

2012 ANNUAL REPORT

The Huntington Library, Art Collections, and Botanical Gardens



PRESIDENT'S MESSAGE

This past year was a transitional one. The Huntington is known for its high retention rates when it comes to staff and volunteers: people come, they thrive, and they stay—some for many decades. For the first time in my tenure here, we've seen substantial transition on the senior staff as several members passed the baton—Robert C. “Roy” Ritchie, American historian and our beloved director of research, to British historian Steve Hindle, who's taken the place by storm; George Abdo, our wonderful vice president of advancement, to Randy Shulman, the quintessentially dedicated Huntington staffer who started here in his teens as a volunteer; and John Murdoch, director of art collections, who did a masterful job with the renovation of the Huntington Art Gallery and the addition of the Erburu Gallery, to Bowdoin College's Kevin Salatino (whose directorial debut will be reflected in the next Annual Report).

All this shifting has given us multiple opportunities to celebrate the major accomplishments of each staff member and to look at where we've landed in the stewarding of this extraordinary institution over the past 10-plus years: a robust research program providing access to more than 1,500 scholars each year; a spectacularly successful

fundraising campaign that made headlines both regionally and nationally; and a completely renovated European art gallery and an expanded American art gallery that have transformed the way visitors experience our art collections.

But the changes on senior staff weren't the only big shifts we experienced. The devastating windstorm that ripped through Pasadena and San Marino on the night of Nov. 30, 2011, dramatically changed The Huntington's landscape, leveling and shredding hundreds of trees, some of them dating back to Mr. Huntington's time and before. The institution closed to staff and visitors for three days, while botanical staff quickly assessed the damage and moved debris out of roads and pathways. As a result of the windstorm, the sounds of chain saws and front loaders became The Huntington's background music for months. And all this while we were working feverishly to finish and reopen the newly renovated Japanese Garden! We are forever grateful to the many staff who worked tirelessly on the cleanup, and to the many people who gave generously to the Huntington Arboreal Recovery Project (HARP), which we quickly assembled in response to the devastation. That financial support, along with an insurance settlement,





The Civil War telegraph archive of Thomas T. Eckert, head of the military telegraph office of the War Department under Abraham Lincoln. It was purchased this year by the Library Collectors' Council. Opposite: The Japanese Garden reopened in April 2012, the occasion of its centennial. Photo by Martha Benedict.

helped us move forward swiftly. The resplendent Japanese Garden reopened to the public on schedule, and its new tea garden couldn't have looked more glorious, especially since the wind hit that quadrant of the property particularly hard.

This institution is fueled by the dedication of staff and volunteers, combined with the remarkable generosity of philanthropists who believe in its mission. In these pages, you will see evidence of this—from the anonymous gift to the art division that made our purchase of a Robert Rauschenberg painting possible to the extraordinary acquisition of the near-complete telegraph records from the U.S. Civil War, including messages from President Lincoln to officers in the field.

In this edition of the Annual Report, you'll see an expanded section on the research activities at The Huntington. Scholarly work, for the most part, gets conducted very much in the background—as readers mine the collections, document new findings, and work quietly to formulate their own interpretations of the topics they're exploring. It takes an Annual Report, perhaps, to showcase the sheer breadth of the work being done.

Just reading through the list of lectures held during the year helps tell that story: talks on Asian art, for instance, as well as the art of

Southern California's Sam Maloof; the environmental impact of the transcontinental railroad; witchcraft in 17th-century England; Abraham Lincoln's second inaugural address; and a look at the entrepreneurship of J. P. Morgan, to name just a few.

By any measure, this institution is functioning very much in the spirit envisioned by Henry Huntington 100 or so years ago. I am convinced he would be bowled over by the work that is being generated from the scholarly use of his collections. It doesn't seem possible that he could have imagined all of this. But here we are, and here we go—steadily forward, with Mr. Huntington's vision squarely at the center of it all. Thank you for sharing in his vision, supporting The Huntington, and being part of the greater Huntington community.

—Steven S. Koblik

COLLECTIONS



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The year was defined in large part by the 100th anniversary of one of The Huntington's most beloved treasures: the Japanese Garden, built by Henry Huntington in 1911. To prepare for the celebration, a team of expert consultants worked painstakingly alongside Huntington staff to renovate the garden landscape and structures. The results of the yearlong, \$6.8 million project met with overwhelming praise when the garden reopened in April 2012, including an article in *The Wall Street Journal* headlined "One Hundred Years of Solitude." A top-to-bottom restoration of the exterior of the Japanese House was completed, along with restoration of the garden's aging bridges, ponds, and irrigation system. And a new section was added: a ceremonial teahouse, Seifu-an (the Arbor of Pure Breeze), as the centerpiece of a tea garden on a ridge just above the Japanese House. The effort also included a new waterfall cut into the hillside, linking the new tea garden with the more historic section below.

About halfway through the renovation effort, nature's willful ways inflicted some unexpected changes to the botanical collections. On the night of Nov. 30, 2011, a powerful windstorm tore through the

grounds, decimating more than 400 trees, including several large specimens that had provided shade on the upper ridge surrounding the tea garden. Landscape architects and gardeners reworked their planting choices, substituting sun-loving pine trees and cycads, for instance, for the more sensitive camellias and azaleas that were originally designated for that area.

Other sections of the botanical gardens also suffered significant damage—from the Jungle Garden to the Desert Garden to the Brown Garden and beyond. Among the specimens lost were a tall Italian stone pine, which stood at the base of the Subtropical Garden, and a large deodar near the north entrance of the Chinese Garden along with several beloved oak trees, stands of bamboo, and *Aloe bainesii* trees.

The cost of cleanup and replanting would be enormous, but a call for help yielded a gracious and generous response: Donors quickly contributed more than \$100,000 to the newly created Huntington Arboreal Recovery Project, or HARP, fund. That, combined with an insurance settlement, helped to pay for new plantings and repairs to

garden structures. (For more on recovery efforts, see Botanical Collections Management, pg. 13.)

But the year in collections wasn't wholly focused on losses. In fact, in all other respects, the collections experienced another period of spectacular growth and enhancement. The Scott Galleries of American Art, for example, welcomed a dazzling addition: Robert Rauschenberg's (1925–2008) *Global Loft (Spread)*, a dynamic painting from the artist's "Spreads" series. The acquisition was made possible through a gift from an anonymous donor in memory of the late Robert Shapazian, founding director of the Gagosian Gallery in Beverly Hills, whose estate had given The Huntington two works by Andy Warhol in 2010.

It was a gift made explicitly for the purchase of art after 1945. Jessica Smith, Virginia Steele Scott Chief Curator of American Art, focused on the work of Rauschenberg because he had been inspired to become an artist by a visit to the Huntington Art Gallery in the 1940s. "I hoped perhaps someday we could have one of his paintings," she said. The gift made exactly that possible.

The Library Collectors' Council purchased an extensive and rare collection of Civil War telegraph messages, including a number of coded communiqués between Abraham Lincoln and officers of the Union Army.

"It is impossible to overestimate the importance of this collection," said Olga Tsapina, the Norris Foundation Curator of American

Historical Manuscripts. "This is a largely untapped resource that will provide a new impetus to Civil War studies as well as to the history of telegraphic communications in the United States."

The collection is a near-complete archive of Thomas T. Eckert, the head of the military telegraph office of the War Department

Opposite: Global Loft (Spread) by Robert Rauschenberg (detail), 1979. © The Robert Rauschenberg Foundation/Licensed by VAGA, New York. Photo by Robert McKeever. Below: On Dec. 1, 2011, The Huntington began its recovery from the great windstorm that had passed through the San Gabriel Valley the night before. The Huntington Arboreal Recovery Project (HARP) fund generated much-needed financial support. Photo by Lisa Blackburn. Bottom: The woodwork of Sam Maloof and the art of many of his contemporaries were showcased in the spectacular installation of "The House That Sam Built" in the MaryLou and George Boone Gallery in the fall of 2011.



Chronology of Exhibitions

Revisiting the Regency: England, 1811–1820*

April 23–Aug. 1, 2011 | Library, West Hall

Pre-Raphaelites and Their Followers: British and American Drawings from The Huntington's Collections*

June 25–Sept. 26, 2011 | Virginia Steele Scott Galleries, Susan and Stephen Chandler Wing

Out of the Shadows: Joshua Reynolds' Celebrity Portraiture and the Market for Mezzotints in 18th-Century Britain

July 2–Sept. 26, 2011 | Huntington Art Gallery, Works on Paper Room

The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985

Sept. 24, 2011–Jan. 30, 2012 | MaryLou and George Boone Gallery

Dreams, Disasters, and Reality: Goya's Prints from The Huntington's Collections

Oct. 1, 2011–Jan. 9, 2012 | Huntington Art Gallery, Works on Paper Room

Blue Sky Metropolis: The Aerospace Century in Southern California

Oct. 8, 2011–Jan. 9, 2012 | Library, West Hall

Ancient Chinese Bronze Mirrors from the Lloyd Cotsen Collection

Nov. 12, 2011–May 14, 2012 | Scott Galleries, Chandler Wing

Water Began It All: A New Look at the San Gabriel Mission

Nov. 19, 2011–Feb. 19, 2012 | Botanical Center, Flora-Legium

Whistler, Haden, and the Gentle Art of Etching

Jan. 14–April 16, 2012 | Huntington Art Gallery, Works on Paper Room

Al Martinez: Bard of L.A.

March 17–June 25, 2012 | Library, West Hall

French Travelers to the East: Jean de Thévenot and Cultural Exchange in the 16th and 17th Centuries

April 21–July 23, 2012 | Huntington Art Gallery, Works on Paper Room

Visions of Empire: The Quest for a Railroad Across America, 1840–1880

April 21–July 23, 2012 | MaryLou and George Boone Gallery

Roger Medearis: His Regionalism

June 16–Sept. 17, 2012 | Scott Galleries, Chandler Wing

*Opened during fiscal year 2011 and covered in more detail in the 2010–11 Annual Report.

under Lincoln. The archive, which until recently was thought to have been destroyed, includes crucial correspondence that never has been published.

THE YEAR IN EXHIBITIONS

In September 2011, “The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985” opened in the MaryLou and George Boone Gallery. It was The Huntington’s contribution to “Pacific Standard Time: Art in L.A. 1945–1980,” a collaboration by more than 60 cultural institutions (and initiated and funded by The Getty) that recounted the birth of the L.A. art scene.

Sam Maloof (1916–2009) moved to the Pomona Valley in the 1940s. He began creating custom-made wooden chairs, tables, rocking chairs, and other objects whose sinuous lines and solid, handcrafted details gained a loyal following. In the 1950s, Maloof designed and built a home and workshop for himself and his wife Alfreda that became the metaphor for this show.

“The Maloof residence offered a welcoming environment where creative colleagues met to share a meal, exchange ideas, and provide mutual support,” explained Harold B. “Hal” Nelson, curator of American decorative arts at The Huntington and curator of the exhibition. “Over the years, the Maloofs filled their home with artwork by friends and colleagues. The most natural way to tell the story of Sam and his contributions was by integrating decorative arts and craft with painting and sculpture.” Many of the works were loans from the collection of the Sam and Alfreda Maloof Foundation for Arts and Crafts in Alta Loma, Calif., from the artists themselves, or from their families.

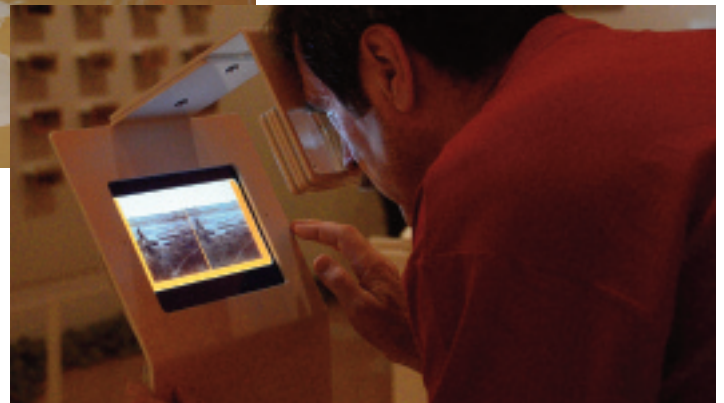
Maloof built his home in Alta Loma, just east of Claremont, a community that was home to a large number of artists, designers, and craftspeople. Among them were the painter, designer, and muralist Millard Sheets; the British-born sculptor Albert Stewart; ceramist William Manker; and the weaver Marion “Hoppy” Stewart. In addition to 35 Maloof works, the exhibition showcased 81 pieces by these and other friends and colleagues, including paintings by Karl Benjamin, ceramics by Harrison McIntosh, and enamel works by Jean and Arthur Ames.

The show was made possible by a lead grant from the Getty Foundation. The Steven and Kelly McLeod Family Foundation and the Windgate Charitable Foundation provided major support. The Ahmanson Foundation Exhibition and Education Endowment and the Elsie De Wolfe Foundation gave additional funding.

Artistry of another kind was on display in the Boone Gallery in April 2012 in an exhibition curated by Peter Blodgett, H. Russell Smith Foundation Curator of Western American Manuscripts. “Visions of Empire: The Quest for a Railroad Across America, 1840–1880” explored the creative foresight of those who dared to



The education room for "Visions of Empire" encouraged visitors to experience railroad building in a very immediate way, including three-dimensional scenes of early railroad construction. Photos by Lisa Blackburn and Kate Lain.



build a railroad stretching from the Missouri River to the Pacific Ocean. It documented the evolution of the drive westward against the historic backdrop of the Gold Rush, the Civil War, and the Gilded Age.

Among the more than 200 items on display from The Huntington's holdings were maps, photographs, illustrations, newspapers, magazines, letters, and diaries. Loans came from James Brust, the California State Railroad Museum, and Jay Last.

An interactive space within the exhibition encouraged visitors to experience the dawn of the transcontinental railroad in a very immediate way. They had an opportunity to see three-dimensional scenes of early railroad construction using a stereoscopic viewer, watch a video clip of a telegraph operator sending urgent messages, walk the railroad's transcontinental route along a map on the floor, and try their hand at tapping out a telegraph message in Morse code on a specially outfitted computer tablet.

The Union Pacific Railroad sponsored the exhibition. The Henry Mayo Newhall Foundation provided major support, with additional support coming from Judi and Bry Danner, the Ahmanson Foundation Exhibition and Education Endowment, and Robert London Moore Jr.

In the West Hall of the Library in October, visitors to "Blue Sky Metropolis: The Aerospace Century in Southern California" learned how the aerospace industry transformed the region from a land of orange groves into a high-tech metropolis. "Southern California as we know it would not exist without aerospace," said co-curator Peter Westwick, assistant professor of history at the University of Southern California and director of the Aerospace History Project, an initiative of the Huntington-USC Institute on California and the West (ICW).

