

# 2019

## ANNUAL REPORT

THE HUNTINGTON LIBRARY, ART MUSEUM, AND BOTANICAL GARDENS



# 2019

**ANNUAL  
REPORT**

JULY 1, 2018–JUNE 30, 2019

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\*\* Partial year

‡ Title changed on Sept. 5, 2019, from Director of Art Collections to Director of Art Museum, reflecting institutional name change from The Huntington Library, Art Collections, and Botanical Gardens to The Huntington Library, Art Museum, and Botanical Gardens.

# P R E S I D E N T ' S M E S S A G E



Stefan Radtke

May 2020

As I write this letter accompanying our 2019 Annual Report, The Huntington has been closed to the public for more than a month as all of us respond to COVID-19. The achievements described in the report occurred at a very different moment but feel even more significant as a rich reminder of what The Huntington is and does and how it touches so many. The range of programming—wonderful exhibitions, the array of research lectures and conferences, the work our education team in engaging students and the public, and the planned expansion of both the Chinese and Japanese gardens—testifies to the relevance of The Huntington and the creative minds at work here each day.

As I read through these pages, I was reminded of all that was underway during our Centennial Celebration, including new programs to honor the institution's hundredth anniversary. On full view is the evolution of The Huntington, both in its collections and the myriad new ways they are being tapped, providing us with new insights, moments of wonder, and joy.

Here, you'll see how The Huntington makes its collections available to scholars, students, and the wider world with increasingly creative modes of engagement. An extraordinary illustration of this creative sharing of our collections is "Project Blue Boy," which captivated audiences through its marriage of art and science, displaying a conservator's approach to examining and repairing our iconic 18th-century portrait by Thomas Gainsborough using 21st-century technology.

Now more than ever, I am deeply inspired by the staff's passion and abiding commitment. Indeed, the cross-institutional work documented here launches new ways of thinking across the collections and connecting with our multiple audiences even through the current pandemic. While we hear frequently from visitors who desperately want to visit The Huntington and are saddened to be missing the spring bloom, they are nevertheless delighted with our online offerings and hungering for more—more videos, more lectures, more podcasts, more educational material, and more flowers, particularly roses.

We have thought a lot about what it means to be a collections-based institution—especially during our Centennial and into our second hundred years. It means staying relevant, expanding in intentional ways, cultivating curiosity, making meaning, and experimenting with innovative approaches. That's what we have been doing, even during this period of physical closure. As we plan for a phased reopening, we realize how well poised we actually were to handle this challenge. We are extremely fortunate to have 130 acres on which visitors can stroll while safe distancing. We are also fortunate to have the support of generous people like you, who have provided us with the ability to serve our diverse, growing audiences and think well beyond where we have been. These 50 pages are an expression of our gratitude. Thank you for believing in the value of The Huntington, its collections, and its people. Together, we go forward.

A handwritten signature in black ink that reads "Karen Lawrence". The signature is written in a cursive, flowing style.

Karen R. Lawrence

# AT A GLANCE

## FUNDRAISING

**\$33** million raised

**44,898** Member families

## COLLECTIONS

**60** new art objects



**16,918** new library objects



## FINANCES

**\$500.4** million endowment value

## VISITORS

**782,290**



## RESEARCH

**1,941** scholars in residence

**172** long- and short-term fellowships

**\$2.1** million awarded in fellowships

**1,658** new botanical accessions

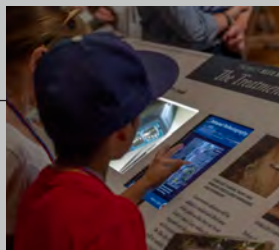


## EDUCATION

More than **21,000** students visited The Huntington.

Over **500** teachers attended professional development institutes.

Huntington programs served **36** school districts.

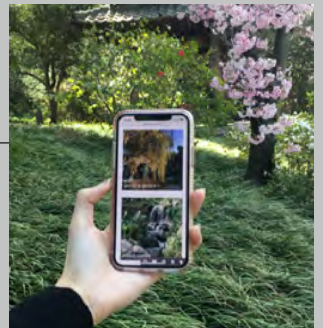


## ONLINE PRESENCE

**2.1** million website visits

**7.2** million page views

**228,500** social media followers



# C O N T E N T S

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Cover image: Romare Bearden (1911–1988), *Blue Monday*, 1969. Paper on fiberboard mounted to board, © 2019 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY. The Huntington Library, Art Museum, and Botanical Gardens.

At A Glance (opposite page, clockwise): John Marin (1870–1953), *Weehawken Sequence*, no. 16.97, ca. 1916. Oil on canvas board, © 2019 Estate of John Marin / Artists Rights Society (ARS), NY. The Huntington Library, Art Museum, and Botanical Gardens. Visitors gathering at The Huntington. Photograph by Deborah Miller. A visitor checking garden pages on The Huntington's website. Photograph by Usha Lee McFarling. Students interact with "Project Blue Boy" exhibition. Photograph by Martha Benedict. A closeup of the new 'Huntington's 100th' rose. Photograph courtesy Weeks Roses. Correspondence of Warren D. Chase, 142 letters, 1862–68. The Huntington Library, Art Museum, and Botanical Gardens.



