original Japanese House and ponds continues.

Meanwhile, funding from the Kenneth T. and Eileen Norris Foundation made it possible to break ground on a new wheelchair-accessible pathway from the Rose Garden to the top of the Desert Garden. The path passes through the Jungle and Palm gardens, giving visitors a stunning view over the treetops. The trail was completed thanks to additional funding from Annamarie Mitchell and Gwen and Guilford Babcock as well as a grant from the Ah-manson Foundation designated by Steven Rountree. The new path improves access to the area and is part of a larger plan to create a new entrance for the Desert Garden.

Better access to the gardens was also the aim of a new 12-passenger electric cart, or Special Assistance Vehicle (SAV), with space for one wheelchair. Gwen and Guilford Babcock generously provided funding for the vehicle.



Visitors to the garden enjoyed new paths as well as the services of a new Special Assistance Vehicle.



The Huntington's research fellowship program anchors a rich array of scholarly activities, including conferences, seminar series, and public lectures. Primary funding comes from the institution's endowments as well as long-standing relationships with the Mellon Foundation and the National Endowment for the Humanities and from foundations across the local and regional landscape. As such, The Huntington is one of the major grant-making institutions in the humanities in the country, awarding some \$1.5 million in fellowships to scholars each year. Two partnerships with the University of Southern California—the USC-Huntington Early Modern Studies Institute (EMSI) and the Huntington-USC Institute on California and the West (ICW)—contribute much of the vitality of the academic community, providing ample opportunity for visiting scholars to test new ideas, critique colleagues, or mentor graduate students and junior scholars, often in joint collaborations.

With The Huntington as a backdrop, much of the strength of the fellowship program comes in the informal bonds that arise among scholars. Bruce Moran, professor of history at the University of Nevada, Reno, and the Dibner Distinguished Fellow, marveled at the good fortune of spending the entire year with two other scholars of the history of alchemy: Tara Nummedal, an ACLS/Burkhardt

Fellow and professor of history from Brown University; and Margaret Garber, a Dibner Fellow and professor of history at California State University, Fullerton. By year's end, the inaugural Rogers Distinguished Fellow David Blight had submitted a book manuscript to Harvard University Press in which he thanked R. Stanton Avery Distinguished Fellow Kenneth Warren for "his near-miraculous suggestion" to use a Ralph Ellison essay as the basis for his epilogue. In the manuscript's acknowledgments, he also explicitly credited nearly two dozen other fellows from his year at The Huntington, including the trio of alchemy scholars, for their support and camaraderie.

The EMSI inaugurated the Early Modern Americas book series with University of Pennsylvania Press by bringing out *Collecting Across Cultures: Material Exchanges in the Early Modern American World*, edited by Peter C. Mancall, professor of history and anthropology at USC and director of EMSI; and Daniela Bleichmar, assistant professor of art history and history at USC. Most contributors to the volume are past Huntington research fellows or participants in EMSI conferences and seminars. The plan is to publish one or two new titles in the series each year. In a parallel publishing effort, the ICW is producing a Western Histories book series with the Huntington Library Press and University of California Press (see pg. 22).

Rare books and manuscripts, such as these items from the newly acquired papers of Charlton Thomas Lewis (1834–1904), bring more than 1,400 scholars to The Huntington each year to conduct research. Opposite: Robert C. "Roy" Ritchie at the end of his tenure as the W. M. Keck Foundation Director of Research.

The strength and stability of the scholarly community owes much to Robert C. “Roy” Ritchie’s leadership over the past two decades (see sidebar). This year, at the very end of his 19-year tenure, the National Endowment for the Humanities confirmed its renewal of the Fellowships Program at Independent Research Institutions. The renewal, beginning in 2012–13, assures that The Huntington will be able to offer three NEH fellowships each year for the next three years. All members of the panel gave The Huntington a grade of “Excellent”—the highest mark that an institution can receive. As one of the panelists commented, The Huntington “has long been and remains one of America’s leading centers for humanities scholarship.”

The recent work of one NEH fellow from 2010–11, Steven Hackel, of the University of California, Riverside, represents the surprising ways in which humanities scholarship remains relevant in a digital age. Five years ago Hackel spearheaded the online version of the Early California Population Project (ECP), a comprehensive database of the sacramental registers—the baptismal, marriage, and death records—from California’s 21 Catholic missions. Hackel continues to serve as director of the database and this year also spent his Huntington fellowship researching the life of Junipero Serra. In

January he told the *Los Angeles Times* how information from the database was adding depth to the recent discovery of human skeletal remains at the site of L.A.’s oldest cemetery, near La Placita church in downtown Los Angeles. He explained how electronic records reveal details about “the lives of many of the nearly 700 people buried there in the first decades of the 1800s.”

The ECP project has fueled a commitment to enhance The Huntington’s records about Alta California, including the acquisition of significant microfilm from the National Archive in Mexico City. Funding to support this initiative came from an anonymous donor with a longtime interest in California history. Meanwhile, the John Randolph Haynes and Dora Haynes Foundation provides funding to support scholarship about the history of the Los Angeles area and this year funded three year-long fellowships—to Greg Hise, Becky Nicolaides, and Tom Sitton (see listing on pg. 18). A gift from Dan and Sandra Bane helped create a short-term fellowship for the study of religion. And a new scholarship program with England’s Arts and Humanities Research Council will fund research fellowships of between three and six months at The Huntington for as many as 10 United Kingdom–based doctoral students. Starting in

A DISTINGUISHED IMPACT

In February 2011, Robert C. “Roy” Ritchie, W. M. Keck Foundation Director of Research, delivered the annual Founder’s Day lecture, one of the dozens of talks that took place this fiscal year. In “The Hidden Huntington: The Huntington as a Research Center,” he recounted the early years of an institution that began with a remarkable collection of books and manuscripts and evolved into a place where scholars made use of them.

In his comments at the end of the lecture, Huntington President Steven Koblik said, “Roy entitled this presentation ‘The Hidden Huntington,’ but the fact is that since Roy came to The Huntington, the research element is no longer hidden. Before 1990, this was a very inward-looking institution in terms of its research program, and Roy has opened it up, professionalized it, and made it an integral part of humanities research—not only in this region but throughout the nation and internationally.”

Ritchie retired in June, completing a remarkable 19th year as the W. M. Keck Foundation Director of Research. Fiscal year 2011 saw record numbers of long-term fellows (26), including distinguished fellowships (five). The Fletcher Jones Foundation Distinguished Fellowship was shared by the academic couple Linda Colley and David Cannadine, bumping the number of scholars who occupied the distinguished fellowships to six. A total of \$1.5 million was awarded in both short- and long-term fellowships.

As Ritchie stepped down, Koblik announced the establishment of yet another distinguished fellowship: **The Robert C. Ritchie Distinguished Fellowship of Early American History**. Alan Taylor, Pulitzer Prize-winning historian and a past research fellow under Ritchie, was named the inaugural Ritchie Fellow. He will begin his tenure in the fall of 2012.



2012–13 The Huntington will also fund up to six one-month fellowships for U.S.-based scholars to pursue study in archives in the United Kingdom. In December 2012, the research division received 37 applications for this new program, a statistic that demonstrates the significance of The Huntington in facilitating research in the United Kingdom.

CONFERENCES AND SEMINARS

The research division sponsors six conferences every year, inviting a scholar or pair of scholars to convene a program featuring 10 to 15 presentations by experts from throughout the world. Additional conferences hosted by the two institutes—EMSI and ICW—round

USE OF THE LIBRARY

The Library was open to scholars, also known as readers, 305 days of the year. Daily scholar visits averaged 71.

Scholars in Residence	1,489
Total Number of Reader Visits	21,631
Amount of Rare Material Used (individual books or manuscripts)	390,205



LONG-TERM RESEARCH FELLOWS, 2010–11

R. STANTON AVERY DISTINGUISHED FELLOW

Kenneth Warren, professor, University of Chicago | Rethinking African American Literature at the Nadir

FLETCHER JONES FOUNDATION DISTINGUISHED FELLOWS

David Cannadine, senior research scholar, Council of the Humanities, Princeton University | Common Humanity?

Linda Colley, professor, Princeton University | A History of 18th-Century Britain

LOS ANGELES TIMES DISTINGUISHED FELLOW

Helen Lefkowitz Horowitz, professor, Smith College | A Case of the Nerves: "Nervousness" in 19th-Century America

DIBNER DISTINGUISHED FELLOW IN THE HISTORY OF SCIENCE AND TECHNOLOGY

Bruce Moran, professor, University of Nevada, Reno | The Practices of Early Modern Chymistry

ROGERS DISTINGUISHED FELLOW IN 19TH-CENTURY AMERICAN HISTORY

David Blight, professor, Yale University | Frederick Douglass: A Life

MELLON FELLOW

Ted McCormick, assistant professor, Concordia University | The Idea of Population in the British Enlightenment

DANA AND DAVID DORNSIFE FELLOW

Jeannine DeLombard, associate professor, University of Toronto | Ebony Idols: Famous Fugitive Slaves in Britain on the Eve of the American Civil War

NATIONAL ENDOWMENT FOR THE HUMANITIES FELLOWS

Mary Fuller, associate professor, Massachusetts Institute of Technology | Geographic Information in the Age of Drake

Steven Hackel, associate professor, University of California, Riverside | Junipero Serra: California's Founding Father

Marcy Norton, associate professor, George Washington University | People and Animals in the Early Modern World

BARBARA THOM POSTDOCTORAL FELLOWS

Erika Boeckeler, assistant professor, Northeastern University | Playful Letters: The Dramatization of the Alphabet in the Renaissance

Jennifer Greenhill, assistant professor, University of Illinois, Champaign | Playing it Straight: Art and Humor in the U.S. between the Civil War and the World's Columbian Exposition

FLETCHER JONES FOUNDATION FELLOW

Susanah Shaw Romney, independent scholar | Intimate Ground: Personal Interactions and Imperial Geographies in the Early Modern Colonies of the Cape, Java, and the Mid-Atlantic Coast

LOS ANGELES TIMES FELLOW

Sean Wilentz, professor, Princeton University | A Defense of American Politics: Jackson, Lincoln, Grant

DIBNER RESEARCH FELLOWS IN THE HISTORY OF SCIENCE AND TECHNOLOGY

Emily Berquist, assistant professor, California State University, Long Beach | The Science of Empire: A Bishop's Utopia in Colonial Peru

Margaret Garber, associate professor, California State University, Fullerton | The Alchemical Academy: Medicine, Alchemy, and Society in the Holy Roman Empire (1650–1730)

ACLS/BURKHARDT FELLOWS

Lauren Derby, associate professor, University of California, Los Angeles | Boca del chivo: Demonic Animals and the Poetics of Deforestation in the Haitian-Dominican Borderlands