The exhibition traced the history of local aviation from barnstorming pilots in the early 20th century through the Cold War space race and beyond, using manuscripts, documents, and photographs from The Huntington and other collections. It also included objects demonstrating aerospace's influence on other industries. A surfboard designed by the so-called father of the modern surfboard, Bob Simmons, showed how the principles of aerodynamics learned at Caltech and Douglas Aircraft were applied to hydrodynamics and resulted in the development of a strong but lightweight board that revolutionized surfing. The surfboard was on loan from the John Mazza Historic Surfboard Collection at Pepperdine's Special Collections and University Archives, Malibu, Calif.

The exhibition was co-curated by Matthew Hersch, then a post-doctoral fellow in history at USC. It received support from the Robert F. Erburu Exhibition Endowment, with additional funding from Margaret and Will Hearst, the Allen & Lenabelle Davis Foundation, and Mr. and Mrs. Burton Basney, in loving memory of Harvey and Vera Christen.

In the West Hall in March, "Al Martinez: Bard of L.A." examined the work of the popular columnist through the archive he donated to The Huntington in 2006. Martinez (born in 1929) writes about the human condition, railing with righteous anger at the unjust and inhumane, or celebrating the miracle of a grandchild's birth or the

quiet courage of an unsung hero. His reporting in the *Los Angeles Times* earned him three Pulitzer Prizes, a National Headliner Award for best feature column in the United States, and scores of other awards.

The exhibition was curated by Sara S. “Sue” Hodson, curator of literary manuscripts at The Huntington. Natalie Russell was associate curator, and the Robert F. Erburu Exhibition Endowment provided funding.

The Susan and Stephen Chandler Wing of the Virginia Steele Scott Galleries served as the venue for two exhibitions this fiscal year. In November 2011, “Ancient Chinese Bronze Mirrors from the Lloyd Cotsen Collection” gave the public a first look at a group of exquisite bronze mirrors from China spanning 3,000 years. “From the earliest periods of China’s history, bronze mirrors have played a significant role in reflecting, both literally and symbolically, the face of the Chinese people,” said June Li, curator of the Chinese Garden and the exhibition.

Cotsen, a Los Angeles businessman, philanthropist, art collector, and member of The Huntington’s Board of Overseers, purchased his first Chinese mirrors as a young sailor in Hong Kong in the early 1950s. A news conference kicked off the exhibition, at which Cotsen announced he was donating the objects to the Shanghai Museum following the Huntington show.

Then in June 2012, “Roger Medearis: His Regionalism” opened in the Chandler Wing. Medearis (1920–2001) was a proponent of Regionalism, an American artistic movement that rejected European abstraction in favor of subjects from everyday rural life. For Medearis, this meant painting the landscapes and people from the places where he lived.

The three dozen drawings and paintings in the exhibition spanned the artist’s progression, from his work in rural Missouri to his later years when he moved to Los Angeles and started depicting the outstanding natural scenery of the American West.

Curated by Jessica Todd Smith, Virginia Steele Scott Chief Curator of American Art, and James Glisson, Bradford and Christine Mishler Assistant Curator of American Art, the exhibition was made possible through generous gifts of art made to The Huntington by the artist’s widow, Elizabeth Medearis, loans from private collections, and a painting borrowed from the Smithsonian American Art Museum. The show received financial support from the Susan and Stephen Chandler Exhibition Endowment and funds from Steve Martin for exhibitions of American art.

Again this fiscal year, The Huntington assembled a series of small exhibitions that

focused on particular themes. The Works on Paper Room on the second floor of the Huntington Art Gallery held four such exhibitions:

- “Out of the Shadows: Joshua Reynolds’ Celebrity Portraiture and the Market for Mezzotints in 18th-Century Britain” explored the engraving technique of mezzotint and how it was used to translate the exquisite light and shadows of oil paintings by British painter Joshua Reynolds (1723–1792) into more affordable prints that helped to satisfy middle-class demand.
- “Dreams, Disasters, and Reality: Goya’s Prints from The Huntington’s Collections” displayed 10 prints by Francisco José de Goya y Lucientes (1746–1828) representing all of Goya’s major etching series, including “Los Caprichos” and “Los Desastres de Guerra.”
- “Whistler, Haden, and the Gentle Art of Etching” examined James Abbott McNeill Whistler’s (1834–1903) contribution to printmaking, a form used by his brother-in-law Francis Seymour Haden (1818–1910), an amateur printmaker and avid print collector, who informed Whistler’s taste, subject matter, and composition.
- “French Travelers to the East: Jean de Thévenot and Cultural Exchange in the 16th and 17th Centuries” had as its centerpiece a 17th-century portrait of Jean de Thévenot by Philippe de Champaigne (1602–1674), acquired by The Huntington’s Art Collectors’ Council in 2010. It included eight related drawings, manuscripts, and books from The Huntington’s collections as well as from the Getty Museum, the Getty Research Institute, and the Los Angeles County Museum of Art. A related workshop took place in May: “Portraits of the Traveler: The Art of Mediating Between East and West.”





Botanical shows and events included the American Iris Society National Convention (left) and the 38th Annual Spring Plant Sale. Photos by Martha Benedict and Kate Lain. Opposite: "In the blossoming years of the 21st Century," said Al Martinez, "I can think of no finer institution in which to leave my history than the Huntington Library." This photo of the prize-winning writer in his home study was featured in the exhibition "Al Martinez: Bard of L.A." Photo by John Sullivan.



- Finally, a small show in the Flora-Legium of the Botanical Center, "Water Began It All: A New Look at the San Gabriel Mission," studied the sources of water serving the historic San Gabriel Mission water complex. Eight color drawings by Michael Hart, the former vice president and general manager of the Sunny Slope Water Co. in Pasadena, were displayed, along with reproductions of 19th-century photographs from the Library collections.

BOTANICAL SHOWS AND EVENTS

In November 2011, The Huntington's urban agricultural station, the Ranch, built on the successes it had gained during its first year by holding a second annual symposium, "Only at Home." Throughout the year, the Ranch held monthly open houses and offered specialized classes, including an eight-day, train-the-trainer course on urban ecosystem agriculture and a five-day seminar on the principles of soil biology and compost technology.

In January, more than 200 arborists met for a Western Tree Management Symposium on best practices for managing and caring for street trees. Later that month, The Huntington joined the Japanese Consulate in Los Angeles in celebrating the centennial of the planting of cherry trees in Washington, D.C., in 1912. The Huntington obtained more than 1,200 bare-root cherry trees supplied by L. E. Cooke and then distributed them to nonprofit organizations for planting at schools, city parks, and public spaces. Funds for the project were donated by Toshie and Frank Mosher.

In April, participants attending the 2012 American Iris Society National Convention enjoyed more than 400 iris cultivars in bloom just north of the Bing Children's Garden, in an area normally off-limits to visitors. The irises had been planted nearly two years earlier for this event.

This year the Chinese Garden Lecture Series (see also pg. 32) was expanded to include Japanese garden history, a trend that will continue with future programming. The Huntington's popular Second Thursday lecture series enjoyed another fruitful year. In February, Hungarian botanist Zsolt Debreczy gave an illustrated talk about his new book, *Conifers Around the World*, an exhaustive two-volume publication that captures the findings of 40 years of research. Plant sales followed each talk.

Other notable shows and events included:

- Penjing show (Southern Breeze Penjing Society)
- "Focus on Flowers," lecture by David Leaser and Mark Hanauer
- Big Draw L.A. (Ryman Arts)
- 28th Annual Succulent Plants Symposium
- Southland Orchid Show (Orchid Society of Southern California)
- Fall Plant Sale
- 22nd Annual Viewing Stones Show (California Aiseki Kai)
- Desert Forum
- 12th Annual Great Rosarians of the World lecture, French rose hybridizer Alain Meilland
- Chinese New Year Festival, celebrating the Year of the Dragon
- 40th Annual Camellia Show (Southern California Camellia Society)
- Bonsai-A-Thon (Golden State Bonsai Federation)
- 9th Annual Clivia Show (North American Clivia Society and the Southern California Clivia Club)
- 55th Annual Bonsai Show (California Bonsai Society)
- 38th Annual Spring Plant Sale
- 47th Annual Cactus and Succulent Show (Cactus and Succulent Society of America)

Art Collectors' Council 2012

Members annually fund acquisitions for the collections of American or British and European art.

Sushma and Ashwin Adarkar
Ann and Olin Barrett
Nancy Berman and Alan Bloch
Diane and Fred Blum
MaryLou Boone
Maribeth and Hal Borthwick
Caron and Steve Broidy
Susan and Stephen Chandler
Faye and Robert Davidson
Kelvin Davis
Linda Dickason
Patricia and Tom Ellison
Karen and Eric Ende
Lois and Robert F. Erburu
Judith and Stanley Farrar
Connie and Gordon Fish
Marcia and George Good
Maria and Richard Grant
Heather and Paul Haaga
Kelsey Hall
Claudia Huntington and Marshall Miller
Sally and William Hurt
Patricia Johnson
Margery and Maury Katz
Hannah and Russ Kully
Claude and Frank Logan
Jeri and Tom Mitchell
Diane and Trevor Morris
Charles T. Munger
Harlyne Norris
Carol and Laurence Pretty
Marge Richards
Anne and Jim Rothenberg
Laura and Carlton Seaver
Ruth B. Shannon
Stewart Smith and Robin Ferracone
Janet and Alan Stanford
Barbara Steele
Mary Ann and John Sturgeon
Phillip V. Swan
Betsy and Joseph Terrazas
Geneva and Chuck Thornton
Joan and Dave Traitel
Sally Wenzlau
Alyce and Warren Williamson
Deborah and Robert Wycoff



Purchased by the Art Collectors' Council this year were *St. George and the Dragon* (ca. 1522–27) by Giovan Angelo del Maino and *Sunshine and Shadow* (ca. 1830–40) (detail) by Constant Troyon.

ACQUISITION HIGHLIGHTS

ART

In addition to the acquisition of the Rauschenberg painting, *Global Loft (Spread)*, The Huntington strengthened its collections with two major purchases by its Art Collectors' Council, which focused this year on European holdings:

St. George and the Dragon (ca. 1522–27), an expertly carved polychrome and gilt wood sculpture by a Lombard sculptor of the Italian Renaissance, Giovan Angelo del Maino (ca. 1470–ca. 1536), had previously been unattributed. Catherine Hess, The Huntington's chief curator of European art and a specialist in European sculpture, identified del Maino as the statue's maker after research and discussions with Giancarlo Gentilini, a leading scholar of early Italian sculpture. It is one of only two works by the Italian master in the United States.

A 19th-century French Barbizon School painting, *Sunshine and Shadow* by Constant Troyon (1810–1865), complements an existing group of Barbizon works that reflect the collecting tastes of Henry Huntington. In this canvas, the artist depicts several groups of figures and a horse-drawn wagon on the banks of a small brook with intense variations of light and shade. Interest in portraying the effects of atmosphere in nature sets the stage for one of that country's most enduring artistic legacies: Impressionism.

Other notable art acquisitions included:

- *Traffic Control*, a 1936 lithograph on woven paper by American painter, printmaker, and architect Benton Murdoch Spruance (1904–1967), purchased with funds from Hannah S. and Russel I. Kully. Also received from the Kullys was a gift of 134 aquatint prints by the English landscape and marine painter William Daniell (1769–1837) from “A Voyage Round Great Britain,” a series of 308 prints displaying the coastlines of England, Wales, and Scotland.
- *Torso/Sardinia*, a bronze sculpture with stone base by Claremont artist Aldo Casanova (born 1929). The sculptor lent the piece to “The House That Sam Built” and subsequently donated it to The Huntington.
- *Sea Sprite*, a sculpture in redwood by John Svenson (born 1923), which also appeared in “The House That Sam Built” and then was donated by the artist's son.



The Vulcan Materials Company donated its archive of more than 20,000 photographs, letters, and other items documenting the development of Los Angeles' infrastructure. Right: Purchases by the Library Collectors' Council included three mammoth-plate photographs of San Francisco in 1867 by Carleton E. Watkins.

- *Aster, Mullein, Bugloss, Bergamot* (1903) an oil painting by American Arts and Crafts artist Dawson Dawson-Watson (1864–1939), purchased in honor of John Murdoch, who retired as Hannah and Russel Kully Director of Art Collections in June. Another piece purchased in honor of Murdoch was an exquisite piece of embroidery by Arts and Crafts architect, furniture, and textile designer Charles Francis Annesley Voysey (1857–1941), though that acquisition became final just after the close of the fiscal year.

LIBRARY

At its 15th annual meeting, the Library Collectors' Council acquired a rare collection of Civil War telegraph messages (see pg. 3). It also added three rare photographs to the collection of works by 19th-century photographer Carleton E. Watkins (1829–1916), considered by many to be California's first major artist. The Huntington now holds more than 350 large-format prints, also called mammoth views, produced from 18-by-22-inch glass-plate negatives, and hundreds of smaller-format photographs.

Also purchased was a family archive (see pg. 16) that includes documentation of the first congressional action to limit slavery in the United States. Daniel Gott (1794–1864), a U.S. congressman from western New York, proposed a resolution in 1848 banning “traffic in human beings as chattels” in the District of Columbia. The House of Representatives approved the Gott resolution but repealed it three weeks later after southern lawmakers threatened secession. These documents shed light on the man who fired the opening salvo in the political battle leading to the Civil War.

For the second year in a row, the council purchased an item related to Galileo Galilei. The new acquisition is actually two works bound into one volume, each authored by Christoph Scheiner (1575–1650), a Jesuit priest, astronomer, and Galileo's best-known competitor. The first tract supports Galileo's discovery of the satellites of Jupiter and questions the methodology of his rival Simon Marius' telescopic observations. The second work describes the construction and use of a novel and highly accurate sundial. These works add to The Huntington's already strong collection in the history of science.

Also chosen was a portion of an illuminated manuscript produced in England and written in Latin in the 15th century. The manuscript on vellum provided direction for the Catholic priest or monk officiating at critical turning points of life. The Huntington's



Library Collectors' Council 2012

Through an annual contribution of \$5,000, members encourage growth of the Library's holdings through the purchase of significant single items or collections that the Library might not otherwise be able to acquire.