# COLLECTIONS



**T**he year was marked by an extraordinary convergence of both international and local artistic talent that swept across The Huntington. This included a major art show by contemporary British artist Celia Paul in the Huntington Art Gallery; the installation of two bronze sculptures by Cuban American artist Enrique Martínez Celaya in the gardens; and the naming of Beijing-born visual artist Tang Qingnian as the Chinese Garden artist-in-residence.

The Huntington also invited visitors to watch Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell as she worked in public view to conserve one of the institution's most iconic paintings, Thomas Gainsborough's *The Blue Boy*, in a special satellite conservation studio built inside the Thornton Portrait Gallery.

In an exciting local collaboration, The Huntington partnered with the Vincent Price Art Museum at East Los Angeles College for the third year of its contemporary arts initiative, /five, inviting Los Angeles artists Carolina Caycedo and Mario Ybarra Jr. to spend a year creating new works in response to the institution's library, art, and botanical collections. The exhibition "Rituals of Labor and Engagement," which explored concepts of identity, showcased these new works. The institution also acquired one of Caycedo's exhibited works, *Apariciones/Apparitions*, a 9 1/2-minute video featuring ghostlike dancers inhabiting The Huntington in unconventional ways.

Other notable acquisitions this year that added the works of contemporary artists to the collections included a group of 32 colorful etchings made between 2005 and 2014 by four artists—

Louisiana Bendolph, Mary Lee Bendolph, Loretta Bennett, and Loretta Pettway—African American artists who are part of the Gee's Bend group of quilters. In the prints, the artists captured the effects of denim and cloth worn from washing and years of use, juxtaposing them with dazzling colors. The Gee's Bend etchings build on The Huntington's strong collection of 20th-century prints.

The Huntington's impressive collection of literary archives, which includes material ranging from authors Mark Twain to Hilary Mantel, was strengthened by the acquisition of the largest trove of writing in existence by American novelist F. Marion Crawford (1854–1909). The prolific author, who published 44 novels and scores of short stories, essays, and plays, may have been the first author to portray Sicily's mafia in an English-language novel, *Corleone*. The collection includes complete autograph manuscripts for seven novels and two plays, partial manuscripts for five works, and outlines and notes for several novels and essays.

The Chinese Garden, Liu Fang Yuan 流芳園, or the garden of flowing fragrance, was transformed during the year by two site-specific works. Artist Tang Qingnian's "An Offering to Roots" featured full-size prints of five monumental banner paintings suspended from a bamboo framework above the garden's lake. The garden also featured the theatrical presentation of *Nightwalk in the Chinese Garden*, written and directed by acclaimed Taiwan-based playwright Stan Lai. But the biggest news regarding the Chinese Garden came with the August groundbreaking for the final phase of construction, which will increase the garden's footprint from its initial 3.5 acres to its long-planned 12 acres, making it one of the largest classical-style Chinese gardens in the world.

## THE YEAR IN EXHIBITIONS

### Project Blue Boy

Sept. 22, 2018–Sept. 30, 2019

#### Huntington Art Gallery

One of the most iconic artworks in British and American history, *The Blue Boy*, created around 1770 by English painter Thomas Gainsborough (1727–1788), underwent its first major technical examination and conservation treatment in a special satellite conservation studio built inside the Thornton Portrait Gallery of the Huntington Art Gallery.

"Project Blue Boy" offered visitors a glimpse into the technical processes of Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell as she worked on the painting, as well as background on its history, mysteries, and artistic virtues. The exhibition attracted a great deal of media attention, and coverage of the project by Deborah Vankin, an arts writer for the *Los Angeles Times*, won a Los Angeles Press Club award for best visual arts/architecture feature. The conservation work was funded by a grant from the Bank of America Art Conservation Project. Additional support for this project was provided by the Getty Foundation, Kim and Ginger Caldwell, Friends of Heritage Preservation, and Haag-Streit USA.

### Architects of a Golden Age: Highlights from The Huntington's Southern California Architectural Collection

Oct. 6, 2018–Jan. 21, 2019

#### Library, West Hall

Documenting one of the most creative and influential periods in Southern California architecture, "Architects of a Golden Age" spotlighted some 20 original drawings and plans selected from The



Top: Mary Ann and John Sturgeon Senior Paintings Conservator Christina O'Connell examines *The Blue Boy* in a satellite conservation studio set up in the Thornton Portrait Gallery. Photograph by Fredrik Nilsen Studio. Above: Roger Hayward (1899–1979), *Los Angeles Stock Exchange, façade*, ca. 1929, Samuel E. Lunden, architect, John & Donald Parkinson, consulting architects. Gouache on board. © Courtesy of Dr. James and Mrs. Miriam Kramer, 2018. The Huntington Library, Art Museum, and Botanical Gardens. Opposite page: Mario Ybarra Jr. (b. 1972), *It's Okay 2 Slay*, 2018. Marker and acrylic paint on paper. Courtesy of the artist.