Tara Nummedal, associate professor, Brown University | The Lion's Blood: Alchemy, Apocalypse, and Gender in Reformation Europe

OCCIDENTAL/BILLINGTON VISITING PROFESSOR IN U.S. HISTORY

Daniel Horowitz, professor, Smith College | History of Consumer Culture

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

John Heilbron, professor emeritus, University of California, Berkeley | Galileo and Paolo Sarpi

HAYNES FOUNDATION FELLOWS

Greg Hise, professor of history, University of Nevada, Las Vegas | Property Rights and Civil Rights: Loren Miller's Quest for Open Housing

Becky Nicolaides, research scholar, Center for the Study of Women, University of California, Los Angeles | On the Ground in Suburbia: A Chronicle of Social and Civic Transformation in Los Angeles since 1945

Tom Sittin, curator emeritus, Natural History Museum of Los Angeles County | The Origins of Los Angeles County Government as a Force in Urban Development, 1850–1950

USC POSTDOCTORAL FELLOWS

Vera Keller | The Wish List: Collecting the Future in the Early Modern Past (EMSI)

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

SCHOLARS IN RESIDENCE

Daniel Richter, professor, University of Pennsylvania | Seth Rockman, associate professor, Brown University | Martha Sandweiss, professor, Princeton University

The long-term research fellows from 2010–11, from left to right: Margaret Garber, David Blight, Bruce Moran, Daniel Richter, Helen Lefkowitz Horowitz, Marcy Norton, Emily Berquist, Jeannine DeLombard, Erika Boeckeler, Steven Hackel, Mary Fuller, David Cannadine, Lauren Robin Derby, Kenneth Warren, Daniel Horowitz, Seth Rockman, Jennifer Greenhill, Sean Wilentz, Linda Colley, Susanah S. Romney, Tara Nummedal, and Robert C. Ritchie, the W. M. Keck Foundation Director of Research. Not pictured: Ted McCormick, Martha Sandweiss, Greg Hise, and John Heilbron.

out the academic calendar. These gatherings often result in published articles in the *Huntington Library Quarterly* or other scholarly journals, while on some occasions an entire set of presentations is collected and edited for publication.

The conferences this year included the following:

- In “Science and Its Histories,” conveners Robert E. Kohler, of the University of Pennsylvania, and Kathryn Olesko, of Georgetown University and the Dibner Distinguished Fellow for 2009–10, brought together a diverse group that explored new ways of seeing science as part of the larger story of world history. The Dibner History of Science Program funded the conference, which featured two other Dibner Distinguished Fellows: Jan Golinski (from the inaugural year of the fellowship, 2008–09), and Bruce Moran (the Dibner Distinguished Fellow for 2010–11).
- The 100th anniversary of the Mexican Revolution served as the occasion for a one-day conference in October that explored the extraordinary impact of the revolution on Mexican life. Robert C. Ritchie, the director of research, convened the event that brought together leading scholars in the field to discuss the causes and consequences of the war. The Sahan Daywi Foundation provided funding.
- “Pacific Spaces: Comparisons and Connections across the Pacific Ocean in Early Modern and Modern Times” continued the Huntington tradition of presenting conferences on maritime history, thanks in large part to the support of the John Haskell Kemble Endowment. Conveners were R. Bin Wong, of University of California, Los Angeles, and David Igler, of University of California, Irvine. The conference featured papers by scholars from the United States, Japan, China, and Hong Kong and focused on how Pacific crossings fit into the regional histories of maritime Asia and the Americas.
- “Ancient Rome and Early Modern England: History, Politics, and Political Thought” brought together a group of international scholars to reassess the place of ancient Rome in the political culture of late Tudor and early Stuart England. Paulina Kewes, of the University of Oxford, convened the conference, and funding came from three sources: The William French Smith Endowment, the Homer D. Crotty Endowment, and the USC-Huntington Early Modern Studies Institute.
- Two conferences focused on the working world, albeit from different global and temporal perspectives. “Legacies of Family, Work, and Reform: Women in the Atlantic World, 1600–1900” invited scholars of the female experience to explore the role of women as workers, reformers, and family members across three centuries of colonization, development, and revolution in the Atlantic World. Brenda Stevenson, of UCLA, convened the meeting and the Dorothy Collins Brown Endowment and EMSI provided funding support. “Guest Workers: Western Origins, Global Future” spanned the period from the U.S.-Mexican Bracero Program of 1942–64

to today and considered the role of guest workers in the global economy and their influence over the current politics of immigration and labor. Convener Matthew Garcia, from Arizona State University, directs the Program in Comparative Border Studies, which co-sponsored the conference along with ICW.

The annual EMSI conference, “Ingenious Acts: The Nature of Invention in Early Modern Europe,” featured speakers from across the United Kingdom and United States who explored the inventiveness and genius of subjects such as Francis Bacon, William Shakespeare, and Michelangelo. “Women in Early America” was the topic of the institute’s annual workshop co-sponsored with the *William*

PEER REVIEW COMMITTEES FOR APPLICANTS FOR 2011–12

This year The Huntington received 483 fellowship applications for the academic year 2011–12, an increase from the 455 from last year.

Long-Term Fellowships	
(NEH, Mellon, Dornsife, Thom)	132
Short-Term Fellowships	301
Dibner Fellowships (short- and long-term)	47

Of the applications received, 132 competed for 10 long-term awards (NEH, Mellon, Dornsife, Thom). A total of 301 scholars applied for short-term fellowships, and 148 awards were made. Forty-seven applicants vied for long- and short-term Dibner awards. Thirty-six of the fellowships awarded went to scholars from abroad—Australia, Belgium, Canada, China, France, Ireland, and the United Kingdom.

LONG-TERM FELLOWSHIPS

Bill Brown, University of Chicago
 Margaretta Lovell, University of California, Berkeley
 Claire McEachern, University of California, Los Angeles
 James Rosenheim, Texas A & M University
 Mary Ryan, Johns Hopkins University

SHORT-TERM FELLOWSHIPS

Timothy Barringer, Yale University
 Elliott Gorn, Brown University
 Sears McGee, University of California, Santa Barbara
 Heather James, University of Southern California
 Margo Todd, University of Pennsylvania
 Peter Stallybrass, University of Pennsylvania
 Fred Anderson, University of Colorado, Boulder
 Christopher Otter, University of California, Berkeley
 Cecile Whiting, University of California, Irvine
 Christopher Looby, University of California, Los Angeles

DIBNER FELLOWSHIPS

Janet Browne, Harvard University
 John Carson, University of Michigan
 Jan Golinski, University of New Hampshire
 William Newman, Indiana University
 Charles Rosenberg, Harvard University

and *Mary Quarterly*. Keynote speaker (and *Los Angeles Times* Distinguished Fellow from 2008–09) Mary Beth Norton, of Cornell University, spoke about “Lady Frances Berkeley and Grace Crosby: Aristocratic Women and the Changing Political Culture of Early Anglo-America.” These ongoing collaborations feature a full day of presentations by scholars and result with the publication of one or more essays in the *William and Mary Quarterly*.

LECTURES

The array of endowed lectures offered each year—all free and open to the public—is astounding testimony to the breadth and depth of study arising from the collections (see pg. 21). Those lectures are supplemented with dozens of other talks that build on the diverse array of subjects, all intended to bridge the divide between scholarly inquiry and a public appetite to engage in the intellectual life of The Huntington.

A staple of the annual lecture series includes talks by each distinguished fellow. David Blight, Linda Colley, Helen Lefkowitz Horowitz, Bruce Moran, and Kenneth Warren spoke, respectively, on *The Autobiography of Frederick Douglass*; the nature of written and unwritten constitutions; the making of Charlotte Perkins



Tara Nummedal, an ACLS/Burkhardt Fellow, and Bruce Moran, the Dibner Distinguished Fellow. Photo by Martha Benedict.

Gilman’s short story “The Yellow Wall-Paper”; “Better Living through Alchemy”; and the making of black literature in the Jim Crow era. Also held on an annual basis is the Founder’s Day Lecture, and this year featured Roy Ritchie speaking on the history of The Huntington as a research center.

Other talks included presentations related to exhibitions or to new scholarly books, often based on research at The Huntington.

- Sara S. “Sue” Hodson, curator of literary manuscripts, helped host—along with moderator and journalist Patt Morrison—“Bukowski Aloud,” an event featuring poetry and readings in conjunction with the exhibition “Charles Bukowski: Poet on the Edge.”
- Hodson also spoke at an event celebrating the publication of her new book *Jack London, Photographer*. In a slide lecture, she and co-author Jeanne Campbell Reesman discussed the photographic talents of the great author, including a number of images from among the 12,000 London photos in the Huntington archive.
- Mae Ngai, of Columbia University, spoke about her book *The Lucky Ones: One Family and the Extraordinary Invention of Chinese America*.
- NPR reporter Joe Palca, The Huntington’s science writer in residence in 2009, returned to talk about a book he began on his fellowship—*Annoying: The Science of What Bugs Us*.
- Adrian Johns, of the University of Chicago, and Marjorie Garber, of Harvard University, gave talks on the history of books, titled, respectively, “The Use and Abuse of the Universal Library” and “The Use and Abuse of Literature.”

CHINESE GARDEN LECTURE SERIES

In just a few short years, the Chinese Garden Lecture Series has established itself as a cornerstone of The Huntington’s cultural programming, thanks to support from the Arlene and George Cheng Family Fund and the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden. This year’s presentations built on the tradition of offering an array of subjects presented by international experts:

- Ina Asim, associate professor of history at the University of Oregon, explored the elements of style and the variations found in the gardens of Suzhou, Yangzhou, Sichuan, and Lingnan.
- Research botanist Bruce Bartholomew of the California Academy of Sciences discussed plant collecting expeditions to China and the botanical and horticultural research they inform.
- Andrea S. Goldman, assistant professor of early modern and modern China at UCLA, discussed various aspects of Kunqu, an important style of opera that originated in the Suzhou area and was enjoyed in private gardens and homes.
- Kenneth J. Hammond, professor of history at New Mexico State University, examined Luoyang gardens as the classic model of the “literati garden” of the cultivated scholar gentry, tracing how images of its gardens during the Tang, Song, and Ming periods (7th to 17th centuries) evolved into familiar motifs in later Chinese writings about culture, taste, poetry, art, and design.
- Dominic Cheung, professor and chair of the department of East Asian languages and cultures at USC, introduced the life of the Chinese poet Li Bai (李白, 701–762), who was known for his drinking songs and rapturous odes to wine.
- Hui-shu Lee, professor of art history at UCLA, discussed the development of Chinese garden culture during the Song dynasty (960–1279), when many garden forms became fully developed and a class of garden professionals emerged who specialized in botany, design, and masonry.
- Kendall Brown, professor of Asian art history at California State University, Long Beach, kicked off an expansion of the series to include all Asian garden history with his discussion of the evolution of Japanese gardens in pre-modern Japan and modern America.