George and Sara Abdo
June and Merle Banta
Diane and Fred Blum
MaryLou Boone
Nancy Call
Bruce and Marty Coffey
Joe and Alice Coulombe
Doug and Curtis Dombek
Lois and Bob Erburu
Judith and Stanley Farrar
John and Alisa Fickewirth
Maria and Richard Grant
Claudia Huntington and Marshall Miller
Scott Jordon and Gina Valdez
Claude and Frank Logan
Frank and Mona Mapel
Ken and Tracy McCormick
Mario and Therese Molina
Diane and Trevor Morris
Charles T. Munger
Betty Nickerson
Erika and Ken Riley
David and Kathleen Rips
Joel and Ricki Robinson
Janet and Stephen Rogers
Loren and Frances Rothschild
Laura and Carlton Seaver
Ruth B. Shannon
Stewart Smith and Robin Ferracone
Dick and Nancy Spelke
Janet and Alan Stanford
Phillip V. Swan and Kay Schwarberg
Geneva and Chuck Thornton
Robert and Anna Marie Warren
Deborah and Robert Wycoff

acquisition includes 60 leaves of the manual called the Office of the Dead, a sizeable part of the original book, dealing with the end of life (final illness, death, funeral, burial, and requiem masses).

This year, the Library received a gift of a collection of 20,000 photographs, letters, and other items from civil engineering firm Vulcan Materials Co. The documents chart the company's role in building the infrastructure underlying many area landmarks, including Los Angeles' City Hall and the Hollywood Bowl. The Huntington also received another 20,000 prints, posters, and ephemera of a gift-in-progress from Jay T. Last, adding to the 140,000 items he has contributed so far. He also donated funding for 16 large lots of prints and ephemera and a 3,900-piece American cameo cover collection. The Jay T. Last Collection is an unparalleled archive of mostly 19th- and early 20th-century American lithographs.

Other notable acquisitions included:

- Papers related to Queen Elizabeth I's commission for mustering horses for war, 1580–82, purchased from P. M. Barnard of Tunbridge Wells.
- A collection of 61 letters (1763–1767) from Charles Sloane Cadogan, 1st Earl Cadogan, detailing his European travels with Prince Edward, Duke of York and Albany (the younger brother of George III), purchased from John Hart Rare Books.
- Civil War letters of Amos E. Hardy, gift of Victoria Harris.
- Petition of the Pennsylvania mercantile committee to the Pennsylvania General Assembly (1785), signed by George Clymer, Thomas Fitz Simmons, Tench Coxe, John M. Nesbit, and others, gift of Arthur Shorewood.
- Deming, Hoyt, and Sanders family papers relating to the Society of the Cincinnati, gift of Joyce Sinclair.
- An album of Charles Fletcher Lummis photographs of the del Valle family, gift of the family of Carol Jackson Cook and Donald Wrentmore Cook.
- American business ephemera, including letterhead and invoices, from 1743 through 1918, gift of Jonathan D. Bulkley and Louise P. Baker-Bulkley.
- Eleven maritime paintings collected by James Dickason, gift of Linda Stewart Dickason.
- Final addition to a collection of miniature books, gift of Msgr. Francis J. Weber.



- A collection of Los Angeles Superior Court case files, 390 cartons dating from 1900–1910.
- Uncorrected proofs of Christopher Isherwood's *A Single Man*, purchased from Jay Dillon. Also, 32 cartons of records from the Christopher Isherwood Foundation.
- Ephemera of Charles Bukowski, purchased from Ralph Sipper. Also, papers from Charles Bukowski, gift of his widow, Linda Lee Bukowski.
- Photographs of Charmian London and Milo Shepard (widow and great-nephew of Jack London, respectively), gift of Marjorie E. Jewett.
- Papers of columnist Al Martinez from the writer himself.

BOTANICAL

When the Zillgitt Bonsai Court in the Japanese Garden opened in 2010, a dedication ceremony celebrated the bequest from San Marino resident Evelyn Zillgitt. Now, two years later, that gift keeps on giving as the collection of 80 world-class bonsai specimens continues to attract new donations.

Among the bonsai received were:

- A *Psidium guajava* bonsai and five pots for shohin bonsai (the smallest form of bonsai), gift from Russell Benson. Also, a shohin bonsai plant, *Ulmus parvifolia* (Chinese elm), a gift together with David Kalmansohn.
- A *Ficus carica* bonsai and two shohin bonsai plants, one *Escallonia* and one *Ficus*, from Ray Blasingame.
- Nine ceramic pots for shohin bonsai, from Jim Barrett, all but one of which he made.

- A cork bark elm bonsai, from Kwang-I Yu.
- A California juniper bonsai, from Frank Goya.
- Four bonsai pots, from Kathy Boehme.
- A prostrate juniper bonsai, from Ben Oki.
- Thirty-five pots for shohin bonsai as well as several books on bonsai, from Marilyn Imura Tyler.
- A *Liquidambar orientalis* bonsai, from Bob Hilvers.
- Three bonsai plants, from the Golden State Bonsai Federation's Collection South.

The gardens also received donations of *penjing*. Ceramicist Paul Soldner contributed 13 *penjing* plants, many of which are planted in exquisite pots made by the artist. A *penjing* rock display was also donated by Ernie Kuo.

Other plant contributions included 40 orchids from the San Diego Zoo, 11 clivia from John Ingram of Floral Architecture, and five clivia from Monterey Bay Nursery.

COLLECTIONS MANAGEMENT LIBRARY

On June 5, 2012, the Library's Main Exhibition Hall closed in anticipation of its first major renovation in 45 years.

"We're seizing a historic opportunity with an ambitious plan," said David Zeidberg, Avery Director of the Library. "We intend to highlight a selection of works in a concise display that will tell better stories

Opposite: Gifts to The Huntington sometimes come in the form of bonsai for displays in the Japanese Garden. Below: Anne and Jim Rothenberg at the dedication of the Rothenberg Reading Room. Photos by Martha Benedict.



about The Huntington's treasures and delight and inspire people. We're fortunate to be faced with such an exciting challenge—one that occurs maybe once in a generation."

The renovation and reinstallation will create a new, dynamic permanent exhibition, anchored by about 100 rare items, which will help visitors make connections to history and literature and better highlight the value of the Library's historical materials. The new Library exhibition reopens in November 2013.

Efforts begun in past years to digitize parts of the Library's collection continued this year. The Huntington Digital Library launched to the public at the very beginning of this fiscal year and over the course of the year added many more objects to its holdings, now numbering more than 160,000 items.

A recent addition was the 479-page Ellesmere Chaucer, The Huntington's iconic, decorated manuscript of Geoffrey Chaucer's *Canterbury Tales*, created between 1400 and 1405.

In January, the Library formally dedicated its main reading room, the Rothenberg Reading Room, in honor of Anne and Jim Rothenberg, who funded its recent renovation. During the dedication ceremony, Howard D. Weinbrot, professor of English emeritus from the University of Wisconsin, thanked the Rothenbergs for transforming the existing space from less-than-ideal research accommodations into a place of "beauty, comfort, and friendship in which scholars are welcomed and honored." Weinbrot likened the Rothenbergs to other philanthropists, like Henry E. Huntington, who had the wisdom and foresight to preserve the books, manuscripts, and art that scholars rely on in their search for "truths or falsehoods, as the case may be."

BOTANICAL

In the immediate aftermath of the 2011 windstorm, the top priority was cleaning up pathways and removing downed or damaged trees for the safety of staff and visitors. Scores of trees had to be cut, cleared, and hauled away to be ground into mulch, and hundreds of loads of leaf litter and brush were removed. A number of garden structures also suffered the effects of the powerful winds, including the 12,000-square-foot nursery shade structure, which had to be completely rebuilt.

The long process of replanting what had been lost began with a focus on areas requiring immediate attention. For example, with so many large trees gone, the shade canopy in some sections of the property was greatly diminished. As a temporary measure, 100 tall and bushy sacrificial Virginia oak and camphor trees were positioned in the North Vista for shade to ensure the summer sun didn't burn a number of large camellia specimens.

Gifts to the institution developed a life of their own. For the second year in a row, The Huntington won prestigious awards at the Santa Barbara International Orchid Show, a distinction achieved thanks to the gift of 5,000 orchids from the family of the late collector and grower S. Robert Wertz, combined with loving care from Huntington staff



Above, left: Kathy Musial, The Huntington's curator of living collections, inspects new plants under propagation in the wake of the windstorm of 2011. Photo by Lisa Blackburn. Above, right: The Mausoleum of Henry and Arabella Huntington underwent conservation, including the structure's panels by artist John Gregory. Here, Ben Brandfon, a conservation technician from Rosa Lowinger & Associates, treats a panel's surface. Photo by Lisa Blackburn. Opposite: The Japanese teahouse, Seifu-an, rests in its new location—a three-quarter-acre tea garden. Photo by Martha Benedict.

members. This year's awards included ribbons for 13 of the 15 plants entered into competition, seven of which were first-place prizes.

ART

The Huntington's outdoor sculptures provide stunning scenery for strolling in the gardens. What visitors may not realize is that Henry Huntington collected garden statuary as assiduously as he did British grand manner portraits or French decorative art.

This year, The Huntington embarked on a sweeping initiative to conserve these valuable works. Four large bronzes by French sculptor Hubert Le Sueur (1580–1658) flanking the entrances to the original Library building were cleaned and treated by conservator John Griswold with assistance from Getty Museum sculpture conservator Jane Bassett. The Greek deities in bronze (Apollo Belvedere, Diana the Huntress, Commodus as Hercules, and Belvedere Antinous) will receive regular maintenance to protect their patinas.

Four terracotta figures depicting Hamadryad, Amalthea, Flora, and Diana that had been exposed to the elements on the Huntington Art Gallery loggia began conservation treatment this year. The works were completed in the 19th century by an unknown French sculptor who fashioned copies of famous marble sculptures out of terracotta. For instance, the Hamadryad is a copy of a marble by Antoine Coysevox (1640–1720) currently in the Louvre in Paris. Once treatment is complete, the figures will be installed inside the Huntington Art Gallery.

In addition, 27 limestone statues along the North Vista were cleaned and treated to remove the growth of fungus and other organic material

in time for “Una Serata Veneziana,” an evening combining a lecture on 18th-century Venetian garden statuary with Venetian music by the LA Opera. Research carried out at the Fondazione Giorgio Cini in Venice determined that the statues were made in the Veneto region of Italy in the 17th and 18th century, with several being attributed to sculptors Lorenzo Mattielli (1678?–1748) and Francesco Marinali (1609–after 1655).

Conservators also turned their attention to one of the most architecturally important structures on the property: the Mausoleum of Henry and Arabella Huntington, designed by John Russell Pope (1874–1937) and built in 1929. Pope used a similar circular peristyle form when he created the Thomas Jefferson Memorial in Washington, D.C., years later. Constructed of Colorado Yule marble, the building contains exquisite bas-relief panels by sculptor John Gregory (1879–1958) depicting the four seasons of life. But over the years, exposure to the elements had taken its toll, with water infiltrating the mausoleum.

A team of architectural and conservation specialists cleaned the system of gutters and downspouts concealed under the marble and concrete and replaced the gutters. They removed old caulking between the sections of marble in the dome and re-pointed the joints with mortar. Also eradicated were salt deposits formed by moisture, disintegrating mortar, and decaying leaves.

Architectural Resources Group carried out the work with Bert England Design & Build, Rosa Lowinger & Associates, and Eric Doehne. Maribeth and Hal Borthwick and Mary Anne and Lary Mielke provided funding.

Inside the galleries, other changes were underway. Curators often make subtle shifts in the placement of objects in the galleries to more clearly illustrate a particular narrative, especially as new works join the collection. Curator Catherine Hess reinstalled three rooms of the second floor of the Huntington Art Gallery to give better prominence and organization to a collection of Renaissance and Baroque works.

The del Maino sculpture takes a central position in one of the rooms, with the star of The Huntington's Renaissance works, Rogier van der Weyden's painting *Virgin and Child* (ca. 1460), hanging nearby. Helping to tell the story of Baroque grandeur is a rare, early (late 17th- or early 18th-century) bronze cast of master sculptor Gian Lorenzo Bernini's *Pluto and Persephone*, which was moved to its current position from the Trustees' Room of the Library building. A number of loans and gifts added new layers of meaning to the collections:

- Francisco de Goya's portrait of Vicente Maria de Vera de Aragón, Duque de la Roca (ca. 1795) went on display in the Huntington Art Gallery, a loan from the San Diego Museum of Art coinciding with the exhibition "Dreams, Disasters, and Reality: Goya's Prints from The Huntington's Collections."
- Several significant loans contributed to the exhibition "French Travelers to the East" in the Works on Paper Room, including Giovanni Bellini's *Standing Man Wearing a Turban*, ca. 1485, from the J. Paul Getty Museum.
- An oil painting by Norman Rockwell, *Ben Franklin's Sesquicentennial*, which served as the cover of the *Saturday Evening Post* on May 26, 1926, went on view in the Virginia Steele Scott Galleries of American Art, a loan from Mr. and Mrs. Carlos de Mattos.
- Also installed in the Scott Galleries was a beautiful, luminist view, *New York Harbor* (1874) by Francis A. Silva, a long-term loan from a local private collector.
- The label for a portrait of an unknown woman previously attributed to Johann Zoffany (1733–1810) became the subject of scholarly speculation by a visiting colleague. Research then enabled Huntington curators to confirm it was in fact an early work by George Romney (1734–1802). The portrait was a gift from John and Mary Ann Sturgeon in 2008.

ESTATE PROJECTS AND UPDATES

JAPANESE GARDEN

One hundred years after Henry Huntington created the Japanese Garden, a team of staff members and consultants embarked on a year-long centennial renovation of the iconic destination. The complete exterior of the Japanese House underwent restoration, guided by preservation architect Kelly Sutherlin McLeod. Workers removed layers of flat brown paint that had been added over the years, exposing the rich, deep hues of the wood. They replaced the roof to reverse the many repairs done over the years that had obscured its elegant,



undulating shape. And they restored the dark gray Japanese plaster along the exterior walls, giving the structure a fine, elegant, silken finish.

Other sections of the garden enjoyed similar star treatment. Repairs were made to the complex series of ponds and stone embankments, including an upgrade to the irrigation infrastructure. Meanwhile, restored and expanded paths increased accessibility.

New elements to the garden included the Seifu-an teahouse, installed in a ceremonial tea garden created specially to commemorate the Japanese Garden's centennial. The teahouse and garden sit on three-quarters of an acre just above the Japanese House. The new feature provides visitors with a way of understanding the history of Japanese gardens in America in the past century by looking at three distinct types of landscape: the stroll garden, with its pond and moon bridge; the dry, raked gravel garden; and now the tea garden.

EDUCATION AND VISITOR CENTER

Plans to build a complex of gardens and structures to replace the existing Entrance Pavilion continued this year, primarily through an environmental review process led by the City of San Marino, with a detailed analysis being conducted by its expert consultants. A draft report containing more than a thousand pages was issued in April 2012; a public comment period ran through July, with a final environmental impact report scheduled for the fall.

CHINESE GARDEN

Initial activity got underway on the second phase of construction of the Chinese Garden, with contractors laying the groundwork for the structures that will be built once funding is secured. This included constructing one foundation and installing utilities infrastructure.

RESEARCH



16 This year, more than 1,500 scholars came from around the world to conduct advanced humanities research using The Huntington's collections. The Huntington awarded \$1.5 million in grants to 158 scholars conducting research in the fields of history, literature, art, and the history of science. Awards paid for fellowships of one month up to one year, including 20 fellowships for scholars who spent a full academic year in residence. Primary support came from long-standing relationships with the Mellon Foundation and the National Endowment for the Humanities as well as a rich cross-section of support from local and regional donors.

For untenured faculty, finding the time and resources to turn a dissertation into a book can take years as they juggle teaching and other responsibilities. Barbara Thom Postdoctoral Fellowships, created by philanthropist Barbara Thom in the 1990s, are awarded to nontenured faculty who recently have completed a Ph.D. in fields relevant to The Huntington's collections. Recipients receive a cash award that allows them to revise their manuscript for publication over a period of 9 to 12 months.

"The Thom fellowship is the single most important category in the entire Huntington fellowship program," said Steve Hindle, the W. M. Keck Foundation Director of Research. "Supporting scholars in the early years of their careers can shorten the road to tenure by four, five, or six years," continued Hindle. "This sort of career opportunity is especially vital in the current economic environment."

As one of two recipients this year, Abigail Swingen, assistant professor of history at Texas Tech University, would agree. "It was invaluable," explained Swingen, who completed her manuscript, *Competing Visions of Empire: The Politics of Labor and the Origins of the British Empire, 1650–1720*. "Being able to come here every day, have my own office and very few other responsibilities, was an incredible opportunity. It made me think how people who aren't as lucky as me to get a fellowship actually manage to still get a book out in time."

This year's other Thom fellow, Heather Keenleyside, an assistant professor of English at the University of Chicago, focused on her manuscript *Animals and Other People: Forms of Life in 18th-Century Literature*, which examines how a range of 18th-century writers

linked issues of literary form to ontological and political questions about animal life.

By the end of fiscal year 2011–12, funds from the initial Thom endowment had built up sufficiently for The Huntington to offer not just the regular two fellowships, but a third for 2012–13, giving three more scholars the time and resources to move their manuscripts into print.

CONFERENCES

The Huntington typically hosts six two-day scholarly conferences each year. In developing its conference program, Research staff along with specially appointed groups of scholars look for themes that best reflect the strengths of The Huntington's collections and the interests of its readers and researchers. Proposals from scholars worldwide are considered through a competitive process. Financial support comes from a variety of sources, including the USC-Huntington Early Modern Studies Institute (EMSI), which also holds its own annual conference (see pg. 21).

It is particularly satisfying when conferences showcase a potency in The Huntington's collections and do so through the perspectives of top-notch experts from a broad cross-section of the field. This year's "Civil War Lives" achieved that aim. All of the presenters had used The Huntington's collections in their research, including convener Gary W. Gallagher of the University of Virginia.

Opposite: Papers of the Gott Family, 1745–1958, including documentation of the first congressional action to limit slavery in the United States. Purchased by the Library Collectors' Council. Above right: Sarah Rivett, now an assistant professor of English at Princeton University, conducted research at The Huntington while on a National Endowment for the Humanities Fellowship in 2007–08. Her book, The Science of the Soul in Colonial New England, was published by the University of North Carolina Press in November 2011. Photo by Dino Parienti.

In Print

For long-term fellows, the experience of immersing oneself in The Huntington's collections alongside other researchers equally passionate about the humanities can be an exhilarating and morale-boosting experience. But it is the practical output—the published work—that solidifies academic careers.

Historian Anne F. Hyde joined the ranks of scholars whose research at The Huntington led to prominent awards. Hyde won the Bancroft Prize this year for *Empires, Nations, and Families: A History of the North American West, 1800–1860*, in which she offers a fresh perspective on an era of Western American history by showing how family relationships crossed national and ethnic lines and helped shift political power away from military and diplomatic circles into the hands of local people.

Huntington curators too published new books. Daniel Lewis, The Huntington's Dibner Senior Curator of the History of Science & Technology, penned *The Feathery Tribe: Robert Ridgway and the Modern Study of Birds*. And Jennifer A. Watts, curator of photographs, contributed two essays to a catalogue raisonné on a photographer considered California's first major artist, *Carleton Watkins: The Complete Mammoth Photographs*. Watts wrote essays on Watkins' little-known California missions project and his Southern California railroad and agriculture pictures.

Hilary Mantel, whose papers are housed at The Huntington, won the Man Booker Prize for *Bring Up the Bodies*, a historical novel tracing the role Thomas Cromwell played in the trial and execution of Henry VIII's second wife, Anne Boleyn. The book is a sequel to *Wolf Hall*, which won the same prize in 2009. Both books, it's worth noting, are dedicated to Mary Robertson, The Huntington's William A. Moffett Curator of English Historical Manuscripts.

This year, the following publications were the tangible result of research by long-term fellows and other scholars:

David W. Blight | *American Oracle: The Civil War in the Civil Rights Era*, Harvard University Press (Rogers Distinguished Fellow, 2010–11)

Albert L. Hurtado | *Herbert Eugene Bolton: Historian of the American Borderlands*, University of California Press (Los Angeles Times Distinguished Fellow, 2007–08)

Carina L. Johnson | *Cultural Hierarchy in Sixteenth-Century Europe: The Ottomans and Mexicans*, Cambridge University Press (Barbara Thom Postdoctoral Fellow, 2004–05)

Catherine Molineux | *Faces of Perfect Ebony: Encountering Atlantic Slavery in Imperial Britain*, Harvard University Press (Barbara Thom Postdoctoral Fellow, 2009–10)

Sarah Rivett | *The Science of the Soul in Colonial New England*, University of North Carolina Press (National Endowment for the Humanities fellow, 2007–08)

Anne Stiles | *Popular Fiction and Brain Science in the Late Nineteenth Century*, Cambridge University Press (Barbara Thom Postdoctoral Fellow, 2009–10)

Kariann Akemi Yokota | *Unbecoming British: How Revolutionary America Became a Postcolonial Nation*, Oxford University Press (Dana and David Dornsife Fellow, 2011–12)



Abigail Swingen, assistant professor of history at Texas Tech University, was one of two Barbara Thom Postdoctoral Fellows this year.



Long-Term Research Fellows, 2011–12

R. Stanton Avery Distinguished Fellow

Peter Stallybrass, Professor, University of Pennsylvania | What is a Book?

Fletcher Jones Foundation Distinguished Fellow

Frances Dolan, Professor, University of California, Davis | True Relations: Reading, Literature, and Evidence in 17th-Century England

Los Angeles Times Distinguished Fellow

Ramón Gutiérrez, Professor, University of Chicago | The Social Origins of the Mexican American Civil Rights Movement

Dibner Distinguished Fellow in the History of Science & Technology

Robert Westman, Professor, University of California, San Diego | Prognostication in the 17th and 18th Centuries

Rogers Distinguished Fellow in 19th-Century American History

Harry Stout, Professor, Yale University | Religion, War, and the Meaning of America

Mellon Fellow

Heidi Brayman Hackel, Associate Professor, University of California, Riverside | "Dumb Eloquence": Deafness, Muteness, and Gesture in Early Modern England

Dana and David Dornsife Fellow

Kariann Yokota, Assistant Professor, Yale University | Pacific Overtures: America and the Trans-Pacific World of Goods

NEH Fellows

Lisa Cody, Associate Professor, Claremont McKenna College | Divided We Stand: Divorce, Female Independence, and the British Atlantic World in the Age of American Revolution

William West, Associate Professor, Northwestern University | Understanding and Confusion in the Elizabethan Theaters

Carla Zecher, Director, Center for Renaissance Studies, The Newberry Library | Things Heard in Distant Lands: Descriptions of Music in French and English Travel Accounts, 1550–1700

Barbara Thom Postdoctoral Fellows

Heather Keenleyside, Assistant Professor, University of Chicago | Animals and Other People: Forms of Life in 18th-Century Literature

Abigail Swingen, Assistant Professor, Texas Tech University | Competing Visions of Empire: The Politics of Labor and the Origins of the British Empire, 1650–1720

Fletcher Jones Foundation Fellow

Elizabeth Allen, Associate Professor, University of California, Irvine | Uncertain Refuge: Ideas of Sanctuary in Medieval English Texts

Dibner Research Fellows in the History of Science & Technology

Sarah Easterby-Smith, Postdoctoral Fellow, European University Institute | Remapping Enlightenment: Botany in Cultural and Global Context, ca.1700–ca. 1815

Neil Safier, Assistant Professor, University of British Columbia | Amassing Amazonia: Technologies of Registration and Collection in the South American Tropics, 1783–1792

ACLS/Burkhardt Fellows

Charlene Villaseñor Black, Associate Professor, University of California, Los Angeles | Transforming Saints: Women, Art, and Conversion in Spain and Mexico, 1521–1800

Weijing Lu, Associate Professor, University of California, San Diego | Marriage and Intimacy in Late Imperial China

Eleanor Searle Visiting Professor in the History of Science at Caltech and The Huntington

Patrick McCray, Professor, University of California, Santa Barbara | When the Computer Met the Telescope: Astronomy's Changing Technical Practice, 1950–1975

Haynes Foundation Fellows

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

Tom Sitton, Curator Emeritus, Natural History Museum of Los Angeles County | The Origins of Los Angeles County Government as a Force in Urban Development, 1850–1950

Gallagher researched and wrote large portions of his two most recent books while in residency at The Huntington in 2008 and 2010: *The Union War* and *Causes Won, Lost, and Forgotten: How Hollywood and Popular Art Shape What We Know about the Civil War*.

Gallagher’s co-convenor, Joan Waugh, a professor of history at the University of California, Los Angeles, and author of *U. S. Grant: American Hero, American Myth*, has helped organize all five of the Civil War conferences held at The Huntington since 1999. In her opening remarks, she explained the objective of the conference was to highlight “the importance of individuals—men and women, white and black, soldiers and politicians, unionists and confederates. We wanted to get at the big issues of the Civil War through these lives, including emancipation, loyalty and treason, strategy and policy, civilian hardships, and myth and memory.”

Gallagher and Waugh were joined by other noted Civil War scholars, including 2008 Huntington fellow Caroline Janney and author of *Burying the Dead but Not the Past: Ladies’ Memorial Associations and the Lost Cause*; Yale historian David W. Blight, a Rogers Distinguished Fellow at The Huntington in 2010–11; and James M. McPherson, the Pulitzer Prize–winning author of *Battle Cry of Freedom*, who has attended every Huntington conference on the Civil War.

Other conferences this year included:

- “Samuel Johnson: New Contexts for a New Century,” convened by Howard D. Weinbrot, the Richard Quintana Professor Emeritus in the department of English at the University of Wisconsin at Madison, and funded by the William French Smith Endowment.
- “The New Maritime History: A Conference in Honor of Robert C. Ritchie” paid tribute to the recently retired W. M. Keck Foundation Director of Research. The conference was co-convened by Carole Shamas, professor emerita and John R. Hubbard Chair Emerita in History at USC; and Peter C. Mancall, professor of history and anthropology at USC and director of the USC-Huntington Early Modern Studies Institute (EMSI).
- “Sociable Places: Locating Enlightenment and Romantic Culture,” convened by Kevin Gilmartin, professor of English at Caltech, and funded by the Division of the Humanities and Social Sciences,

Use of the Library

The Library was open to scholars, also known as readers, 305 days of the year. Daily scholar visits averaged 74.

Scholars in Residence	1,568
Total Number of Reader Visits	22,664
Amount of Rare Material Used (individual books or manuscripts)	425,166

Peer Review Committees for Applicants for 2012–13

This year The Huntington received 552 fellowship applications for the academic year 2012–13, compared to 483 last year.

	Applicants	Awards
Long-Term Fellowships (NEH, Mellon, Dornsife, Thom)	127	8
Short-Term Fellowships	320	125
Dibner Fellowships (short-/long-term)	71	10/3
Travel grants for study in the UK	34	9

More than a quarter of 2012–13 grantees were foreign scholars—from Belgium, Canada, France, Germany, Israel, The Netherlands, New Zealand, Spain, and the United Kingdom.

Long-Term Fellowships

- Bernard Herman, University of North Carolina, Chapel Hill
- Philippa Levine, University of Southern California
- Mary Beth Norton, Cornell University
- Shirley Samuels, Cornell University
- Valerie Traub, University of Michigan, Ann Arbor

Short-Term Fellowships

- David Blight, Yale University
- Martina Droth, Yale Center for British Art
- Sandra Gustafson, University of Notre Dame
- Paul Halliday, University of Virginia
- Claire McEachern, UCLA
- Samuel Otter, University of California, Berkeley
- James Shapiro, Columbia University
- Margo Todd, University of Pennsylvania
- Elliott West, University of Arkansas
- Cécile Whiting, University of California, Irvine

Dibner Fellowships

- Janet Browne, Harvard University
- John Carson, University of Michigan
- Mary Fissell, Johns Hopkins University
- John Krige, Georgia Institute of Technology
- Nancy Tomes, SUNY, Stony Brook

Historians James M. McPherson and Joan Waugh at the conference “Civil War Lives.” Photo by Martha Benedict.



Caltech; the Homer D. Crotty Endowment; and the William French Smith Endowment.

- “Visual Knowledge in the Early Modern Americas,” convened by Daniela Bleichmar, associate professor of art history and history at USC, and funded by the William French Smith Endowment and EMSI.
- “Life-Writing,” convened by Zachary Leader, professor of English literature, Roehampton University, and funded by the William French Smith Endowment.
- “Genealogies of Genius,” convened by Joyce Chaplin, Harvard University, and Darrin McMahon, Florida State University, and funded by EMSI and the William French Smith Endowment.

New to this year’s conference program was a one-day workshop exploring *Portrait of Jean de Thévenot* (1633–1667) by Philippe de Champaigne (1602–1674), one of France’s most important Baroque painters; it was purchased by the Art Collectors’ Council in 2010. The workshop received support from EMSI and the USC Francophone Research & Resource Center.