- Sean Wilentz, the *Los Angeles Times* Fellow for 2010–11 and professor of history at Princeton University, spoke about Abraham Lincoln in a talk that stemmed from his new research.

Talks on the history of science featured a number of presentations on the history of medicine and astronomy:

- “Medicine in Antiquity: What We Have Learned from Archaeology,” by Sarah Yeomans, professor of archeology at West Virginia University.
- “Science, Medicine, and the ‘Woman Question’: The Activism of Dr. Mary Putnam Jacobi,” by Carla Bittel, professor of history at Loyola Marymount University.

ENDOWED LECTURES 2010–11

Ray Allen Billington Lecture on the History of the American West
“The Indigenous West of Mark Twain” | Ned Blackhawk, professor of history and American studies at Yale University

Bern Dibner Lecture on the History of Science
“Engineering the Eternal City: Floods, Aqueducts, and Obelisks in 16th-Century Rome” | Pamela O. Long, independent scholar

Paul G. Haaga Jr. Lecture on American Entrepreneurship
“The Vanderbilt Era: Cornelius Vanderbilt and the Dilemma of the ‘Robber Baron’” | T. J. Stiles, author of the Pulitzer Prize–winning *The First Tycoon: The Epic Life of Cornelius Vanderbilt*

John Randolph Haynes and Dora Haynes Foundation Lecture on the History of Los Angeles
“For Whom Bell Tolls: What Can Be Done about Local Governance in California?” | Raphael J. Sonenshein, professor of political science at California State University, Fullerton

Allan Nevins Lecture on 18th-Century American History
“When Followers Became Leaders: The Rumor that Almost Triggered the Revolution in 1774” | T. H. Breen, professor of history at Northwestern University and author of *American Insurgents, American Patriots: The Revolution of the People*

Martin Ridge Lecture on Literature
“The Four (Next) Most Powerful Women in Elizabethan England” | Claire McEachern, professor of English at the University of California, Los Angeles

Robert Wark Lectures on Art History
“Florence, Paris, Rome: Cultural Crossing Points” | Jeremy Warren, collections and academic director of the Wallace Collection, London, and curator of the exhibition “Beauty & Power: Renaissance and Baroque Bronzes from the Collection of Peter Marino”

“Picturing a More or Less Perfect Union” | Margaret C. Conrads, the Samuel Sosland Senior Curator of American Art at the Nelson-Atkins Museum of Art in Kansas City

Zamorano Lecture on the History of the Book
“Precarious: From Manuscript to Print in Early America” | David Hall, professor of New England church history at Harvard Divinity School

- “Redesigning Hospitals: The Evolution from Acute to Ambulatory Care,” by David Sloane, director of undergraduate programs at the University of Southern California.
- “The Power of Stars: How Civilizations Have Responded to the Sky,” by Bryan Penprase, of Pomona College.

RESEARCH INSTITUTES

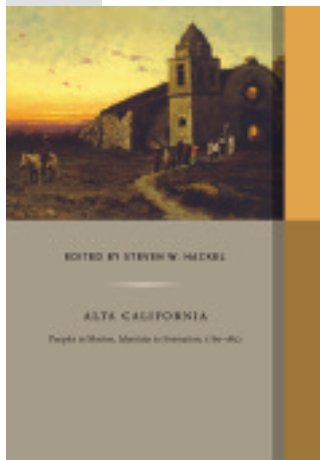
The USC-Huntington Early Modern Studies Institute (EMSI) completed its eighth year, supported in great part by a succession of three-year grants from the Andrew W. Mellon Foundation. The institute continues to build on old partnerships while reaching out to create new collaborations and offering a wide range of programs relating to the advanced study of human societies from the mid-15th century to the early 19th century.

In addition to its thriving partnerships with University of Pennsylvania Press and *William and Mary Quarterly*, EMSI has also collaborated with Yale University Press, producing “D’ye hear the news,” a sound recording of popular ballads from 1689, performed by the USC Thornton Baroque Sinfonia. With funding from the USC Dornsife College of Arts, Letters, and Sciences and the USC Office of the Vice President for Research, EMSI has launched a pilot podcast program, which will be a partnership between the institute, the Early Music Program of the Thornton School of Music, and the Hench Division of Animation at the USC School of Cinematic Arts. The first program, “Sounds of Shakespeare,” is available on the Web at the institute’s home page (usc.edu/emsi).

With the help of a grant from the Albert and Elaine Borchard Foundation, the Institute held a workshop in Missillac, Brittany, in June 2011 on the theme of “Maritime Communities in the Early

David Blight, the Rogers Distinguished Fellow, and Kenneth Warren, the Avery Distinguished Fellow.





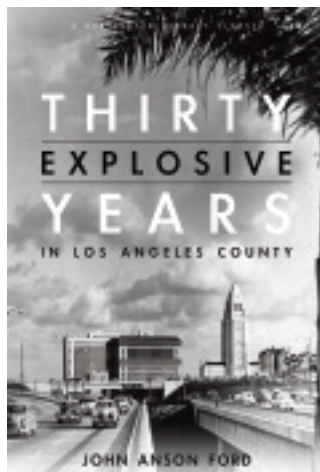
The two books released this year by the Huntington Library Press: *Alta California: Peoples in Motion, Identities in Formation*, edited by Steven W. Hackel, and *Thirty Explosive Years in Los Angeles County*, by John Anson Ford.

Modern Atlantic World,” which brought together a group of scholars from American universities (University of California, Berkeley; University of Michigan; Fordham University; and University of Southern California) and throughout the world (Melbourne, the École des Hautes Études en Sciences Sociales, St. Andrews, McGill, and Leiden).

Along with the Huntington-USC Institute on California and the West (ICW), EMSI concluded the fourth year of a five-year challenge grant from the National Endowment for the Humanities. By June 2012, the two institutes will share a \$1.85 million endowment (paid to USC) that will support programming related to the American experience, with a particular focus on issues of identity and citizenship. The grant was awarded through the NEH’s “We the People” program and is aimed at reinvigorating the teaching, study, and understanding of American history and culture.

Both institutes host dozens of seminar meetings, lectures, and workshops, drawing large groups of faculty members and graduate students from colleges and universities

in the Los Angeles area. Through ICW, USC faculty teach graduate courses at The Huntington, directly weaving the Library’s scholarly materials into the professional training of young scholars. ICW also is one of five programs in the nation to sponsor an annual Western History Dissertation Workshop. As a center for scholarly investigation of the history and culture of California and the American West, ICW’s innovative programs extend even further than the university classroom—well into K–12 education. Through two programs funded by the U.S. Department of Education, ICW works to improve teachers’ knowledge and understanding of U.S. history and thereby raise the achievement of schoolchildren. Meanwhile, ICW’s Aerospace History Project continues to evolve as a wide-ranging archival, scholarly, and public outreach effort aimed at the preservation and interpretation of myriad materials and memories of the powerful aerospace industry that emerged in 20th-century Southern California.



HUNTINGTON LIBRARY PRESS

Books released by the Huntington Library Press in fiscal year 2011 included:

- *Alta California: Peoples in Motion, Identities in Formation, 1769–1850*. This is the second title in Western Histories, a series of monographs and essay volumes developed through ICW and jointly published by The Huntington and University of California Press. The institute’s director, William Deverell, is the series editor. The volume was edited by Steven W. Hackel, associate professor of history at the University of California, Riverside. Its nine essays reshape the understanding of how people in the northernmost Spanish Borderlands—Indians, soldiers, settlers, and missionaries—viewed themselves and remade their worlds.
- *Thirty Explosive Years in Los Angeles County*, written by John Anson Ford. The book is the latest addition to the Huntington Library Classics series of paperback reprints. As a young liberal squaring off against an entrenched conservative establishment, Los Angeles County Supervisor John Anson Ford transformed midcentury Los Angeles politics. In his memoir, Ford reveals the struggles of a democratic government facing unprecedented change, including the challenges of such issues as air pollution, flood control, water conservation, racial discrimination, crime, and juvenile delinquency. The new edition also includes a checklist of the John Anson Ford papers at The Huntington.

Huntington Library Quarterly

The *Huntington Library Quarterly*, in its 74th year of publication, continued to specialize in the early modern period, publishing the most prestigious research done worldwide in areas strongly represented in the holdings of the Huntington Library. The *HLQ* published two special issues during the year: “Sesquicentennial Impressions: A Celebration of *Leaves of Grass* (1860),” edited by Karen Karbiener; and “The Textuality and Materiality of Reading in Early Modern England,” edited by Jennifer Richards and Fred Schurink.

Awards

The Father of All: The de la Guerra Family, Power, and Patriarchy in Mexican California, written by Louise Pubols, won the Ray Allen Billington Prize, awarded by the Organization of American Historians to the best book in American frontier history. The prize committee wrote that the book “stood out for its innovation, clarity, and significance to the field of frontier history, as well as to early American history, Latin American history, and women’s and gender history.”



One of the most exciting developments in education in fiscal year 2011 was the opening of the Huntington Ranch, an experimental agriculture station aimed at today's urban farmer. For an institution renowned for pruning roses and cultivating orchids, it was an opportunity to reach out to a very different sort of gardener (see pg. 25).

In the fall, a diverse, multigenerational crowd turned out for the Big Draw, an annual celebration of drawing coordinated by the Los Angeles arts education organization Ryman Arts in which The Huntington participates. Visitors were invited to use leaves, twigs, dried flowers, and other botanical materials to create a giant drawing based loosely on the illumination in Chaucer's *Canterbury Tales*.

ENGAGING THE PUBLIC

Public programs offered new ways to engage with visitors this year, often by creating connections between cultural offerings and The Huntington's collections. In "Scenes and Sonnets," the Independent Shakespeare Company treated guests to readings of Shakespeare's poetry, after which Catherine Hess, Huntington chief curator of European art, drew parallels between the passages and some of the masterpieces in the Thornton Portrait Gallery. The theater company also performed *Hamlet* on the Huntington Art Gallery's South Terrace

and, during the holidays, offered performances of an "Evening with Charles Dickens" and a sold-out show of Dickens' *A Christmas Carol*. A related book series and a display of Dickens' letters, manuscripts, and other items in the Library Hall foyer offered visitors further insights into the British novelist.

Exhibitions also served as jumping-off points for public programs. "Taxing Visions: Financial Episodes in Late 19th-Century American Art" inspired a new book club series in American fiction, and a library exhibition that scrutinized the tumultuous and extravagant Regency decade in 19th-century England set the foundation for related classes on cooking and floral arranging. The L.A. Opera performed music from the period during a summer concert on the Huntington Art Gallery's loggia, coupled with insights about the show from Mary Robertson, William A. Moffett Curator of English Historical Manuscripts.