Endowed Lectures, 2011–12

- Ray Allen Billington Lecture on the History of the American West | **Louis Warren**, professor of history at University of California, Davis | “A Hole in the Dream: The Ghost Dance and the Crisis of Gilded Age America”
- Homer Crotty Lecture on the History of European Civilization | **John Brewer**, professor of humanities and social sciences at Caltech | “From the Grand Tour to Cook’s Tours: The English in 18th- and 19th-Century Italy”
- Trent R. Dames Lecture on the History of Engineering | **Michael Hiltzik**, author and Pulitzer Prize-winning journalist | “Colossus: Hoover Dam and the Making of the American Century”
- Bern Dibner Lecture on the History of Science | **W. Patrick McCray**, professor of history at University of California, Santa Barbara, and the Eleanor Searle Visiting Professor in the History of Science at Caltech and The Huntington | “When the Telescope Met the Computer”
- Paul G. Haaga Jr. Lecture on American Entrepreneurship | **Jean Strouse**, author of *Morgan: American Financier* | “J. Pierpont Morgan: Financial Entrepreneur”
- John Randolph Haynes and Dora Haynes Foundation Lecture on the History of Los Angeles | **Catherine Gudis**, associate professor of history at University of California, Riverside | “Curating the City: Art, History, and Memory on L.A.’s Skid Row”
- Allan Nevins Lecture on 18th-Century American History | **Nina Silber**, professor of history at Boston University | “The Afterlife of the Civil War in 1930s America”

- Martin Ridge Lecture on Literature | **Joseph Rezek**, assistant professor of English at Boston University | “Hail to the Chief: The Americanization of Walter Scott During the War of 1812”
- Robert Wark Lecture on Art History | **Jeremy Adamson**, curator of a 2001 Smithsonian retrospective on woodworker Sam Maloof | “The Arts of Daily Living: Showcasing an Alternative Modernism at the Los Angeles County Fair, 1954”
- Zamorano Lecture on the History of the Book | **David Szewczyk** of the Philadelphia Rare Books & Manuscripts Company | “Printing in the Americas before the Bay Psalm Book”

Distinguished Fellow Lectures

- **Frances E. Dolan**, professor of English at University of California, Davis | “True Relations and Ridiculous Fictions: Evaluating Stories of Witchcraft in 17th-Century England” | Fletcher Jones Foundation Distinguished Fellow
- **Ramón Gutiérrez**, professor of history at University of Chicago | “Reies López Tijerina and the Religious Origins of the Mexican American Civil Rights Movement” | Los Angeles Times Distinguished Fellow
- **Peter Stallybrass**, professor of English at University of Pennsylvania | “What is a Letter?” | R. Stanton Avery Distinguished Fellow
- **Harry Stout**, professor of American religious history at Yale University | “Abraham Lincoln’s Second Inaugural as America’s Sermon to the World” | Rogers Distinguished Fellow
- **Robert Westman**, professor of history at University of California, San Diego | “Managing the Future: From the Renaissance to the Enlightenment” | Dibner Distinguished Fellow



Roy Ritchie, the recently retired director of research, poses with participants of "The New Maritime History: A Conference in Honor of Robert C. Ritchie." From left to right: Steve Hindle (the new W. M. Keck Foundation Director of Research), Peter Mancall, Richard Hoffmann, Carole Shammass, Jack Wills, Alison Games, Ronald Hoffman, Michael Jarvis, Joyce Chaplin, Adrienne Hood, Markus Vink, Renaud Morieux, Ritchie (in bowtie), Carla Pestana, Mark Hanna, Jennifer Gaynor, David Wheat, Catherine Molineux, Adrian Finucane, and Margarette Lincoln. Not pictured: Adriana Craciun. Group photo by Martha Benedict.

LECTURES

Each year, hundreds of scholars spend thousands of hours using The Huntington's collections to further their research. Lectures offer a glimpse into their intellectual pursuits. Among the lectures The Huntington offers to Members and the public are endowed lectures and lectures by each distinguished fellow (see sidebar, pg. 20). Other lectures explore themes related to exhibitions or newly published books and this year included a trio of lectures that focused on early Chinese art; talks related to the exhibitions about Al Martinez and Sam Maloof; and a lecture about the history of the ginkgo over the past 250 million years.

RESEARCH INSTITUTES

Through a partnership with the University of Southern California, The Huntington sponsors two research centers: the USC-Huntington Early Modern Studies Institute (EMSI) and The Huntington-USC Institute on California and the West (ICW). The institutes are an integral part of the research activities at The Huntington, helping to fulfill its mission as a hub for humanities scholarship. Each institute awards research fellowships and presents a diverse array of programming, including dozens of seminar meetings, lectures, and workshops.

EMSI supports advanced research on human societies between the mid-15th century and the early 19th century in and around the Atlantic and Pacific basins. The Andrew W. Mellon Foundation has provided funding for the institute.

This year's annual EMSI conference, "The New World of Projects, 1550–1750," explored how the New World functioned as a conceptual and real space for projecting alternate realities. The co-conveners were Vera Keller, a former EMSI Mellon Postdoctoral Fellow and now at the University of Oregon, and Ted McCormick of Concordia University in Montreal.

The institute continued its successful partnership with the *William and Mary Quarterly* with an annual workshop investigating new trends in the understanding of the history and culture of early North America. Pulitzer Prize-winner Annette Gordon-Reed of Harvard Law School convened this year's workshop, "Early American Biographies," and contributed a related essay slated for a 2013 issue of the quarterly.

ICW serves as a center for scholarly investigation into the history and culture of California and the American West. The institute draws on the resources of The Huntington's collections, including access to its curators and scholars, as a foundation upon which to build a wide range of programs through USC.

The collaboration strengthens the professional training of young scholars pursuing doctorates, promotes outreach to students in kindergarten through high school through teacher training, and organizes a series of scholarly working groups to examine California and Western history in thematic settings.

HUNTINGTON LIBRARY PRESS

Books released by the Huntington Library Press this year included:

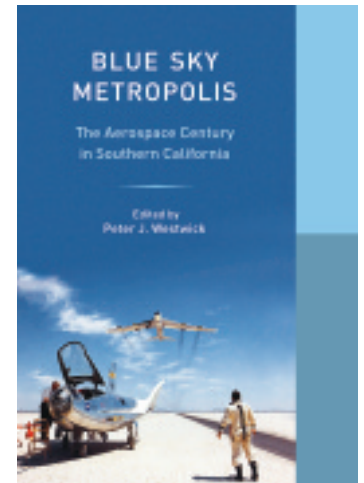
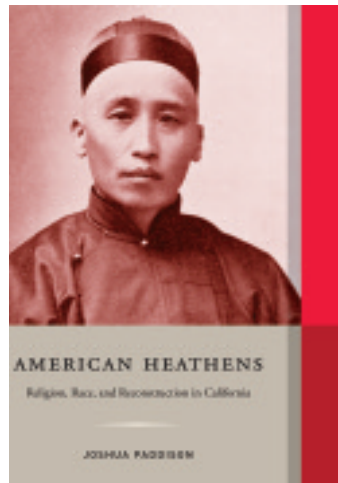
- *Genesis: William Blake's Last Illuminated Work*, a full-size, color reproduction of a project Blake embarked on late in his career to transcribe and illustrate the first book of the Bible. He completed just 11 pages before his death in 1827. This landmark edition of the original, which resides at The Huntington, features commentary by Mark Crosby, assistant professor of English at Kansas State University, and Robert N. Essick, professor emeritus at University of California, Riverside. It also includes an essay about the work by the late Robert R. Wark, longtime director of the Huntington Art Collections, and a foreword by John Murdoch, the Hannah and Russel Kully Director of Art Collections.
- *American Heathens: Religion, Race, and Reconstruction in California*, the third title in the Western Histories series, edited by William Deverell, director of ICW. In it, author Joshua Paddison, a visiting assistant professor of American studies and religious studies at Indiana University, examines the religious politics of multiculturalism.
- *Blue Sky Metropolis: The Aerospace Century in Southern California*, the fourth title in the Western Histories series. The book investigates the impact of the aerospace industry in Southern California by viewing it through the lenses of anthropology, history of science, and technology, labor, business, ethnicity, gender, architecture, and the environment. Historian Kevin Starr wrote of this essay volume: "Blue Sky Metropolis launches an entirely fresh consideration of an iconic industry that answered the immemorial hunger of the human



race for flight and the future.” The volume’s editor is Peter J. Westwick, director of the Aerospace History Project (see pg. 7).

HUNTINGTON LIBRARY QUARTERLY

The *Huntington Library Quarterly* celebrated its 75th anniversary in 2012. This interdisciplinary journal links The Huntington, its collections, and its research program to the international scholarly community. It continues to specialize in the early modern period, publishing the most prestigious research done worldwide in areas strongly represented in the holdings of the Library. Mordechai Feingold, a professor of history at Caltech, served as guest editor for a special issue this year, “Reason, Evidence, and Erudition in Early Modern Europe.”



Robert Essick (top, left) and Mark Crosby collaborated on the book *Genesis: William Blake’s Last Illuminated Work*, published by the Huntington Library Press. The press also published two books in its *Western Histories* series: *American Heathens: Religion, Race, and Reconstruction in California*, by Joshua Paddison; and *Blue Sky Metropolis: The Aerospace Century in Southern California*, edited by Peter J. Westwick.

EDUCATION



Every education program, from school tours and partnerships to hands-on workshops to curator-led gatherings and more, helps visitors foster strong, personal connections to The Huntington's library, art, and botanical collections. What nurtures those connections is the group of staff educators, volunteer docents, and teachers who cultivate an atmosphere of enthusiasm, creativity, and life-long learning.

This was a particularly rich year for professional development opportunities that strengthened the knowledge and abilities of this crucial corps. Volunteer docents enjoyed an expanded offering of talks that ensured their knowledge kept up with changes in the collections. Opportunities also increased for training programs that boosted teachers' ability to instill in their students a passion for the humanities, whether it was teaching about American history or British portrait painting. New to the mix was "Exhibiting Skills," a one-week workshop focused on training educators from public gardens across the United States to build more effective botanical exhibitions (see sidebar, pg. 24).

TEACHER EDUCATION

Increasingly, educators are being asked to teach subjects in which they have little or no training and to cover broad themes in a short time so they can move on to other topics or prepare for testing. The Huntington uses its vast collections and its access to top-notch scholars and educators to fill the gaps in teacher knowledge, offering professional development opportunities that help teachers gain the confidence to teach enthusiastically and with conviction. Workshops and institutes in history, literature, gardening, and botany reached an ever-growing number of teachers this year and were joined by new initiatives.

One new course was a pilot program started in the summer of 2011, "California's Place in American History." Twenty-two elementary school teachers came together to hear about new research and to learn how to incorporate primary sources into lesson plans. "I'm having a blast with everything you provided," reported one teacher. "The maps, photos, and new information have made my history units

Exhibiting Skills That Focus on Plants

It's common for exhibitions at public gardens to explore plants by discussing the pollinators that depend on them or the clothing people make out of them. In a new series of workshops, "Exhibiting Skills: Exhibition Development for Informal Educators," staff members from gardens across North America are learning to let living plant collections take center stage.

As a model, the workshops use The Huntington's own award-winning exhibition on living plants, "Plants Are Up to Something," housed in The Rose Hills Foundation Conservatory for Botanical Science. Participants learn to hone their skills at developing the "big ideas" behind an exhibit, writing labels for target audiences, creating prototypes, and conducting evaluations. The program is funded through a grant awarded by the federal Institute of Museum and Library Services.

In the first workshop held in February 2012, 10 educators built mock-ups of interactive exhibits and tested them on visitors in The Huntington's Conservatory. Armed with feedback, they made changes and tried again. Participants returned to their home institutions with plans to develop at least three new exhibits about living plants.

Reaction to the first workshop was positive: "Often we created exhibits as space fillers," recounted one participant, "now I'm confident I can make an exhibit that is mission-driven and educational."

Four additional workshops lasting one week each will take place over the next three years, involving small groups of participants from public gardens, science centers, municipal parks, and children's museums across the United States. Four stand-alone seminars over the same period will serve local professionals.



Left: T. J. McKenna, from the Connecticut Science Center, and Melanie Harding, from Chicago's Garfield Park Conservatory, developing an exhibit about how plants from the low-light, low-wind environment of tropical forest floors are pre-adapted to be house plants. Center: Alex Matthisen is among the volunteers who help prune roses in the Rose Garden. Photo by Lisa Blackburn. Right: Robert Rauschenberg's Global Loft (Spread) quickly became a focal point for education programs following its acquisition in July 2011. Photo by Martha Benedict. Previous page: Theater students from Esteban E. Torres High School take a bow after their performance of A Midsummer Night's Dream on the terrace of the Huntington Art Gallery. It was produced in collaboration with the Independent Shakespeare Co. Photo by Martha Benedict.

much more interesting and effective." The program was developed in cooperation with the Huntington-USC Institute on California and the West and the Cotsen Family Foundation, and it received funding from Associated Foundations Inc. and Bank of America.

For the sixth year, more than two dozen teachers attended "Shakespeare at The Huntington Summer Institute." The program is led by writer and director Louis Fantasia, formerly director of the International Shakespeare Globe Centre's Teaching Shakespeare Through Performance Institute, an international team of Shakespeare educators. Teachers practiced breathing exercises, learned to mark the metrical patterns in verse using scansion marks, and worked on other techniques to help them interpret, teach, and perform Shakespeare with their students. Participants varied from seasoned literature teachers to Shakespeare neophytes, including one teacher who had never read Shakespeare. Reactions were consistently positive: "This

course was nothing less than a revelation for me," reported one teacher. "Your workshop continues to resonate, gonglike, inside of me," said another.

Another summer institute gave 23 first-grade teachers the knowledge and confidence they needed to teach their students about the works in "My Masterpieces: Discovering Art in My Community," a partnership with the Pasadena Unified School District (PUSD). The program, now in its fourth year, incorporates learning about fine arts into the school curriculum. The one-day training session led by arts educator Barbara Wamboldt included a lecture by Jessica Smith, Virginia Steele Scott Chief Curator of American Art, and a tour of the galleries with Huntington art docents. In evaluations, teachers granted top marks to the workshop, calling it "perfect as is," "a wonderful experience," and "informative, interesting and helpful."



VOLUNTEERS

The strength of The Huntington's volunteer corps continues to grow. More than 1,100 individuals, nearly three times the number of Huntington staff members, provide countless hours of service. Some lead tours of the art galleries, Library, and gardens; others maintain the Rose, Shakespeare, and Children's gardens; still others work behind the scenes, propagating plant specimens or updating databases. Volunteer docents receive regular training to brush up on their knowledge, but as one program proved this past year, they also think on their feet.

A group of docents was set to guide school groups through a new garden science program for grades 3 through 7, "Adaptations in a Changing World." The docents would help students understand the ways in which flora adapt to environments by comparing plants in the Desert Garden with those in the Jungle Garden.

Then the 2011 windstorm whipped through The Huntington, devastating the Jungle Garden. Suddenly, docents found they too needed to adapt. Staff in the education department reworked the training materials to focus on the Desert Garden, and docents deftly led students on an investigation of whether a mystery plant that blew over a fence truly belonged in the Desert Garden or had been transported by the strong winds. A vibrant new school program was born.