Opportunities also arose to include educational components within exhibitions. A display on the lost-wax method of sculpture took observers through the step-by-step process required to craft bronzes such as the ones on view in a fall show, "Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection." Designed by working figurative sculptor Christopher Slatoff, the

“hands-on” pieces, and accompanying video, allowed visitors to touch and learn more about the art form; they then went on loan to Los Angeles’ Cathedral of Our Lady of the Angels to help visitors there better understand construction of the church’s massive bronze doors.

PROFESSIONAL DEVELOPMENT FOR TEACHERS

Professional development is a key component of The Huntington’s education program, allowing hundreds of teachers to bring new skills back to the classroom to the benefit of thousands of students.

A \$20,000 grant from Boeing Corp. supported the design of “Getting Your Green Thumb,” classes that trained preschool to

Christopher Slatoff’s bronze hand was featured in an education room for the exhibition “Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection.”

Artists of all ages took part in the Big Draw, a communal artwork event that used materials from nature, with the Huntington lawn as their canvas.



high school teachers to develop standards-based curricula using school gardens.

Meanwhile, “Shakespeare at The Huntington,” the two-week summer institute for teachers, enjoyed its fifth year under the leadership of educator Louis Fantasia. Teachers regularly credit the program with the complete transformation of their English curriculum and their confidence in teaching Shakespeare. Funding for the institute was made possible by the J. W. and Ida M. Jameson Foundation.

Other highlights from the year included professional development workshops in science education covering scientific reasoning, photosynthesis, and the botanical aspects of food; and a series of school garden classes for the Pasadena Center for Community and Family Service Head Start/Early Start program.

FORGING PARTNERSHIPS

Now in its third year, The Huntington’s collaboration with Pasadena Unified School District first graders and their teachers through the “My Masterpieces: Art in My Community” program continues to grow. More than 20 PUSD teachers attended a summer institute on how to include Huntington works in their lesson plans. A \$50,000 grant for art education from Betty Nickerson provided funding to support an art educator and enabled Huntington art docents to join PUSD teachers in the galleries, either to lead tours or to team-teach. More than 1,000 students from 50 classes participated. The hard work paid off, when the California School Boards Association announced “My Masterpieces” had won a Golden Bell award, which promotes excellence in education by recognizing outstanding programs in school districts throughout California. The board called the program “a model for school-community partnerships in education.”

The Huntington’s long support of Eagle Rock’s Rockdale Elementary School continued this year with the L.A. Opera performing “Who Wants to Be an Opera Singer?” to 300 delighted schoolchildren. The outreach program featured opera singers portraying quiz show contestants trying to answer playful but educational questions on opera, opera singers, and composers. David Mihaly, Jay T. Last Curator of Graphic Arts and Social History, helped the students make the connection to the collections by talking with them about The Huntington’s 19th-century opera posters on display for the event.

While it nurtures existing collaborations, The Huntington is always on the lookout for new ways to connect with area schoolchildren. This year it forged relationships with the Boys and Girls Club of the Foothills in Monrovia and with the Academies at Esteban Torres High School in East Los Angeles. The Torres partnership, only just beginning to set a foundation for programming, got off to a great start with a visit by more than 60 students from the Torres Performing Arts Academy (one of the five high schools at the campus) to a dress rehearsal at The Huntington of the opera *Poet Li Bai*.

Field trips are a vital part of the education program, and this year transportation costs were once again supported by funding from the Dan Murphy Foundation. Meanwhile, a new series of field trips

began for Liu Fang Yuan. Serving grades 4 through 12, the program explores the Chinese garden through poetry, calligraphy, landscape design, and architecture. The first, called “Garden Gateway: Poetry in Liu Fang Yuan,” was so successful that next year’s tours will serve 1,361 students, twice this year’s number.

Other programs continued to thrive, often with an injection of new participants. Now in its sixth year, the Langston Hughes Project, which includes a poetry contest, brought 300 high school students from area schools that had never participated before: Lincoln, Bell, and City of Angels High Schools. The winning poems were read along to musical accompaniment by composer and jazz musician Ron McCurdy. The program was generously supported by the Turicchi Family Foundation.

For the second year, The Huntington hosted “StarTalk,” a Chinese-language program sponsored by the U.S. Department of State for high school students. The program seeks to expand and improve the teaching and learning of strategically important languages that are not widely taught in the United States. The poetry of Liu Fang Yuan as well as active games and activities were used to teach immersion Chinese.

The Huntington made strides in communicating with young people with a new introductory DVD produced expressly for them. “Discover the Huntington,” a 30-minute video, takes teachers and students on a behind-the-scenes tour of the Art Collections, Botanical Gardens, and Library while the voices of Huntington curators bring the collections to life. Made possible through funding from Mary and Randy Heartfield, the DVD is distributed to area schools and can be downloaded from The Huntington’s website.

A new website, “Explorations in American History,” funded by Lori and Ted Samuels, examines issues of independence, rights, and equality. Dramatized readings and magnified images of the U.S. Constitution and other historic objects from The Huntington’s collections help schoolchildren understand

A FOREST OF IDEAS GROWS AT THE RANCH

Does a balcony offer enough space to grow food? Are yields higher with traditional row spacing or by interspersing crops with native plants and flowers? These and scores of other questions are being explored at the Huntington Ranch, an agriculture field station located just north of the Botanical Center.

Chicken wire encloses a group of plastic tubs, topped by waves of lettuce, kale, chard, mustard, and endive, an experiment in container gardening. Nearby, four varieties of nectarine emerge from a single hole, providing fruit for 10 weeks instead of the usual two. Past a canopy of oak trees lies a food forest, where peppery arugula and bright yellow cherry tomatoes grow as ground cover beneath guava, pear, and cherry trees.

This kind of agricultural experimentation continues an effort started by none other than Henry E. Huntington. When he purchased the estate in 1903, Mr. Huntington’s San Marino Ranch, as it was called at the time, was home to hundreds of acres of citrus, stone fruit, walnut trees, and other crops. Today’s Ranch encompasses eight acres of orange trees as well as several lemon, lime, pomelo, avocado, and guava trees from Mr. Huntington’s day.

In the early 1900s, the Ranch was a commercial operation; today the aim is education. “We want to showcase ideas that anyone can adopt—even busy people with full-time jobs,” says Scott Kleinrock, project manager for the Ranch. “We encourage methods that are relatively inexpensive, that use recycled materials, that are not too time-consuming, and that make harvesting easy.”

If attendance is any guide, urban farming resonates strongly with today’s gardeners. More than 300 people attended a two-day symposium to inaugurate the opening of the Ranch. Both days sold out, and subsequent workshops have filled quickly, often with long waiting lists.

The Ranch had its beginnings in a donation of some 80 fruit trees from South Central Farm, an urban garden in Los Angeles that was closed in 2006. The Annenberg Foundation had some of the trees moved to The Huntington, then provided additional funding to open the Ranch. The Otis Booth Foundation provided further backing.

Ranch coordinator Scott Kleinrock (with shovel) leads a discussion with participants of a symposium that kicked off the Ranch’s opening celebrations in November 2010.



some of the key turning points in the nation's history. The website complements the docent-led school tour, "Explorations in American History," whose curriculum also was funded by the Samuels.

NURTURING YOUNG MINDS

The opening of the Ranch offered the perfect springboard for a new children's workshop, "From the Garden to the Kitchen," with instructor Punam Bhakta taking the kids on a tour of the vegetable crops before heading into the kitchen for a hands-on cooking demonstration.

The subject matter of an art exhibition proved suitable for a younger audience in "A is for Apollo, V is for Venus," a tremendously popular mythology class for children that complemented the exhibition "Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection."

Another well-attended event for families was a performance by Japanese Taiko drummers in the Brown Garden, which coincided with the closing of the Japanese Garden as it prepared for a one-year renovation. Other activities included origami, paintings, and a scavenger hunt.

Summer brought the 11th year of Huntington Explorers, the three-week camp that hosts kids ages 5 through 12. One sign of its staying

power is the increasing number of children who have grown up to become high school volunteers in the program and—in one instance—an instructor during the three-week session.

GUIDING DISCOVERY

The use of Discovery Carts—exhibits on wheels outfitted with hands-on activities for children and families—was revitalized and expanded this year, increasing the number of high school volunteers who staff them from 13 to 43. (The overall number of high school volunteers topped 100 for the first time.) Each weekend, visitors could find Discovery Carts in the Desert Garden and by the Lily Ponds. Discovery Carts are supported by a grant from the Capital Group Companies Charitable Foundation. In the works are new carts for the Chinese garden, funded by the UCLA Confucius Institute and the Chinese Club of San Marino.

Meanwhile, 34 estate docents completed training in the late fall of 2010, enriching the pool of well-trained guides not only in the Gardens but in the Library and Art Galleries as well and adding to the more than 1,000 volunteers who contribute nearly 50,000 hours of service each year. Volunteers form the backbone of the institution. Beyond leading tours they also serve as stewards of the collections—from helping to organize books to pruning roses—and solidify partnerships that are vital to the success of the education department.

Volunteers are critical to The Huntington, including this group who helped prune the roses in January. Pictured from left to right: Kathy Cooper, Nora Romo, James Drummond, Marlane Forsberg, Vicente Perez (staff), Gena Coffey, Patti Yates, and Margo Drummond.





THE YEAR IN FINANCES

Fiscal year 2011 represents a watershed moment in the history of The Huntington. The spectacular gift from the estate of Frances L. Brody, the proceeds from which well exceeded \$100 million, will help shape The Huntington for decades to come. The gift has been invested in the endowment to support—in perpetuity—the activities that Frances Brody loved, including much of the pragmatic work that takes place behind the scenes to care for the gardens.

The Brody gift fills a hole in the endowment left by Henry E. Huntington at his death. In the 1920s, Mr. Huntington's advisers urged him to increase the size of his bequest to \$18 million, but he left only \$8.5 million. Had he left the amount his trustees recommended, the growth in the ensuing years of the difference would have yielded a corpus of \$100 million by today. Mrs. Brody's gift therefore nicely provides the "missing link" in The Huntington's endowment picture.

The Brody gift also represents a significant watershed moment in the history of the institution's approach to funding and supporting its programs. In the early 1990s, then-Huntington President Robert Skotheim ushered in a period of financial reckoning and professionalized fundraising. The first decade of the new millennium, under the leadership of Steven S. Koblik, represented a period of

creating—through the successful *For Generations to Come* Campaign—a financial foundation sufficiently robust to enable programmatic growth in the face of substantial economic head winds. Mrs. Brody's gift inaugurates the beginning of a new decade of programmatic consolidation and vitality.

Despite the financial and economic woes of the past several years, The Huntington has shown itself to be an important player in the cultural arena in the region and in the nation. While other organizations made drastic cutbacks during the financial crisis, The Huntington was able to make careful, thoughtful, and strategic decisions, owing to the past two decades of careful financial stewardship.

The success of The Huntington's Campaign, with the capstone of Mrs. Brody's bequest, seems the logical happy ending to a period of wise management and modest growth.

However, the happy ending is really the beginning for The Huntington. The Huntington story will continue to be characterized by its frugality and careful stewardship. Added to these cultural strategies, though, is a shared optimism and enthusiasm manifested in world-class programs and intellectual strivings.

Frances Brody's remarkable gift has inspired the development of a Huntington potager, or kitchen garden, which will thematically link the Herb Garden and the Ranch.

The trajectory of this narrative is also evident in The Huntington's audited financial statements. It can be seen in the growth of The Huntington's net assets, from \$380 million as of June 30, 2010, to nearly \$570 million at the close of fiscal year 2011. It can be seen in the robust returns on the endowment of more than 18 percent for the year, thanks to the unremitting work done by The Huntington's Endowment Investment Committee. It can also be seen in improvements in staff compensation and benefits. And finally, it is manifested in the percentage of institutional expenditure dedicated to programs, 85 percent this year.

The financial statements convey an essential message: The Huntington is a well-run institution. Philanthropy has been a cornerstone of The Huntington's success, and the amount of resources dedicated to programs testifies to the careful use of donor dollars. While improvements can always be made to the financial infrastructure,

One of the displays on view at this year's Orchid Show in The Rose Hills Foundation Conservatory for Botanical Science.



The Huntington is probably in the best financial position it has been in since shortly after its creation in 1927.

THE YEAR IN FUNDRAISING

Fiscal year 2011 set a historic record for giving to The Huntington. Overall contributions—including cash gifts, pledges, and gifts-in-kind—totaled \$178 million, far surpassing any year in the institution's history. The Huntington would certainly not have reached this level were it not for \$112 million attributable to the magnificent bequest of Frances Brody, a Huntington Overseer from 1992 to 2006.

Wholly apart from the Brody bequest, however, cash gifts and pledges totaled more than \$53 million, which itself would be a record for any year. The remainder of the \$178 million comprised gifts-in-kind, notably the Andy Warhol painting *Small Crushed Campbell's Soup Can (Beef Noodle)*, donated by the estate of Robert Shapazian. The Huntington continues to benefit from the profound philanthropic support of a generous and diverse donor community as well as from its planned giving program, which together secure both the current and long-term financial health of the institution.

At the close of the fiscal year, Huntington Membership grew to more than 34,000 households, and contributions through both the Society of Fellows and the Membership program well exceeded budget goals for the year, each setting a record above any past year. Stabilization of the financial markets led to an increased flow of major gifts and foundation grants. Notably, more than two dozen gifts helped establish the endowment of a new distinguished fellowship in honor of retiring Research Director Robert C. "Roy" Ritchie. And fundraising for Phase Two of the Chinese garden, Liu Fang Yuan 流芳園, stepped up over the course of the year, boosted by the dazzling and successful presentation of the opera *Poet Li Bai* in the garden in May.

Unrestricted Annual Giving

More than 40 percent of The Huntington's annual operating budget comes 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 programming.

The Society of Fellows provides the largest single source of unrestricted annual giving. Created in 1973 with 82 charter households, the Fellows donor community has grown to its current 565 households (not including Corporate Partners), whose aggregate philanthropy in the fiscal year totaled just beyond \$4 million. This total surpasses the 2009–10 year by \$472,000, or 15 percent over the budgeted goal.

Fellows also contribute their time as docents, committee members, Overseers, and Trustees—performing essential roles in the daily operation of the institution. All Fellows have the opportunity to participate in a wide array of programs that showcase collections, curators, visiting scholars, and exhibitions. The Fellows' unique support of The Huntington is demonstrated by remarkable loyalty, expressed in a stellar 94 percent renewal rate.

Included in the more than 50 Fellows activities held annually is the Huntington Ball, this year co-chaired by Chris Benter and Hannah Kully. Nearly 400 guests dined and danced in the magically transformed Jacaranda Walk in an evening that netted more than \$380,000 for general operating needs.

Membership also had an extraordinary year, with revenue totaling \$3.3 million, exceeding its budgeted target by 13 percent. The year ended with 34,319 Member households, an annual increase of 2,463. The upper levels, Contributor through Benefactor, continued to see steady growth, exceeding 7,000, a 24 percent increase from last fiscal year.

Summer Evenings, Exhibition Previews, Festivals, Discovery Tours, and Quarterly Lectures continue to be strong instruments for sharing The Huntington's vast collections with Members.

The Huntington's Corporate Partners play a vital institutional role by providing essential unrestricted support. Foundations and corporations also contribute funds to specific programs, events, and, with in-kind donations, for initiatives that resonate with their organizations' philanthropic goals. Some of this year's noteworthy contributors include:

- The Gardner Grout Foundation—\$50,000 gift through the Corporate Partners program.
- The Capital Group Companies Charitable Foundation—\$50,000 grant supporting youth and family education programs.
- The Langham Hotel—\$25,000 for *Huntington Frontiers* magazine, and underwriting of the Japanese Garden Lecture Series. In addition, the Langham provided \$19,000 of additional in-kind support for the production of *Poet Li Bai*.
- City National Bank—\$24,000 to support the Huntington Ball and *Huntington Frontiers*.

Individuals also made special unrestricted gifts during the year. Among them were the following:

- Jim and Anne Rothenberg—\$1 million for unrestricted operating purposes.
- Through the Alfred C. Munger Foundation, Charles T. Munger made an unrestricted donation of \$200,000.
- Margot and Mitch Milias—\$88,500 through the Milias Foundation.
- Air China—provided seven round-trip tickets for the artists performing in *Poet Li Bai*.

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:

INDIVIDUALS

- Mr. and Mrs. Jay Last—gifts in support of acquisitions and expenses not covered by the Jay T. Last Collection of Graphic Arts



Co-chairs Chris Benter (center) and Hannah Kully (second from right) prepare to greet arriving guests at the Huntington Ball, with (from left) Steve and Kerstin Koblik, George Benter, and Russel Kully. Photo by Nick Boswell.

Kelvin Davis' generous donation during the Library Collectors' Council meeting led to the acquisition of *Harlem Flats (Back Lot Laundry)*, 1907, by Ernest Lawson (1873–1939).

and Social History Endowment and to create a Library Staff Development Fund.

- Kelvin Davis donated \$385,000 for the acquisition of the painting *Harlem Flats (Back Lot Laundry)* by Ernest Lawson.
- Lisa and Tim Sloan—an additional \$250,000 to continue the Huntington Art Gallery audio guide program.
- MaryLou Boone supported the ongoing efforts of the art division with a \$160,000 contribution.

- Mr. and Mrs. Peter D. Kaufman donated \$50,000 in honor of *Poor Charlie's Almanack*.
- Mrs. Elizabeth Nickerson continued her support of the art educator position with a gift of \$50,000.
- An anonymous donor contributed \$50,000 to fund a science writer in residence.
- Mrs. Janine Luke contributed \$50,000 to support the fall 2013 exhibition "Face to Face: Flanders, Florence & Renaissance Paintings." The gift is in memory of her late husband, Melvin R. Seiden, and in honor of Lois and Robert F. Erburu.
- For the third consecutive year, George A. V. Dunning and Robert M. Marino made a generous gift to support Huntington Art Gallery operations.
- In response to the annual, year-end appeal to scholars, 83 current and former Huntington scholars made gifts totaling nearly \$14,000 to support the Library Fund, providing support for the preservation and scholarly use of the Library collections.

FOUNDATION, CORPORATE, AND GOVERNMENT

- The Steve Martin Charitable Foundation—\$500,000 to support American art exhibitions.
- The National Endowment for the Humanities—a \$405,000 grant to renew NEH research fellowships.
- The Northrop Grumman Corp.—\$250,000 grant to support the Aerospace History Project.
- The Henry Mayo Newhall Foundation—\$100,000 to support the 2012 exhibition "Visions of Empire: The Quest for a Railroad Across America, 1840–1880."
- The Capital Group Companies Charitable Foundation—\$50,000 grant supporting youth and family education programs and the Corporate Partners program.
- The Francis Bacon Foundation—two grants totaling \$84,000 supporting research fellowships and the cataloging and management of the Bacon papers.
- The Steven B. McLeod and Kelly Sutherlin McLeod Family Foundation—\$50,000 to support the 2011 exhibition "The House That Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985."
- The Ahmanson Foundation—\$50,000 for Library acquisitions and a \$25,000 director's discretionary grant at the request of Steve Rountree.
- The Sidney J. Weinberg Foundation—\$50,000 to support strategic communications and outreach.
- The Windgate Charitable Foundation—\$50,000 for the exhibition "The House That Sam Built."
- Los Angeles County—\$50,000 grant supporting cataloging, digitization, and preservation of county-related collections.
- The Giles W. and Elise Mead Foundation—\$50,000 for the Drake research project.
- The Otis Booth Foundation—two grants totaling \$40,000 supporting the Ranch project.
- The UCLA Confucius Institute—\$40,000 to build and equip a new Discovery Cart for the Chinese garden.
- The Getty Foundation—\$25,000 grant (in addition to an earlier \$150,000 grant) supporting the exhibition "The House That Sam Built."

A view of the Library Exhibition Hall, set against a backdrop of the San Gabriel Mountains. Photo by Martha Benedict.



- The John Randolph Haynes and Dora Haynes Foundation—\$39,000 grant supporting historian Greg Hise's research project using The Huntington's collections.
- Bank of America Foundation and Bank of America—\$30,000 in grants: \$25,000 for "California's Place in American History," and \$5,000 for the Corporate Partners program.
- The Dan Murphy Foundation—\$25,000 to support transportation for school groups participating in education programs.
- The J. W. and Ida M. Jameson Foundation—\$25,000 in support of the Shakespeare Summer Teacher Institute program.
- The MacTon Foundation—\$25,000 grant supporting ongoing Library digitization projects.

- The Strugar Family Foundation—\$25,000 grant to support the “Getting Your Green Thumb” program.
- The Boeing Corporation—\$20,000 to support the “Getting Your Green Thumb” program.
- HSBC—\$20,000 for “The Fairchild Challenge” for botanical education.
- The American Council of Learned Societies—\$20,000 to support research fellowships.

Capital Gifts

INDIVIDUALS

- Anne and Jim Rothenberg—\$5 million toward construction of the Education and Visitor Center and \$1.5 million to complete the funding for the renovation of the Library.
- Charles T. Munger—\$3 million gift for the planning of the new Education and Visitor Center.
- An anonymous gift of \$500,000 for renovation of the Library Exhibition Hall.
- Mr. and Mrs. Robert F. Erburu—A generous gift as part of their commitment to match the \$1 million grant from the Fletcher Jones Foundation in honor of Mr. Erburu. The funds will be used to create new gallery space in the Lois and Robert F. Erburu Gallery.
- Lori and Ted Samuels—a lead gift for renovation of the Library Exhibition Hall.