Training for volunteers this year focused not only on increasing knowledge but also on improving technique. A team of three teachers from area elementary, middle, and high schools demonstrated how open-ended questions engage young minds. As school curricula move toward more inquiry-based methods, The Huntington is working diligently to ensure that education programs parallel school methodology to best meet teachers' and students' needs.



To prepare docents for the reopening of the Japanese Garden after a year-long renovation, Huntington staff and outside consultants gave a series of six talks exploring the many facets of the beloved space, including the meaning of Seifu-an, the new Arbor of Pure Breeze teahouse, and how to compare the Japanese Garden with the Chinese Garden.

SCHOOL PROGRAMS

One of the most effective ways of expanding The Huntington's educational reach is through school tours. When a student stands in front of Thomas Gainsborough's *Blue Boy* or views the *Amorphophallus titanum* in bloom (the so-called corpse flower) or gazes at the Gutenberg Bible, educational opportunities abound. Nearly 20,000 students visited the collections, including more than 170 tours of the art galleries, almost 160 tours of the botanical gardens, and more than 100 tours of the library.

In addition to regular school programs, The Huntington has forged strong partnerships with several schools. A collaboration that got underway last year with Esteban E. Torres High School in East Los Angeles blossomed this year. Students in an advanced theater class received in-class instruction from the Independent Shakespeare Co., with whom The Huntington has an ongoing association. Students also participated in a Shakespeare workshop on "Scenes and Sonnets" and acted in a public performance of *A Midsummer Night's Dream* on the south terrace of the Huntington Art Gallery (see pg. 23). Other Torres students took a tour of The Huntington's conservation lab to learn about preserving rare books and works on paper. Torres students made more than 1,300 visits to The Huntington this year, and more



The Huntington Explorers is one of many programs that represents The Huntington's commitment to life-long learning, accommodating kids from 5 to 12 years of age. Photo by Lisa Blackburn.

than 300 of them attended the First Annual Torres High School Family Day, a clear sign of their enthusiasm and support.

Students from Rockdale Elementary in Eagle Rock, another school with which The Huntington has an ongoing partnership, enjoyed a private performance of the LA Opera's children's program "The Magic Dream." Students from another Eagle Rock school, Delevan Drive Elementary, also attended.

The 7th annual Langston Hughes Poetry Contest welcomed students from six high schools, including two academies from Esteban Torres High School and two high schools from PUSD. The poems were highly personal, speaking of everyday struggles with poverty, self-image, and violence in their schools and neighborhoods. Composer and jazz musician Ron McCurdy treated students to a performance of his original composition, "Ask Your Mama: Twelve Moods for Jazz," and accompanied the students' poems with music he had created for each poem.

A new ICW program, the Los Angeles Service Academy, began offering high school students a real-life way of learning about civil service in their city. With funding from the WHH Foundation, the academy gives high school juniors interested in public, civic, and civil service an intensive introduction to the infrastructure and institutions of greater Los Angeles. Students complete a four-day summer institute, attend eight seminars throughout the year, hold internships during their senior year, and receive assistance and mentoring in applying to college.

YOUTH AND PUBLIC PROGRAMS

The Huntington continued to offer a rich selection of public programs, from its popular Shakespeare performances to cooking classes, curator lectures, and reading groups. The importance of public programs goes beyond stoking intellectual interest. Revenue from these activities largely pays the education department's operating costs, and for the last three years, revenue has surpassed the department's goals.

In addition, support from foundations and corporations plays a key role in sustaining these programs, including a grant from the Capital Group Companies Charitable Foundation.

Art instruction targeted a new audience this past year: teenagers. A two-part course, "Focus on Photography," encouraged high school students to use the artworks in the galleries as inspiration as they learned the basics of shooting landscape and portrait-style photos. Another course for teens, a plein-air painting workshop, used the creations of midcentury craftsman and artist Sam Maloof for artistic insights. His handiwork, along with that of other artists that gained prominence in the latter half of the 20th century in the Pomona Valley, were the subject of the exhibition "The House That Sam Built."

Cooking classes in the adult education program made connections to the exhibitions, with participants sipping sangria and preparing Spanish tapas while they discussed the works they viewed in "Dreams, Disasters, and Reality: Goya's Prints from The Huntington's Collections." Another class toured "Pre-Raphaelites and Their Followers: British and American Drawings from The Huntington's Collections," about a group of 19th-century English artists who formed what is considered the first avant-garde movement in art. A vegetarian meal reflected the unconventional nature of the Vegetarian Society, which emerged about the same time.

A number of events explored themes in Chinese culture, including a sold-out performance of music by Li Jinhui, a composer referred to as the "father of Chinese popular music." Families enjoyed a performance of Japanese taiko drummers, an event that coincided with the celebration of the centennial of The Huntington's Japanese Garden.

The Huntington Explorers day camp program enjoyed a lively 11th year, with 180 participants. The camp ran for three weeks in July and August; the sessions are sequential, allowing a child to begin at age five with an overview of The Huntington and over time progress to more sophisticated offerings, including botany, sculpture, and book arts.

FINANCES



THE YEAR IN FINANCES

Looking at the year as reflected in the financial statements might suggest that this period has been rather sedate and quiet, unmarked by dramatic highs and lows. However, the financial statements are a point-in-time measure of financial health rather than a richer narrative tapestry. Beneath the surface of the numbers lies a much more compelling story.

Certainly The Huntington does not exist in a vacuum, and what happens in the greater world plays out in the institution's finances, from the impact of financial markets on the endowment to the persistent drag of the sluggish economy on visitor spending to a freakish wind-storm that wreaked havoc locally, causing damages in the millions.

Considering the turbulence of external forces that buffeted The Huntington, it is nothing short of miraculous that the year was relatively stable in financial terms. In sum, net assets—which are a measure of The Huntington's total capital (including endowment and plant and equipment, but not collections)—decreased slightly from \$569 million at June 30, 2011, to \$547 million at June 30, 2012.

The decrease of \$22 million represents unrealized losses in the endowment portfolio. Overall, the portfolio decreased about 2.9 percent for the year as a consequence of The Huntington's emerging markets allocation. The Huntington's Endowment Investment Committee, composed of Trustees and Overseers with deep expertise in finance and the investment industry, believes that an allocation of capital to the emerging markets should contribute to the growth of the endowment over a longer time horizon. However, that allocation hurt last year. The Committee also believes that looking at short-term performance for the endowment is unhelpful, and that a longer-term perspective—and patience—is required. The 10-year endowment performance figures for The Huntington are impressive, more than 9 percent on an annualized basis.

The most important measure of endowment performance is that it exceeds the spending rate (the amount withdrawn from the endowment to support operations), plus inflation. The Huntington's annualized spending rate for the past 10 years is 5.2 percent; for the year ended June 30, 2012, it was 4.6 percent. The Huntington has



Left: Enjoying the Huntington Ball are (left to right) Alex Engemann, co-chairs Michele and Roger Engemann, Susan Engemann Pippert, and Derek Pippert. Photo by Nick Boswell. Lower right: Mei-Chu Hsu Sun, photographed in the Chinese Garden, made a life estate gift in memory of her late husband, Yi-Hsiang Sun. Previous page: The new waterfall in the renovated Japanese Garden. Photo by Martha Benedict.

preserved the purchasing power of the endowment because the rate of return over 10 years has not only covered, but exceeded, spending plus inflation.

The impact of the recessionary economy over the past year has been felt in many corners of The Huntington, from a decrease in gifts to the endowment to reduced filming activity on the property to less-than-robust spending by visitors at the Huntington Bookstore & More. And yet, The Huntington remains wildly popular with the public, made evident in the strong attendance during the year and a continued growth in Member households. These counterweights have offset the impact of the recession on revenues.

28 The story of the externalities affecting The Huntington would not be complete without a few more words about the 2011 windstorm. The extensive damage meant a significant financial toll as well: trees had to be cut down and hauled away and then replanted; some buildings had to be repaired; and other related cleanup costs were undertaken. Fortunately, The Huntington's property insurance provided relief, and The Huntington's generous donors added to the storm remediation fund (Huntington Arboreal Recovery Project, or HARP). While funds were expended during the year on cleanup and repair, there was a residual balance that will be carried forward over future years to cover the ongoing costs of replenishing the tree canopy; that has been set aside in the property fund.

This year, The Huntington continued to dedicate the vast proportion of its expenditures to programs—85 percent, substantially above

the Charity Review Council's benchmark of 65 percent. Further, this year The Huntington was awarded Charity Navigator's 4-Star Award of Excellence for "sound fiscal management and commitment to accountability and transparency." The annual audit resulted in a clean audit opinion, with no management letter comments.

The Huntington continues to make progress on the strategic goals articulated in the five-year plan, completed in 2010. Much headway was made on bringing staff compensation closer to market targets, the spending rate was held below the 5 percent goal indicated in the plan, and significant work was done on remediating deferred maintenance projects.

In sum, it has been a year of great accomplishment in the face of daunting exogenous challenges!

THE YEAR IN FUNDRAISING

Fiscal year 2011–12 came to a close with all major fundraising goals exceeded. In fact, Membership had its best month on record in December 2011. This translates into a major portion of the annual budget and takes the participation of more than 32,000 donors. To all who contributed by joining or renewing, we can't say thank you enough.

Notable gifts toward special projects included:

- \$1 million to support infrastructure replacement needs (sewer systems, air handlers, and roof repairs) from Huntington Overseer Claudia Huntington and her husband, Marshall Miller.
- A \$500,000 grant from the Andrew W. Mellon Foundation to establish an art conservation program over a period of several years.
- Two gifts totaling \$150,000 to help fund a portion of critically needed restoration work on the Mausoleum, made by Mr. and Mrs. William H. (Hal) Borthwick and Mary Anne and Lary Miekke.
- A gift of real estate from Mei-Chu Hsu Sun.
- Some 135 donors together gave more than \$100,000 to the Huntington Arboreal Recovery Project (HARP), supporting the cleanup and replanting efforts in the aftermath of the 2011 windstorm.

UNRESTRICTED GIVING

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

The Society of Fellows provides the institution's largest single source of unrestricted annual giving. Created in 1973 with 82 charter households, the Society has grown to its current 565 households (not including Corporate Partners) whose aggregate philanthropy in the 2011–12 year totaled nearly \$4 million, 2 percent over goal. For the year, 41 new households joined.

Each year, the Society of Fellows is invited to the Huntington Ball, the institution's major fundraising event. This beautiful gala was held on Sept. 17, 2011. Chairs Michele and Roger Engemann welcomed 266 guests who enjoyed cocktails on the south terrace of the Huntington Art Gallery and walked through the house to the lawn area in front of the north entrance for dinner. Net proceeds were \$286,000 to support programs and services.

On the Membership side, a new record was set in revenue generation. Fine spring weather and the reopening of the Japanese Garden in April played key roles. Membership income totaled \$3.5 million, an increase of \$187,000 from the previous year and 10 percent above goal. The year ended with 32,552 current households participating. The consistent growth at the upper levels (Contributor through Benefactor) is worth noting, with more than 8,500 households enjoying the many premier opportunities extended to them, a 1,500-household increase from last year.

On-site Membership sales (new and renewing) reached a new high, with more than 9,000 Memberships sold during the year, translating into an increase of more than \$1 million for on-site Membership sales.

Events continue to be a vital part of Membership, encouraging renewals and upgrades and Member engagement. Summer Evenings were a great success, with more than 13,000 Members and their guests in attendance.

Unrestricted giving from foundations and corporations through the Corporate Partners program continues to play a vital role in supporting The Huntington's annual operations. Among noteworthy contributions this year were the following:

- Charles Munger—\$200,000 through the Alfred C. Munger Foundation.
- The Wells Fargo Foundation—\$150,000, with additional restricted grants listed separately.
- The Gardner Grout Foundation—\$60,000.
- The Capital Group Companies, Inc.—\$50,000, with \$25,000 for Corporate Partners and \$25,000 toward continuing education programs.

- The Strugar Family Foundation—\$25,000 grant in memory of longtime docent Jan Strugar.
- Town & Country Event Rentals—more than \$22,000 in cash and in-kind support as members of the Corporate Partners.
- The Schow Foundation—\$20,000.
- City National Bank—\$16,000.
- In addition, The Huntington received gifts from bequests and estates for general unrestricted purposes. These include funds from the estates of David A. Blume, Elise Mudd Marvin, Rosario Curletti, William Henry Hargreaves, and Michael Monroe and Deane Weinberg; funds from the Sidney Memorial Trust and Robert Zimmerman Memorial provided additional support.

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

- An anonymous donor—\$1.75 million for acquisitions of postwar American art in memory of Robert Shapazian.
- Mr. and Mrs. Jay Last—\$530,800 for the Last Collection Acquisition Fund and \$80,000 for expenses not covered by the Last Collection Endowment as well as \$20,000 to the Library Staff Development Fund.
- Mr. and Mrs. Robert F. Erburu—\$500,000, which completes their commitment to match the \$1 million gift from the Fletcher Jones Foundation for converting the storage area in the Lois and Robert F. Erburu Gallery of American Art into gallery space.
- The Zhang Family: Sophia, Jeffrey, Caren, and Johnny—\$500,000, for Phase II construction of the Chinese Garden.



- Mrs. Mei-Chu Hsu Sun—a life estate given in loving memory of Yi-Hsiang Sun that yielded \$344,000 for the Chinese Garden construction.
- Sue and Jim Femino, through the Femino Family Foundation—a generous pledge and initial gift to the renovation of the Library Exhibition Hall.
- An anonymous donor—\$210,000 to support the fall 2012 exhibition “A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War.”
- Guil and Gwen Babcock—\$200,000: \$100,000 for improvements in the Desert Garden and \$100,000 toward construction of the new Education and Visitor Center.
- Gabrielle Jungels-Winkler—\$100,000 to support the 2013 exhibition “Face to Face: Flanders, Florence, and Renaissance Paintings.”
- The estate of Milton C. Malkin—\$108,300 bequest distribution to fund the Visiting Scholar Program.
- Wan-go and Virginia Weng—\$100,000 to the Chinese Garden construction.
- Jennie Kiang and HYI—\$100,000 to the Chinese Garden construction.
- Mr. and Mrs. William R. Hearst III—\$75,000 to support the Huntington-USC Institute on California and the West and underwrite a two-part literary conference to be held in San Francisco and Los Angeles in 2013–14.
- Two anonymous donors—\$90,000 in memory of Mrs. Newton Hale toward the Japanese Garden renovation, including the installation of authentic paving stones in the area surrounding the new teahouse.
- Mr. and Mrs. Randy Heartfield—\$68,500 for the Huntington Art Gallery Education Initiative.
- Mrs. Elizabeth Nickerson—\$50,000 to support the art educator position.
- Hannah and Russ Kully—\$40,000 toward the purchase of *Traffic Control*, a lithograph by Benton Spruance.
- Laura and Carlton Seaver—\$25,000 through the Seaver Endowment for the 2012–13 exhibition “Lesley Vance & Ricky Swallow.”
- The William and Jeanette Chow family—\$25,000 to Phase II construction of the Chinese Garden.
- A gift to the Chinese Garden of \$25,000 in memory of Peter Shell Yee Wong.
- At the recommendation of Mr. George Dunning—\$20,000 from the California Community Foundation for operating the Huntington Art Gallery.
- An anonymous donor—\$15,000 to underwrite an assessment of the Library’s south facade.
- Frank and Toshie Mosher—\$12,000 for maintenance of the Japanese Garden teahouse.
- Ms. Setsuko Ota—\$10,000 toward the renovation of the Japanese Garden.



Lloyd Cotsen (right) with June Li, curator of the Chinese Garden and organizer of the exhibition “Ancient Chinese Bronze Mirrors from the Lloyd Cotsen Collection.” Photo by Martha Benedict.

- Mr. and Mrs. Robert F. Erburu—\$10,000 for enhancement of the pathway and Erburu Garden outside the Erburu Galleries.
- \$10,000 gifts supporting construction of the Chinese Garden, from Kenneth, Sarah, Kevin, Susie, and Karen Chan; Stephen Chandler; Dr. and Mrs. Michael S. Choi; The Liao Family: Thomas, Lily, Jackie, and Jenny; Ethan and Joanne Lipsig; Phillip T. Pi; and Richard, Genie, Amelia, and Samuel Swabb.
- The estate of Martin Eli Weil—\$10,000 bequest distribution for the processing of the Weil collection.
- The estate of Donald P. and Marcia Yust made a final distribution supporting American art.

Foundation, Corporate, and Government Support (grants of \$10,000 or greater)

- The Andrew W. Mellon Foundation—\$500,000 toward an integrated conservation program.
- An anonymous foundation—\$500,000 to support the Desert Garden.
- The WHH Foundation—\$312,500 to support the Los Angeles Service Academy in conjunction with the Huntington-USC Institute on California and the West.
- The Argus Fund (at the behest of Mark and Rachael Dibner)—\$265,000 grant over two years to support the cataloging and digitization of a set of Native American photography collections.
- The Wells Fargo Foundation—\$75,000 in grants to support a Shakespeare summer education program and an art education program.
- The Kenneth T. and Eileen L. Norris Foundation—\$200,000 to support Desert Garden improvements.
- The John Brockway Huntington Foundation—\$200,000 in memory of Marian Prentice Huntington and her son, John Brockway

Huntington, for two different projects: \$100,000 toward Phase II construction of the Chinese Garden and \$100,000 in support of research fellowships.

- The Institute of Museum and Library Services—\$162,300 to create an exhibition development program for museum educators.
- The Sidney J. Weinberg Jr. Foundation—\$150,000 to support communications and outreach.
- The Cotsen Foundation for Academic Research—\$100,000 in support of the exhibition “Ancient Chinese Bronze Mirrors from the Lloyd Cotsen Collection.”
- The Francis Bacon Foundation—two grants totaling \$60,000 supporting the Bacon Fellowships over two years.
- The Chapman Hanson Foundation—\$54,500 for ongoing educational support.
- Union Pacific Railroad—\$50,000 grant to underwrite the exhibition “Visions of Empire.”
- Los Angeles County—\$45,000 to support the management of collections related to the county.
- The Jack Miller Center—\$37,500 to fund five research fellowships to promote the study of America’s founding principles and history.
- J. Mario Molina Advised Family Foundation, an advised fund of The Silicon Valley Community Foundation—\$36,000 to establish the Molina Fellowship in the History of Medicine and Allied Sciences.
- The Dan Murphy Foundation—\$30,000 to fund bus transportation for school field trips to The Huntington.
- The Samuel H. Kress Foundation—\$30,000 to support the 2013 exhibition “Face to Face: Flanders, Florence, and Renaissance Paintings.”
- The J. W. and Ida M. Jameson Foundation—\$25,000 in support of youth and family education programs.
- The MacTon Foundation—\$25,000 to support the digitization efforts of the Library.
- The Langham Hotel—\$25,000 to renew its Corporate Partners Membership, to underwrite the Asian garden lectures, and to support *Huntington Frontiers* magazine.
- The Ahmanson Foundation—a \$25,000 director’s designated grant, at the request of foundation trustee Steve Rountree, to benefit roads and paths in the gardens.
- Associated Foundations Inc.—\$20,000 supporting the education program “California’s Place in American History.”
- Emerson Network Power—\$20,000 to support Phase II construction of the Chinese Garden.
- HSBC—\$15,000 in support of Shakespeare summer education and Corporate Partners.
- Air China—\$15,000 of in-kind donations.
- The I. N. and Susanna H. Van Nuys Foundation for support for the Schweppe Library Fund.
- The B. P. Moser Fund—\$12,500 to the Mayer Fund for research scholars.

- East West Bank—\$12,000 to sponsor the annual Chinese New Year festivities.
- The Lincoln Bicentennial Foundation—\$11,000 in support of the online component of the Civil War photography exhibition, “A Strange and Fearful Interest.”
- The Philip and Muriel Berman Foundation—\$10,000 to support the 2012–13 exhibition “Lesley Vance & Ricky Swallow.”
- The Ayco Charitable Foundation, at the direction of Bry and Judi Danner—\$10,000 to the exhibition “Visions of Empire.”

ENDOWMENT

Contributions to The Huntington’s endowment help to provide long-term stability and programmatic flexibility. This year, there were several additions to the endowment, notably from bequests and trusts. The Huntington wishes to thank the following volunteers, scholars, Members, and friends for their thoughtful generosity:

- Ruth B. Shannon made several gifts that concluded her \$1 million pledge to the E. L. & Ruth B. Shannon Endowment for Western Programs at The Huntington.
- The June and Simon K. C. Li Endowment for programs in the Chinese Garden grew with an additional gift of \$250,000.
- The estate of Marian Burke completed a residual estate distribution to be used for maintenance of and acquisitions for the botanical gardens.
- The estate of Mr. Donald Duke accelerated \$150,000 from his generous bequest to support the Duke Acquisition and Cataloging Endowment for the care, preservation, and conservation of the Donald Duke Railroad Collection.
- The Golden State Bonsai Federation made a \$15,000 grant in support of its existing endowment of the bonsai collections.
- The Dorothy R. Dumke Trust added to an existing endowment in honor of the late Mr. Glenn S. Dumke, which supports the history of Western Americana and an internship in the botanical division.
- The estate of Mr. Charles D. Miller made a gift to the Charles D. and Caroline L. Miller Endowment for the Study of Southern California Business History.
- The estate of Nancy Cook Moll provided additional funds for the Orchids Endowment and Rare Books Endowment.
- The San Marino League made a grant for endowment funds to support the care of the Japanese Garden.

Liu Fang Yuan 流芳園—Garden of Flowing Fragrance, the Chinese Garden

Generous donors contributed \$1.6 million to Chinese Garden construction and programs this year. Gifts came from a multitude of donors—from Chinese Garden docents, local families and foundations, and individuals in Pasadena as well as Hong Kong, Nanjing, and Beijing.

Thanks to this generosity, progress continued on the construction of Phase II and programmatic activity ensued. The year offered a robust schedule of academic programming, including the symposium “Religious and Spiritual Concepts in the Gardens of China,” funded by the Sammy Yukuan Lee Foundation and the Cheng Family Foundation, and the annual lecture series supported by the Justin Vajna Memorial Fund for Educational Programs in the Chinese Garden. Music and performances included Peter Sellars and Hua Wenyi, who introduced the fine art of *kunqu* opera, and USC’s Ron McCurdy, who presented an evening of Li Jinhui’s Shanghai Jazz. The institution welcomed the Year of the Dragon with festivities over three days, one of which showcased artists and performers who arrived from Jiangsu Province. ICN-TV and the Chinese Consulate deserve special thanks for supporting their appearance, as does East West Bank for continued sponsorship.

The Chinese Garden continues to develop strong ties with China, and one of the highlights of this year was a trip that Huntington President Steve Koblik and Associate Vice President for Advancement Suzy Moser took in March in an effort to reconnect with donors there and to cultivate new friends. The itinerary included meetings and banquets hosted by supporters in Beijing, Nanjing, Suzhou, and Shanghai. Koblik and Moser met with a number of officials, including the Minister of Culture, the Director of the National Library, the Chairman of the China Association for International Friendly Contact (CAIFC), as well as the Party Secretaries of Jiangsu Province and Suzhou City. They also met with the directors of the Nanjing Library, the Garden of the Humble Administrator, and the Shanghai Municipal Administration of Cultural Heritage, all of whom expressed eagerness in developing exchange programs.

In the course of the year, The Huntington hosted a number of influential visitors, including Madame Le Aimei, wife of Foreign Minister Yang Jie Chi; three former Chinese Ambassadors to the U.N., India, and Russia; leadership from the Nanjing Library; and Jiangsu Party Secretary Luo Zhijun.



Left: The Chinese Garden provided the backdrop for a full slate of cultural events and programming, including an evening of conversation between *kunqu* opera singer Hua Wenyi (left), Susan Pertel Jain of the UCLA Confucius Institute (center), and director Peter Sellars (right). Photo by Martha Benedict. Above: Wednesday afternoons in the garden feature musicians such as Yunhe Liang with his instrument, the erhu.



REPORT OF INDEPENDENT CERTIFIED PUBLIC ACCOUNTANTS

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

We have audited the accompanying statement of financial position of The Henry E. Huntington Library and Art Gallery (the "Huntington") as of June 30, 2012, and the related statements of unrestricted revenues, expenses, and other changes in unrestricted net assets, 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 2011 financial statements, and in our report dated November 9, 2011, 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 2012 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, 2012, and the results of its unrestricted revenues, expenses, and other changes in unrestricted net assets, 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 13, 2012

STATEMENT OF FINANCIAL POSITION June 30, 2012 and 2011

	General Fund	Endowment Fund	Property Fund	2012 Total	2011 Total
Assets					
Cash and cash equivalents	\$ 3,341,201	\$ 16,834,056	\$ -	\$ 20,175,257	\$ 48,012,820
Short-term investments	8,737,918	3,448,734	-	12,186,652	6,174,264
Accounts and other receivables	126,471	-	-	126,471	978,605
Grants and contributions receivable (Note 5)	11,707,083	5,906,308	-	17,613,391	19,037,826
Prepaid expenses	403,729	-	-	403,729	314,223
Inventories	561,282	-	-	561,282	667,108
Pooled investments (Note 3)	-	360,645,145	-	360,645,145	367,781,837
Beneficial interests in trusts, insurance, and real estate (Note 4)	-	19,940,408	-	19,940,408	20,058,888
Real estate	-	-	1,349,117	1,349,117	1,331,203
Fixed assets (Note 7)	-	-	113,870,596	113,870,596	104,358,880
Interfund	(2,131,788)	(926,029)	3,057,817	-	-
Total assets	\$ 22,745,896	\$ 405,848,622	\$ 118,277,530	\$ 546,872,048	\$ 568,715,654
Liabilities and Net Assets					
Liabilities					
Accounts payable and accrued expenses	\$ 5,197,458	\$ 66,193	\$ -	\$ 5,263,651	\$ 3,732,986
Obligations under unitrust and annuity agreements	-	5,272,128	-	5,272,128	5,653,771
Asset retirement obligation (Note 2)	-	-	342,630	342,630	326,314
Total liabilities	5,197,458	5,338,321	342,630	10,878,409	9,713,071
Net assets (Note 6 for Endowment, and Note 11 for all funds)					
Unrestricted	833,823	147,054,926	117,934,900	265,823,649	269,885,895
Temporarily restricted	16,714,615	131,543,721	-	148,258,336	168,980,843
Permanently restricted	-	121,911,654	-	121,911,654	120,135,845
Total net assets	17,548,438	400,510,301	117,934,900	535,993,639	559,002,583
Total liabilities and net assets	\$ 22,745,896	\$ 405,848,622	\$ 118,277,530	\$ 546,872,048	\$ 568,715,654

STATEMENT OF ACTIVITIES For the Years Ended June 30, 2012 and 2011

	General Fund	Endowment Fund	Property Fund	2012 Total	2011 Total
Changes in unrestricted net assets					
Support and revenue					
Investment return	\$ 10,820,000	\$ (18,227,030)	\$ 750,000	\$ (6,657,030)	\$ 22,335,281
Individual, corporate and foundation contributions	8,015,799	666,747	153,473	8,836,019	140,426,282
Fees, auxiliary services, sales and other revenue	8,582,229	-	3,517,005	12,099,234	9,817,160
Change in value of split interest agreements	-	(280,218)	-	(280,218)	374,234
Net assets released from restriction and interfund transfers	11,067,489	1,169,926	15,039,456	27,276,871	13,499,054
Total support and revenue	38,485,517	(16,670,575)	19,459,934	41,274,876	186,452,011
Expenses					
Program	29,509,531	-	6,741,915	36,251,446	32,064,337
Supporting	5,720,567	-	58,403	5,778,970	5,809,122
Cost of sales and auxiliary services	3,218,221	-	88,485	3,306,706	3,118,864
Total expenses	38,448,319	-	6,888,803	45,337,122	40,992,323
Increase (decrease) in unrestricted net assets	37,198	(16,670,575)	12,571,131	(4,062,246)	145,459,688
Unrestricted net assets at beginning of fiscal year	796,625	163,725,501	105,363,769	269,885,895	124,426,207
Unrestricted net assets at end of fiscal year	\$ 833,823	\$ 147,054,926	\$ 117,934,900	\$ 265,823,649	\$ 269,885,895
Changes in temporarily restricted net assets					
Investment return	\$ 5,154,538	\$ (9,940,495)	\$ -	\$ (4,785,957)	\$ 28,064,972
Contributions, grants and other revenue	10,956,787	468,193	-	11,424,980	20,732,254
Change in value of split interest agreements	-	(57,284)	-	(57,284)	(1,221,987)
Net assets released from restriction and interfund transfers	(19,262,724)	(8,041,522)	-	(27,304,246)	(13,524,054)
(Decrease) increase in temporarily restricted net assets	(3,151,399)	(17,571,108)	-	(20,722,507)	34,051,185
Temporarily restricted net assets at beginning of fiscal year	19,866,014	149,114,829	-	168,980,843	134,929,658
Temporarily restricted net assets at end of fiscal year	\$ 16,714,615	\$ 131,543,721	\$ -	\$ 148,258,336	\$ 168,980,843
Changes in permanently restricted net assets					
Contributions, grants and other revenue	\$ -	\$ 1,748,434	\$ -	\$ 1,748,434	\$ 2,947,256
Net assets released from restriction and interfund transfers	-	27,375	-	27,375	25,000
Increase in permanently restricted net assets	-	1,775,809	-	1,775,809	2,972,256
Permanently restricted net assets at beginning of fiscal year	-	120,135,845	-	120,135,845	117,163,589
Permanently restricted net assets at end of fiscal year	\$ -	\$ 121,911,654	\$ -	\$ 121,911,654	\$ 120,135,845
Total net assets					
Unrestricted	\$ 833,823	\$ 147,054,926	\$ 117,934,900	\$ 265,823,649	\$ 269,885,895
Temporarily restricted	16,714,615	131,543,721	-	148,258,336	168,980,843
Permanently restricted	-	121,911,654	-	121,911,654	120,135,845
Total net assets	\$ 17,548,438	\$ 400,510,301	\$ 117,934,900	\$ 535,993,639	\$ 559,002,583