- Mr. and Mrs. Guilford Babcock—\$150,000 to help with the construction of the Palm Garden Path between the Desert and Japanese Gardens and to support the operation and purchase of a Special Assistance Vehicle.
- Frank and Toshie Mosher—\$89,460 as part of their \$100,000 commitment to the Japanese Garden project.

FOUNDATION, CORPORATE, AND GOVERNMENT

- The Fletcher Jones Foundation—\$1 million grant in honor of Robert F. Erburu to add exhibition space to the Erburu Gallery.
- The Ralph M. Parsons Foundation—\$750,000 grant supporting restoration of the Japanese Garden.
- The Rose Hills Foundation—\$500,000 grant supporting restoration of the Japanese Garden.
- An anonymous foundation—\$500,000 grant supporting the restoration of the Japanese Garden.
- East West Bank—\$750,000 toward its intention to support the Chinese garden at the \$1 million level.

Endowment

Contributions to The Huntington’s endowment help provide long-term stability and programmatic flexibility.

INDIVIDUALS

- In recognition of Roy Ritchie’s remarkable tenure at The Huntington, the following donors helped to create the Robert C. Ritchie Distinguished Fellowship in Early American History:

Wilbur and Beth Woo (seated at center) and family celebrate the reopening of the Fresh Water Pavilion Tea Shop in the Garden of Flowing Fragrance. *Photo by Iris Schneider.*



LIU FANG YUAN, THE CHINESE GARDEN 流芳園

This has been a year of gatherings, beginning with 26 members—and including four generations—of the Wilbur and Beth Woo family, who celebrated the opening of the renovated Fresh Water Pavilion Tea Shop, funded in part by the family's foundation. Cecilia Mong-Vajna also gathered a group of friends to celebrate the addition of a stone chess table near the Terrace of the Jade Mirror—a memorial to her son.

Throughout the year people continued to gather—assembling for lectures organized by the garden's curator, June Li, and funded by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden. In February, more than 12,000 people came together to celebrate a two-day Chinese New Year Festival, sponsored again by East West Bank. That weekend featured demonstrations by six artisans from Chongqing in Sichuan Province, arranged through the Chinese Consulate and ICN TV Network.

The year ended with the West Coast premiere of the Chinese opera *Poet Li Bai*, staged in the garden under a full moon. New York Metropolitan Opera bass Hao Jiang Tian sang the title role. Hundreds of students, teachers, and friends gathered for the dress rehearsal, and more than 400 donors and dignitaries attended the performance. Special guests of honor included novelist Lisa See, Deputy Consul General Sun Weide, and Cultural Consul Che Zhaohe. This spectacular production raised some \$280,000, the net proceeds of which supported the Phase Two construction fund.

Fundraising for Phase Two construction progressed, albeit slowly, given the challenging economic climate. There was significant progress in the spring when The Huntington received more than 600 tons of Tai Hu rock, released by Jiangsu Province and shipped from Shanghai by China Ocean Shipping (Group) Company. The Jiangsu Provincial People's Government and the Suzhou Municipal People's Government donated three large "peak" rocks that needed special shipping boxes, so COSCO—China Ocean Shipping (Group) Company kindly agreed to donate the custom container. The Dedeaux Family and DART Trucking generously provided transportation services for all the containers from Long Beach. Together, the various gifts-in-kind and services saved more than \$100,000.

The Huntington received more than \$1.75 million for the Chinese garden and its various programs. About \$1 million went to Phase Two construction, \$250,000 to the curatorial endowment, another \$300,000 to special projects and events, and about \$200,000 in in-kind gifts and services. Lead donors to construction include East West Bank, Mr. and Mrs. Chang Huan Hsueh, and Fred Y. and Sarah W. Chen. In addition, Munson Kwok and family helped cover the costs of processing the Chinese legal collections, and the UCLA Confucius Institute made a \$40,000 grant to build and furnish the garden's new Discovery Cart. Mr. Huang Nubo and the Zhongkun Group made a generous pledge to Phase Two of \$500,000.

Hao Jiang Tian (center) leads the cast in taking a bow at the conclusion of the performance of *Poet Li Bai*. Other cast members are Chi Liming (in red), Jing Zhang (partly obscured), and Jiang Qihu (to the immediate left of Hao Jiang Tian). Photo by Martha Benedict.



Dr. and Mrs. George Abdo
Mr. and Mrs. Peter K. Barker
Mr. and Mrs. Andrew F. Barth
Mrs. George N. Boone
Dr. and Mrs. James C. Caillouette
Marilyn and Don Conlan
Miss Anne L. Crotty
Mr. and Mrs. Stanley F. Farrar
Heather and Paul Haaga
Mr. and Mrs. Russel Kully
Mr. and Mrs. Francis D. Logan
Mona and Frank Mapel
Ms. Wendy Munger and
Mr. Leonard L. Gumport
Mrs. Kenneth T. Norris Jr.
Erika and Ken Riley
Mr. and Mrs. Stephen E. Rogers
Loren and Frances Rothschild
Anne and Jim Rothenberg
Dr. Carole Shammas and
Dr. Darryl Holter
Mrs. E. L. Shannon Jr.
Mr. and Mrs. Alan G. Stanford
Mr. and Mrs. John A. Sturgeon
Mr. Philip V. Swan
Martha Tolles
Mrs. William D. Wenzlau

- Mr. and Mrs. Jay T. Last—completed their commitment to endow the Jay T. Last Collection of Graphic Arts and Social History.
 - Carolyn L. and Charles D. Miller—\$25,000, which, combined with a previous gift, creates the Carolyn and Charles D. Miller Endowment for the Study of Southern California Business History.
- FOUNDATION, CORPORATE, AND GOVERNMENT
- The E. L. and Ruth B. Shannon Foundation—\$400,000 toward the E. L. and Ruth B. Shannon Endowment for Western programs.



We have audited the accompanying statement of financial position of The Henry E. Huntington Library and Art Gallery (the “Huntington”) as of June 30, 2011, and the related statements of unrestricted revenues, expenses, and other changes in net assets, functional expenses, and cash flows 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 prior year summarized comparative information has been derived from the Huntington’s 2010 financial statements, and in our report dated November 30, 2010, we expressed an unqualified opinion on those financial statements.

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 2011 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, 2011, and the results of its unrestricted revenues, expenses, and other changes in net assets, functional expenses, and cash flows for the year then ended, in conformity with accounting principles generally accepted in the United States of America.

Los Angeles, California
November 9, 2011

STATEMENT OF FINANCIAL POSITION June 30, 2011 and 2010

	General Fund	Endowment Fund	Property Fund	2011 Total	2010 Total
Assets					
Cash and cash equivalents	\$ 2,580,087	\$ 45,432,733	\$ -	\$ 48,012,820	\$ 25,496,473
Short-term investments	4,657,623	1,516,641	-	6,174,264	20,644,838
Accounts and other receivables	978,605	-	-	978,605	133,636
Grants and contributions receivable (Note 5)	12,603,153	6,434,673	-	19,037,826	14,632,527
Prepaid expenses	314,223	-	-	314,223	593,913
Inventories	667,108	-	-	667,108	711,299
Pooled investments (Note 3)	-	367,781,837	-	367,781,837	201,313,290
Beneficial interests in trusts, insurance, and real estate (Note 3)	-	20,058,888	-	20,058,888	19,348,161
Real estate	-	-	1,331,203	1,331,203	1,312,242
Fixed assets (Note 7)	-	-	104,358,880	104,358,880	102,047,765
Interfund	2,495,967	(2,495,967)	-	-	-
Total assets	\$ 24,296,766	\$ 438,728,805	\$ 105,690,083	\$ 568,715,654	\$ 386,234,144
Liabilities and Net Assets					
Liabilities					
Accounts payable and accrued expenses	\$ 3,634,127	\$ 98,859	\$ -	\$ 3,732,986	\$ 2,602,637
Obligations under unitrust and annuity agreements	-	5,653,771	-	5,653,771	5,452,959
Asset retirement obligations (Note 2)	-	-	326,314	326,314	1,659,094
Total liabilities	3,634,127	5,752,630	326,314	9,713,071	9,714,690
Net assets (Note 6 for Endowment, and Note 11 for all funds)					
Unrestricted	796,625	163,725,501	105,363,769	269,885,895	124,426,207
Temporarily restricted	19,866,014	149,114,829	-	168,980,843	134,929,658
Permanently restricted	-	120,135,845	-	120,135,845	117,163,589
Total net assets	20,662,639	432,976,175	105,363,769	559,002,583	376,519,454
Total liabilities and net assets	\$ 24,296,766	\$ 438,728,805	\$ 105,690,083	\$ 568,715,654	\$ 386,234,144

STATEMENT OF ACTIVITIES For the Years Ended June 30, 2011 and 2010

	General Fund	Endowment Fund	Property Fund	2011 Total	2010 Total
Changes in unrestricted net assets					
Support and revenues:					
Investment income	\$ 8,126,008	\$ 14,209,273	\$ -	\$ 22,335,281	\$ 9,262,310
Individual, corporate and foundation contributions	8,880,546	131,545,736	-	140,426,282	12,012,812
Fees, auxiliary services, sales and other revenues	8,469,444	-	1,347,716	9,817,160	8,377,545
Change in value of split interest agreements	-	374,234	-	374,234	(142,308)
Net assets released from restrictions and interfund transfers	9,161,411	(2,255,813)	6,593,456	13,499,054	11,152,842
Total support and revenues	34,637,409	143,873,430	7,941,172	186,452,011	40,663,201
Expenses:					
Program services	25,794,158	-	6,270,179	32,064,337	29,722,211
Supporting services	5,771,778	-	37,344	5,809,122	5,260,883
Cost of sales and auxiliary services	3,029,779	-	89,085	3,118,864	3,082,023
Total expenses	34,595,715	-	6,396,608	40,992,323	38,065,117
Increase in unrestricted net assets	41,694	143,873,430	1,544,564	145,459,688	2,598,084
Unrestricted net assets at beginning of fiscal year	754,931	19,852,071	103,819,205	124,426,207	121,828,123
Unrestricted net assets at end of fiscal year	\$ 796,625	\$ 163,725,501	\$ 105,363,769	\$ 269,885,895	\$ 124,426,207
Changes in temporarily restricted net assets					
Investment income	\$ 3,658,680	\$ 24,406,292	\$ -	\$ 28,064,972	\$ 17,491,305
Contributions, grants and other revenues	20,572,846	159,408	-	20,732,254	5,410,320
Change in value of split interest agreements	-	(1,221,987)	-	(1,221,987)	(511,368)
Net assets released from restrictions and interfund transfers	(15,563,300)	2,039,246	-	(13,524,054)	(11,294,007)
Increase in temporarily restricted net assets	8,668,226	25,382,959	-	34,051,185	11,096,250
Temporarily restricted net assets at beginning of fiscal year	11,197,788	123,731,870	-	134,929,658	123,833,408
Temporarily restricted net assets at end of fiscal year	\$ 19,866,014	\$ 149,114,829	\$ -	\$ 168,980,843	\$ 134,929,658
Changes in permanently restricted net assets					
Contributions, grants and other revenues	\$ -	\$ 2,947,256	\$ -	\$ 2,947,256	\$ 6,794,668
Net assets released from restriction and interfund transfers	-	25,000	-	25,000	141,165
Increase in permanently restricted net assets	-	2,972,256	-	2,972,256	6,935,833
Permanently restricted net assets at beginning of fiscal year	-	117,163,589	-	117,163,589	110,227,756
Permanently restricted net assets at end of fiscal year	\$ -	\$ 120,135,845	\$ -	\$ 120,135,845	\$ 117,163,589
Total net assets					
Unrestricted	\$ 796,625	\$ 163,725,501	\$ 105,363,769	\$ 269,885,895	\$ 124,426,207
Temporarily restricted	19,866,014	149,114,829	-	168,980,843	134,929,658
Permanently restricted	-	120,135,845	-	120,135,845	117,163,589
Total net assets	\$ 20,662,639	\$ 432,976,175	\$ 105,363,769	\$ 559,002,583	\$ 376,519,454

STATEMENT OF FUNCTIONAL EXPENSES For the Years Ended June 30, 2011 and 2010

	Program				Supporting			Cost of Sales	Allocated Depts.	2011 Total	2010 Total
	Library	Research	Art	Botanical	Public Services	Admin.	Fund Raising				
Acquisitions	\$ 1,291,403	\$ 3,616	\$ 1,226,688	\$ 38,816	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,560,523	\$ 1,943,417
Conservation	88,668	350	55,187	8,446	-	-	-	-	-	152,651	115,139
Cost of merchandise and services	-	-	-	240	36,377	-	-	1,204,644	-	1,241,261	1,174,813
Exhibits and programs	200,005	220,962	447,549	225,383	430,116	59,057	928,195	39,117	1,581	2,551,965	2,252,595
Grants awarded	161,700	1,604,774	-	-	-	-	-	-	-	1,766,474	1,678,695
Insurance	-	-	-	-	-	-	-	-	621,743	621,743	560,835
Maintenance and repairs	3,377	159	7,500	617,227	32,427	12,470	4,622	9,601	507,284	1,194,667	910,390
Outside services	107,450	-	6,177	71,748	1,529	256,873	18,496	8,670	32,440	503,383	436,138
Professional and institutional development	86,018	36,391	39,357	64,120	61,734	136,464	127,638	48,173	16,668	616,563	602,871
Salaries and benefits	3,961,452	448,786	997,118	3,311,549	1,644,402	1,695,123	1,971,157	1,382,124	4,535,140	19,946,851	18,544,072
Supplies, materials and equipment	111,557	21,024	42,378	559,799	124,276	139,212	239,978	188,203	460,355	1,886,782	1,911,959
Utilities	-	-	-	166,831	8,414	-	2,517	-	1,375,090	1,552,852	1,466,684
Subtotal before allocated departments	6,011,630	2,336,062	2,821,954	5,064,159	2,339,275	2,299,199	3,292,603	2,880,532	7,550,301	34,595,715	31,597,608
Security, maintenance and operations	3,371,836	73,744	1,577,885	1,824,598	373,015	136,079	43,897	149,247	(7,550,301)	-	-
Subtotal — general fund	9,383,466	2,409,806	4,399,839	6,888,757	2,712,290	2,435,278	3,336,500	3,029,779	-	34,595,715	31,597,608
Asset retirement obligation	5,093	-	5,427	2,008	-	3,011	-	-	-	15,539	102,814
Depreciation and amortization	1,424,741	11,003	1,469,465	3,304,608	47,834	29,651	4,682	89,085	-	6,381,069	6,364,695
2011 Total expenses	\$ 10,813,300	\$ 2,420,809	\$ 5,874,731	\$ 10,195,373	\$ 2,760,124	\$ 2,467,940	\$ 3,341,182	\$ 3,118,864	\$ -	\$ 40,992,323	\$ 38,065,117
2010 Total expenses	\$ 10,246,236	\$ 2,376,234	\$ 4,975,237	\$ 9,329,455	\$ 2,795,049	\$ 2,323,887	\$ 2,936,996	\$ 3,082,023	\$ -	\$ 32,064,337	\$ 29,722,211
Total program										\$ 5,809,122	\$ 5,260,883
Total supporting										\$ 3,118,864	\$ 3,082,023
Total cost of sales											

STATEMENT OF CASH FLOWS For the Years Ended June 30, 2011 and 2010

	2011	2010
Cash flows from operating activities		
Changes in net assets	\$ 182,483,129	\$ 20,630,167
Adjustments to reconcile changes in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	6,381,069	6,364,695
Non-cash change to asset retirement obligation	(1,332,780)	102,817
Amortization of pledge discounts	(402,923)	(249,617)
Receipt of contributed securities	(6,098,008)	(4,086,319)
Contributions for long-term investment	(14,563,636)	(8,649,086)
Net realized and unrealized gains on investments	(44,543,174)	(23,853,434)
Changes in operating assets and liabilities:		
Accounts and other receivables, including accrued investment income	(1,045,793)	933,441
Grants and contributions receivable	(6,990,419)	1,636,356
Prepaid expenses	279,690	(189,438)
Inventories	44,191	117,270
Accounts payable and accrued expenses	6,727	(650,764)
Net cash provided by (used in) operating activities	<u>114,218,073</u>	<u>(7,893,912)</u>
Cash flows from investing activities		
Proceeds from sales and maturities of investments	303,283,863	65,203,748
Proceeds from sales of contributed securities	6,098,008	4,086,319
Purchases of investments	(412,660,939)	(60,136,044)
Purchases of fixed assets	(7,568,562)	(1,853,985)
Improvements of real estate holdings	(18,961)	(36,080)
Net cash (used in) provided by investing activities	<u>(110,866,591)</u>	<u>7,263,958</u>
Cash flows from financing activities		
Contributions for long-term investment	17,551,679	13,474,745
Change in beneficial interests in trusts and insurance	1,613,186	86,011
Net cash provided by financing activities	<u>19,164,865</u>	<u>13,560,756</u>
Net increase in cash	22,516,347	12,930,802
Cash and cash equivalents at beginning of fiscal year	<u>25,496,473</u>	<u>12,565,671</u>
 Cash and cash equivalents at end of fiscal year	 <u>\$ 48,012,820</u>	 <u>\$ 25,496,473</u>
 Supplemental cash flow information:		
Gifts of securities	<u>\$ 6,098,008</u>	<u>\$ 4,086,319</u>
Acquisition of fixed assets assuming directly related liabilities	<u>\$ 1,123,622</u>	<u>\$ 71,775</u>

STATEMENT OF CASH FLOWS For the Years Ended June 30, 2011 and 2010

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 (“GAAP”). 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. The Huntington does not anticipate nonperformance by these institutions.

Inventories

Inventories are reported at the lower of cost or market on a first-in, first-out (“FIFO”) basis, consist of items held by the Huntington’s Bookstore & More and Huntington Library Press publications.

Recent Accounting Pronouncements

In January 2010, the Financial Accounting Standards Board (“FASB”) issued guidance to improve the disclosures related to fair value measurements. The new guidance requires expanded fair value disclosures, including the reasons for significant transfers between Level 1 and Level 2 and the amount of significant transfers into each level disclosed separately from transfers out of each level. For Level 3 fair value measurements, information in the reconciliation of recurring Level 3 measurements about purchases, sales, issuances and settlements shall be presented separately on a gross basis, rather than as one net number. In addition, clarification is provided about existing disclosure requirements, such as presenting fair value measurement disclosures for each class of assets and liabilities that are determined based on their nature and risk characteristics and their placement in the fair value hierarchy (that is, Level 1, 2, or 3), as opposed to each major category of assets and liabilities, as required in the previous guidance. Disclosures about the valuation techniques and inputs used to measure fair value for both recurring and nonrecurring fair value measurements will be required for fair value measurement that fall in either Level 2 or Level 3. The new guidance is effective for annual reporting periods beginning after December 15, 2010, except for the disclosures related to the gross presentation of purchases, sales, issuances and settlements for Level 3 fair value measurements, which are effective for reporting periods beginning after December 15, 2011. The expanded disclosures are included in the Huntington’s financial statements effective June 30, 2011, except for the disclosures related to the gross Level 3 presentation, which will be included in the Huntington’s financial statements effective June 30, 2012.

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. Interest and dividends are accrued as earned or declared.

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 the beneficiary of life insurance policies with a cash surrender value. The Huntington is also a 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. The Huntington’s policy is to capitalize property acquisitions of non-expendable items with a cost of over \$5,000 or more and with a useful life of more than one year. 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 Accounting Standards Codification (“ASC”) 410 Asset Retirement Obligations. Accrued asset retirement obligations, net of accumulated amortization, at June 30, 2011 and 2010 are \$326,314 and \$1,659,094, respectively.

Contributions and Grants

Unconditional contributions and grants 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.

Contributed Services

A substantial number of volunteers have donated significant amounts of time and services to the Huntington’s program operations and to its fundraising campaigns. Contributed services are recognized by the Huntington if the services received (a) create or enhance long-lived assets or (b) require specialized skills, are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation. The services donated are not reflected in the accompanying financial statements as an expense or as income from donations; such services do not meet the above criteria for recording under accounting principles generally accepted in the United States of America.

Fees, Auxiliary Services, Sales and Other Revenues

Fees, auxiliary services, sales and other revenues 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 preparation of the financial statements in conformity with accounting principles generally accepted in the United States of America 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. While management believes that these estimates are adequate as of June 30, 2011, it is possible that actual results could differ from those 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 2011.

Taxes

The Huntington operates as a not-for-profit organization and has been recognized by the Internal Revenue Service as an organization exempt from income taxation pursuant to Internal Revenue Code Section 501(c)(3) on its income other than unrelated business income and has also been recognized by the Franchise Tax Board as exempt from state franchise or income tax pursuant to California Revenue and Taxation Code Section 23701(d) on its income other than unrelated business income.

As required by GAAP, the Huntington has identified and evaluated its significant tax positions for which the statute of limitations remain open and has determined that there is no material unrecognized benefit or liability to be recorded. The open tax years are the years ended June 30, 2008 through June 30, 2011 for federal tax purposes and the years ended June 30, 2006 through June 30, 2011 for California tax purposes. There have been no material changes in unrecognized benefits as of

June 30, 2011, nor are any material changes anticipated in the twelve months following June 30, 2011. There have been no related tax penalties or interest, which would be classified as a 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.