STATEMENT OF FUNCTIONAL EXPENSES For the Years Ended June 30, 2012 and 2011

	Programs				Supporting			Cost of Sales	Allocated Depts.	2012 Total	2011 Total
	Library	Research	Art	Botanical	Public Services	Admin	Fund Raising				
Acquisitions	\$ 2,042,030	\$ 8,232	\$ 1,948,924	\$ 31,015	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 4,030,201	\$ 2,560,523
Conservation	118,043	-	119,643	5,720	-	-	-	-	-	243,406	152,652
Cost of merchandise and services	-	-	-	549	28,174	-	-	1,298,913	-	1,327,636	1,241,261
Exhibits and programs	379,407	331,049	460,799	242,219	622,048	57,187	553,414	28,526	15,245	2,689,894	2,551,966
Grants awarded	18,900	1,485,505	-	-	-	-	-	-	-	1,504,405	1,766,474
Insurance	-	-	-	-	-	-	-	-	646,307	646,307	621,743
Maintenance and repair	11,270	-	9,152	977,412	32,293	13,051	17,910	14,958	582,131	1,658,177	1,194,667
Outside services	85,138	-	2,700	17,368	7,405	218,713	-	4,447	13,640	349,411	503,382
Professional and institutional development	105,998	41,004	50,796	85,185	72,828	147,235	140,714	72,203	17,644	733,607	616,562
Salaries and benefits	4,298,712	515,999	1,076,499	3,797,030	1,709,477	1,809,338	2,117,949	1,456,640	4,851,913	21,633,557	19,946,852
Supplies, materials, and equipment	98,966	20,650	44,324	686,991	105,788	132,286	322,380	186,002	562,580	2,159,967	1,886,781
Utilities	-	-	-	154,579	7,001	-	1,631	-	1,308,540	1,471,751	1,552,852
Subtotal before allocated departments	7,158,464	2,402,439	3,712,837	5,998,068	2,585,014	2,377,810	3,153,998	3,061,689	7,998,000	38,448,319	34,595,715
Security, maintenance, and operations	3,536,411	77,345	1,728,557	1,919,176	391,220	142,720	46,039	156,532	(7,998,000)	-	-
Subtotal - general fund	10,694,875	2,479,784	5,441,394	7,917,244	2,976,234	2,520,530	3,200,037	3,218,221	38,448,319	34,595,715	34,595,715
Asset retirement obligation	5,347	-	5,699	2,108	-	3,162	-	-	-	16,316	15,539
Depreciation	1,527,504	11,390	1,530,472	3,614,714	44,681	29,473	25,768	88,485	-	6,872,487	6,381,069
Total expenses FYE 2012	\$ 12,227,726	\$ 2,491,174	\$ 6,977,565	\$ 11,534,066	\$ 3,020,915	\$ 2,553,165	\$ 3,225,805	\$ 3,306,706	\$ -	\$ 45,337,122	\$ 40,992,323
Total expenses FYE 2011	\$ 10,813,300	\$ 2,420,809	\$ 5,874,731	\$ 10,195,373	\$ 2,760,124	\$ 2,467,940	\$ 3,341,182	\$ 3,118,864			
Total program										\$ 36,251,446	\$ 32,064,337
Total supporting										\$ 5,778,970	\$ 5,809,122
Total cost of sales										\$ 3,306,706	\$ 3,118,864

STATEMENT OF CASH FLOWS- For the Years Ended June 30, 2012 and 2011

	2012	2011
Cash flows from operating activities		
(Decrease) increase in net assets	\$ (23,008,944)	\$ 182,483,129
Adjustments to reconcile changes in net assets to net cash (used in) provided by operating activities		
Depreciation	6,872,487	6,381,069
Non-cash change to asset retirement obligation	16,316	(1,332,780)
Amortization of pledge discounts	(500,563)	(402,923)
Receipt of contributed securities	(1,924,214)	(6,098,008)
Contributions for long-term investment	1,901,284	(14,563,636)
Net realized and unrealized losses (gains) on investments	16,188,620	(44,543,174)
Changes in operating assets and liabilities		
Accounts and other receivables, including accrued investment income	1,050,620	(1,045,793)
Grants and contributions receivable	(2,505,023)	(6,990,419)
Prepaid expenses	(89,506)	279,690
Inventories	105,826	44,191
Accounts payable and accrued expenses	245,027	6,727
Net cash (used in) provided by operating activities	(1,648,070)	114,218,073
Cash flows from investing activities		
Proceeds from sales and maturities of investments	96,621,546	303,283,863
Proceeds from sales of contributed securities	1,924,214	6,098,008
Purchases of investments	(111,776,337)	(412,660,939)
Purchases of fixed assets	(15,098,565)	(7,568,562)
Improvements of real estate holdings	(17,914)	(18,961)
Net cash used in investing activities	(28,347,056)	(110,866,591)
Cash flows from financing activities		
Contributions for long-term investment	2,528,737	17,551,679
Change in beneficial interests in trusts and insurance	(371,174)	1,613,186
Net cash provided by financing activities	2,157,563	19,164,865
Net (decrease) increase in cash	(27,837,563)	22,516,347
Cash and cash equivalents at beginning of fiscal year	48,012,820	25,496,473
Cash and cash equivalents at end of fiscal year	\$ 20,175,257	\$ 48,012,820
Supplemental cash flow information:		
Gifts of securities	\$ 1,924,214	\$ 6,098,008
Accounts payable related to the acquisition of fixed assets	\$ 2,572,223	\$ 1,123,622

NOTES TO FINANCIAL STATEMENTS June 30, 2012

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 and consist of items held by the Huntington's Bookstore & More and Huntington Library Press publications.

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, 2012 and 2011 are \$342,630 and \$326,314, 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 by volunteers 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. During fiscal year 2012 the Huntington received approximately \$3,500,000 in insurance proceeds for a claim related to damage from a windstorm.

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, 2012, 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 2012.

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, 2009 through June 30, 2012 for federal tax purposes and the years ended June 30, 2005 through June 30, 2012 for California tax purposes. There have been no material changes in unrecognized benefits as of June 30, 2011 or June 30, 2012, nor are any material changes anticipated in the twelve months following June 30, 2012. 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.

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 GAAP 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, 2011, 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 4.6%, and 5% of the preceding twelve-quarter average market value of the Endowment Fund investments was appropriated to support current operations for the years ended June 30, 2012, and 2011, respectively.

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	2012 Total	2011 Total
Pooled investment returns				
Dividends and interest	\$ 3,509,922	\$ 3,038,523	\$ 6,548,445	\$ 7,576,947
Net realized gains	10,141,101	7,803,116	17,944,217	8,556,131
Net unrealized (losses) gains	(19,306,651)	(14,826,186)	(34,132,837)	35,987,042
External fees	(1,001,402)	(801,410)	(1,802,812)	(1,719,867)
Investment return	<u>\$ (6,657,030)</u>	<u>\$ (4,785,957)</u>	<u>\$ (11,442,987)</u>	<u>\$ 50,400,253</u>

The Endowment Fund includes cash and cash equivalents of \$16,834,056 and \$45,432,733 at June 30, 2012 and 2011, respectively, and short-term investments of \$3,448,734 and \$1,516,641 at June 30, 2012 and 2011, respectively.

Pooled investments are comprised of the following:

	June 30,	
	2012	2011
Treasuries	\$ 29,137,913	\$ 36,019,276
US equities	70,163,134	72,669,649
International equities	36,299,838	41,514,918
Emerging markets investments	45,263,732	40,718,796
Marketable alternative investments	82,176,025	81,208,155
Non-marketable alternative investments	54,251,264	56,885,567
Real asset funds	42,939,956	38,153,707
Accrued interest and dividends	413,283	611,769
	<u>\$ 360,645,145</u>	<u>\$ 367,781,837</u>

The Huntington had commitments outstanding to fund alternative investments of \$25,937,593 and \$31,441,913 at June 30, 2012 and 2011, 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.

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 include 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 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, 2012. 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)	2012 Total	2011 Total
Short term investments	\$ 12,186,652	\$ -	\$ -	\$ 12,186,652	\$ 6,174,264
Treasuries	\$ 29,137,913	\$ -	\$ -	\$ 29,137,913	\$ 36,019,276
US equities	70,163,134	-	-	70,163,134	72,669,649
International equities	-	36,299,838	-	36,299,838	41,514,918
Emerging markets investments	8,563,952	-	36,699,780	45,263,732	40,718,796
Marketable alternative investments	-	-	82,176,025	82,176,025	81,208,155
Non-marketable alternative investments	-	-	54,251,264	54,251,264	56,885,567
Real asset funds	6,026,588	16,958,633	19,954,735	42,939,956	38,153,707
	\$ 113,891,587	\$ 53,258,471	\$ 193,081,804	\$ 360,231,862	\$ 367,170,068
Total beneficial interests in trusts, insurance, and real estate	\$ 10,200,034	\$ -	\$ 9,740,374	\$ 19,940,408	\$ 20,058,888

Total investments as of June 30, 2012 and 2011 amounted to \$360,645,145 and \$367,781,837, respectively, which include the investments in the table above and accrued interest and dividends amounting to \$413,283 and \$611,769, respectively.

The following table includes a roll-forward of the amounts for the year ended June 30, 2012 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):

	Emerging Markets	Marketable Alternative Investments	Non-Marketable Alternative Investments	Real Asset	Beneficial Interests in Trusts, Insurance, and Real Estate
Beginning Balance June 30, 2011	\$ 26,949,591	\$ 81,208,155	\$ 56,885,567	\$ 30,085,428	\$ 9,256,729
Total gains or losses					
Gross realized gains	-	752,986	4,837,926	4,670,568	-
Gross realized losses	(818,597)	-	-	-	-
Gross change in unrealized appreciation	5,624,504	6,084,916	6,611,085	1,574,135	483,645
Gross change in unrealized depreciation	(10,062,257)	(9,209,170)	(8,433,703)	(6,957,068)	-
Purchases	29,783,056	4,250,000	4,912,909	4,530,442	-
Sales	(14,776,517)	(910,862)	(10,562,520)	(13,948,771)	-
Transfers into Level 3	-	-	-	-	-
Transfers out of Level 3	-	-	-	-	-
Ending Balance	\$ 36,699,780	\$ 82,176,025	\$ 54,251,264	\$ 19,954,734	\$ 9,740,374
Amount of net unrealized gains or losses relating to assets still held at June 30, 2012	\$ (4,223,143)	\$ 5,324,393	\$ 9,341,579	\$ 1,094,914	\$ 1,920,435

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) to prepare their financial statements consistent with the measurement principles of an investment company or which 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 funds	Remaining Life	\$ Amount of Unfunded Commitments	Timing to Draw 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	\$ 82,176,025	47	NA	NA	NA	13 funds 45- 90 day notice, calendar year end only; 26 funds 30-90 day notice, calendar quarter-end; 2 funds 90 day notice, monthly; remaining funds have no redemptions terms	3 funds have side pockets; 1 fund has lock-up remaining of 12 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	\$ 54,251,264	21	1-14 years	\$ 18,481,396	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	\$ 42,939,956	13	5 - 11 years	\$ 7,456,197	2 funds, commitment period has expired; remaining funds range from 3-5 years	2 funds are monthly; 1 fund is monthly; remaining funds have no withdrawal rights	9 funds have 5-15 year lock-up with 1-2 year extensions

5. GRANTS AND CONTRIBUTIONS RECEIVABLE

Unconditional promises to give are included in the financial statements as grants and contributions receivable and revenue in the appropriate net asset category. Certain promises to give are recorded after discounting, at a rate between 1% and 5% at June 30, 2012, 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,	
	2012	2011
Amounts due in		
Less than one year	\$ 188,569	\$ 6,817,046
One to five years	12,300,177	7,674,398
More than five years	9,427,700	9,350,000
Less: discount	(4,303,055)	(4,803,618)
	<u>\$ 17,613,391</u>	<u>\$ 19,037,826</u>

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, 2012:

	Unrestricted	Temporarily Restricted	Permanently Restricted	2012 Total	2011 Total
Donor-restricted endowment funds	\$ -	\$ 124,687,231	\$ 119,537,234	\$ 244,224,465	\$ 260,380,819
Board-designated endowment funds	144,811,816	-	-	144,811,816	161,286,500
Total endowment funds	144,811,816	124,687,231	119,537,234	389,036,281	421,667,319
Total beneficial interests in trusts, insurance, and real estate	2,243,110	6,856,490	2,374,420	11,474,020	11,308,856
Total endowment net assets	\$ 147,054,926	\$ 131,543,721	\$ 121,911,654	\$ 400,510,301	\$ 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 \$(1,580,690) and \$(1,914,505) as of June 30, 2012 and 2011, respectively.

7. FIXED ASSETS

Fixed assets consist of the following:

	June 30,	
	2012	2011
Land	\$ 2,082,008	\$ 2,082,008
Land improvements	41,919,857	34,788,749
Buildings and improvements	118,675,173	111,310,093
Equipment and vehicles	14,843,545	13,705,140
Construction in progress	10,918,940	10,169,330
Total fixed assets	188,439,523	172,055,320
Less accumulated depreciation	(74,568,927)	(67,696,440)
	\$ 113,870,596	\$ 104,358,880

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 \$3,287,639 and \$14,319,815 for the years ended June 30, 2012 and 2011, 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.

During fiscal year 2012 certain items of art were deaccessioned at auction. They had a value of approximately \$290,000. The proceeds are restricted for future acquisitions of art.

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9. CONTRIBUTED SERVICES

The Huntington received contributed services of \$179,858, and \$371,419 for the years ended June 30, 2012 and 2011, respectively, in the form of legal, shipping, production 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 \$1,237,516 and \$1,130,231 for the years ended June 30, 2012 and 2011, 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 \$270,220 and \$235,792 as of June 30, 2012 and 2011, respectively.