Reclassifications

For comparability, certain amounts from 2010 have been reclassified to conform to the 2011 presentation. Investment management fees totaling \$1,372,120, previously reported as an expense in the Statement of Function Expense, were reclassified as an offset to investment returns. The reclassification has no effect on total assets or net asset balances previously reported.

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, 2010, 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 returns related to the assets of permanent endowments is classified depending on donor stipulation.

The Endowment Fund investments are managed on a total return basis to provide both income and capital appreciation. Under the Huntington’s endowment spending policy, a spending rate is assessed against endowments that support unrestricted and certain temporarily restricted activities, consistent with an annual budget approved by the Board of Trustees. The spending policy allows the expenditure of a prudent amount of the total investment return over a period of time that preserves the future purchasing power of endowment principal. A spending rate of 5% of the preceding twelve-quarter average market value of the Endowment Fund investments was appropriated to support current operations for the year ended June 30, 2011.

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	2011 Total	2010 Total
Pooled investment returns				
Dividends and interest	\$ 3,702,738	\$ 3,874,209	\$ 7,576,947	\$ 4,272,302
Net realized gains	4,629,984	3,926,146	8,556,130	10,698,028
Net unrealized gains	14,869,814	21,117,229	35,987,043	13,155,405
Fees	(867,255)	(852,612)	(1,719,867)	(1,372,120)
Investment return	\$ 22,335,281	\$ 28,064,972	\$ 50,400,253	\$ 26,753,615

The Endowment Fund includes cash and cash equivalents of \$45,432,733 and \$23,624,903 at June 30, 2011 and 2010, respectively, and short-term investments of \$1,516,641 and \$14,198,326 at June 30, 2011 and 2010, respectively.

Pooled investments at fair value are comprised of the following:

	June 30,	
	2011	2010
Treasuries	\$ 36,019,276	\$ 16,659,570
US equities	72,669,649	29,823,639
International equities	41,514,918	23,066,420
Emerging markets investments	40,718,796	24,067,314
Marketable alternative investments	81,208,155	28,864,105
Non-marketable alternative investments	56,885,567	56,316,336
Real asset funds	38,153,707	22,104,961
Accrued interest and dividends	611,769	410,945
	\$ 367,781,837	\$ 201,313,290

The Huntington had commitments outstanding to fund alternative investments of \$31,441,913 and \$19,462,983 at June 30, 2011 and 2010, respectively.

4. FAIR VALUE OF INVESTMENTS

The Huntington accounts for its investments at fair value. ASC 820, *Fair Value Measurements*, defines fair value, established a framework used to measure fair value, and expands disclosures about fair value measurements. The 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 where 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 fiscal year end. There have been no changes in the methodologies used at June 30, 2011. 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:

	Quoted Prices in Active Markets for Identical Assets (Level 1)	Significant Other Observable Inputs (Level 2)	Significant Other Unobservable Inputs (Level 3)	2011 Total	2010 Total
Short term investments	\$ 1,516,641	\$ 4,657,623	\$ -	\$ 6,174,264	\$ 20,644,838
Pooled investments:					
US treasuries	\$ 36,019,276	\$ -	\$ -	\$ 36,019,276	\$ 16,659,570
US equities	72,669,649	-	-	72,669,649	29,823,639
International equities	-	41,514,918	-	41,514,918	23,066,420
Emerging markets investments	-	13,769,205	26,949,591	40,718,796	24,067,314
Marketable alternative investments	-	-	81,208,155	81,208,155	28,864,105
Non-marketable alternative investments	-	-	56,885,567	56,885,567	56,316,336
Real asset funds	-	8,068,279	30,085,428	38,153,707	22,104,961
Accrued interest and dividends	611,769	-	-	611,769	410,945
	\$ 109,300,694	\$ 63,352,402	\$ 195,128,741	\$ 367,781,837	\$ 201,313,290
Total beneficial interests in trusts, insurance, and real estate	\$ 10,802,159	\$ -	\$ 9,256,729	\$ 20,058,888	\$ 19,348,161

The following table includes a roll-forward of the amounts for the year ended June 30, 2011 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
Ending Balance June 30, 2010	\$ 118,564,529	\$ 9,622,367
Net realized gains	4,344,176	75,820
Net change in unrealized appreciation	17,354,554	394,959
Net purchases, sales and settlements	54,865,482	(836,417)
Transfers in and/out of Level 3	-	-
Ending Balance June 30, 2011	\$ 195,128,741	\$ 9,256,729
Amount of net unrealized gains or losses relating to assets still held at June 30, 2011	\$ 26,305,299	\$ 1,436,788

The Huntington uses the 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 Accounting Standards Update (“ASU”) 2009-12, the following table lists investment in other investment companies (in partnership format) by major category:

Category	Strategy	NAV in Funds	# of invest- ments	Remaining Life	\$ Amount of Unfunded Commitments	Timing to Drawn Down Commitments	Redemption Terms	Redemption Restrictions
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	\$ 81,208,155	43	NA	NA	NA	(15) funds 45-90 day notice, calendar year end only; (24) funds 30-90 day notice, calendar quarter end; (4) funds 90 day notice, monthly	(3) funds have side pockets; (18) funds have lock up remaining [4-24 months]; (11) have redemption gates 10%-25%
Non- marketable alternative investments	Illiquid investments in privately held companies which are expected to produce returns in excess of traditional equities	56,885,567	21	1–14 years	\$ 20,164,755	(5) funds, commitment period has expired; remaining funds range from 3-12 years	NA	5-12 year lockup, with 2-4 years extension
Real asset funds	Investments that will provide protection from the long-term effects of inflation	38,153,707	11	6–12 years	11,277,158	(2) funds, commitment period has expired; remaining funds range from 3-5 years	(2) funds are monthly; remaining funds have no withdrawal rights	(9) funds have 5-15 year lock-up with 1-2 year extensions
Totals		\$ 176,247,429			\$ 31,441,913			

5. GRANTS AND CONTRIBUTIONS RECEIVABLE

Unconditional promises to give are included in the financial statements as grants and contributions receivable and revenue of the appropriate net asset category. Certain promises to give are recorded after discounting, at a rate between 1% and 5% at June 30, 2011, to the present value of the future cash flows. As of June 30, unconditional promises to give are expected to be realized in the following periods:

	June 30,	
	2011	2010
Amounts due in		
Less than one year	\$ 6,817,046	\$ 5,534,411
One to five years	7,674,398	4,296,792
More than five years	9,350,000	10,007,864
Less: discount	(4,803,618)	(5,206,540)
	\$ 19,037,826	\$ 14,632,527

6. ENDOWMENTS

The Huntington’s endowment consists of 227 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 by 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:

- The duration and preservation of the fund
- The purposes of the organization and the donor-restricted endowment fund
- General economic conditions
- The possible effect of inflation and deflation
- The expected total return from income and the appreciation of investments
- Other resources of the organization
- The investment policies of the organization

The following table presents the Huntington’s endowment composition, and net asset classification as of June 30, 2011:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Donor-restricted endowment funds	\$ -	\$ 142,286,956	\$ 118,093,863	\$ 260,380,819
Board-designated endowment funds	161,286,500	-	-	161,286,500
Total endowment funds	161,286,500	142,286,956	118,093,863	421,667,319
Total beneficial interests in trusts, insurance, and real estate	2,439,001	6,827,873	2,041,982	11,308,856
Total Endowment Net Assets	\$ 163,725,501	\$ 149,114,829	\$ 120,135,845	\$ 432,976,175

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 \$(1,914,505) and \$(2,300,461) as of June 30, 2011 and 2010, respectively.

7. FIXED ASSETS

Fixed assets consist of the following:

	June 30,	
	2011	2010
Land	\$ 2,082,008	\$ 2,082,008
Land improvements	34,788,749	34,071,423
Buildings and improvements	111,310,093	111,299,710
Equipment and vehicles	13,705,140	13,072,335
Construction in progress	10,169,330	2,855,263
Total fixed assets	172,055,320	163,380,739
Less accumulated depreciation	(67,696,440)	(61,332,974)
Total fixed assets, net	\$ 104,358,880	\$ 102,047,765

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 \$14,319,815 and \$6,881,361 for the years ended June 30, 2011 and 2010, 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. CONTRIBUTED SERVICES

The Huntington received contributed services of \$371,419, and \$19,506 for the years ended June 30, 2011 and 2010, respectively, in the form of shipping, legal services, and lighting.

10. 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 contributions to the plan were \$1,130,231 and \$813,647 for the years ended June 30, 2011 and 2010, 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 balance was \$235,792 and \$187,823 as of June 30, 2011 and 2010, respectively.

11. NET ASSETS

Net assets consist of the following:

	General Fund	Endowment Fund	Property Fund	2011 Total
Unrestricted net assets:				
Available for operations	\$ 796,625	\$ -	\$ -	\$ 796,625
Invested in fixed assets	-	-	105,363,769	105,363,769
Beneficial interests in trusts and insurance	-	2,439,001	-	2,439,001
Funds held for investment	-	161,286,500	-	161,286,500
Total unrestricted net assets	\$ 796,625	\$ 163,725,501	\$ 105,363,769	\$ 269,885,895
Temporarily restricted net assets:				
For program activities	\$ 8,513,818	\$ -	\$ -	\$ 8,513,818
For acquisitions	906,184	-	-	906,184
For fixed assets	10,446,012	-	-	10,446,012
Beneficial interests in trusts and insurance	-	6,827,873	-	6,827,873
Funds held for investment	-	142,286,956	-	142,286,956
Total temporarily restricted net assets	\$ 19,866,014	\$ 149,114,829	\$ -	\$ 168,980,843
Permanently restricted net assets:				
Beneficial interests in trust and insurance	\$ -	\$ 2,041,982	\$ -	\$ 2,041,982
Endowment	-	118,093,863	-	118,093,863
Total permanently restricted net assets	\$ -	\$ 120,135,845	\$ -	\$ 120,135,845

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,	
	2011	2010
Expenditures for program activities, including acquisition of collection items	\$ 6,905,598	\$ 9,928,197
Expenditures for fixed assets	6,593,456	2,010,139
	\$ 13,499,054	\$ 11,938,336

12. COMMITMENTS AND CONTINGENCIES

In the normal course of operations, the Huntington is named as a defendant in lawsuits and is subject to periodic examinations by regulatory agencies. After consultation with legal counsel, management is of the opinion that liabilities, if any, arising from such litigation and examinations would not have a material effect on the Huntington’s financial position.

13. SUBSEQUENT EVENTS

The Huntington evaluated its June 30, 2011 financial statements for subsequent events through November 9, 2011, 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.