Huntington's important Southern California architecture collection. Depictions of elegant, powerful, whimsical, and iconic buildings teased out the story of a place and time (1920–40) that was ripe for architectural innovation—a period of rapid growth marked by the arrival of new talent from other parts of the United States. The exhibition highlighted renderings that helped bring into existence some of the most extraordinary buildings in greater Los Angeles, including Union Station, the Mayan Theater, the Stock Exchange building, and numerous structures in Chinatown. This exhibition was made possible by the Robert F. Erburu Exhibition Endowment and the Tracy S. and Kenneth S. McCormick Endowment for the Study of Architecture and Design.

**Rituals of Labor and Engagement: Carolina Caycedo and Mario Ybarra Jr.**  
**Nov. 10, 2018–Feb. 25, 2019**

**Virginia Steele Scott Galleries of American Art**

For the third year of its contemporary arts initiative, /five, The Huntington partnered with the Vincent Price Art Museum at East Los Angeles College and invited Los Angeles artists Carolina Caycedo and Mario Ybarra Jr. to create new works in response to the institution's library, art, and botanical collections. Their theme was the concept of identity. The exhibition "Rituals of Labor and Engagement" showcased these new works, which focused on bodies of color and forms of ritual. The exhibition featured a video installation produced by Caycedo that reconceptualizes iconic Huntington spaces through Afro-Latino and

Left to far right: William Wyld (British, 1806–1889), *Doge's Palace and Winged Lion of Saint Mark*, 1835. Watercolor, Gilbert Davis Collection. The Huntington Library, Art Museum, and Botanical Gardens. Celia Paul, *The Brontë Parsonage (with Charlotte's Pine and Emily's Path to the Moors)*, 2017. Oil on canvas, © Celia Paul. Courtesy of the artist and Victoria Miro, London / Venice. An installation by visual artist Tang Qingnian 唐慶年 featured full-size prints of monumental banner paintings suspended from a bamboo framework above the lake in the Chinese Garden. Photograph by Deborah Miller. John Henry Dearle (British, 1859–1932), for Morris & Co., *Seaweed*, ca. 1900. Watercolor and graphite on paper. The Huntington Library, Art Museum, and Botanical Gardens.

indigenous spiritual practices and dance, as well as 24 prints and drawings by Ybarra that bridge past and present through technique and subject matter, mixing his own iconography with imagery drawn from medieval and Renaissance works in The Huntington's collections. Support for this exhibition was provided by Terri and Jerry Kohl and family, the Philip and Muriel Berman Foundation, and the WHH Foundation.

**Venice: Real and Imagined**  
**Nov. 17, 2018–Feb. 25, 2019**  
**Huntington Art Gallery**

The exhibition featured watercolors and etchings of Venice, Italy, as well as lithographs, photographs, and ephemera that illustrated how the idea of Venice has been incorporated into broader aspects of culture, focusing on "Venice of America," a Southern California community founded in 1905 by the real estate developer Abbot Kinney. On view was an 1835 watercolor by William Wyld celebrating the Doge's Palace with its intricate Gothic tracery and granite column, capped by the winged lion of St. Mark.

**Celia Paul**  
**Feb. 9–July 8, 2019**  
**Huntington Art Gallery**

An exhibition of seven paintings by contemporary British artist Celia Paul, the eponymously titled "Celia Paul" was curated by Pulitzer Prize-winning author Hilton Als, staff writer and theater critic for *The New Yorker* magazine and associate professor of writing at Columbia University. Featuring work selected by Als in collaboration with the artist as a testament to their transatlantic friendship, "Celia Paul" focused on Paul's recent paintings, which address the themes of memory, family, and the inner lives of women. The exhibition was the inaugural installment in 2018 of a trilogy at the Yale Center for British Art. This exhibition received support from Victoria Miro, London/Venice, and Laura and Carlton Seaver.





**Prospects of India: 18th- and 19th-Century British Drawings  
From The Huntington's Art Collections**

**March 2–June 10, 2019**

**Huntington Art Gallery**

The 15 images on view revealed a fascination and admiration for the Indian landscape and the people who lived there, as well as attitudes of cultural superiority and ownership. Works by professional artists such as George Chinnery and Thomas and William Daniell hung alongside examples by such accomplished, though amateur, draftsmen as Col. George Francis White, revealing both the range of artists who sought to depict the scenery of India and the diversity of the landscape itself.

**That Which Endures: The Founding of the Huntington, 1919**

**May 18–Sept. 2, 2019**

**Library, West Hall**

This focused display served as a prelude to the institution's yearlong Centennial Celebration. "That Which Endures: The Huntington Indenture, 1919" presented, in facsimile, a few selected pages of the institution's founding trust, signed by Henry and Arabella Huntington on Aug. 30, 1919. Through this document, the founders took the first steps towards realizing their vision for transforming their San Marino estate and its magnificent holdings into a research and educational center that scholars, schoolchildren, and visitors would benefit from for generations to come. This exhibition received support from the Essick Foundation Inc. and the Robert F. Erburu Exhibition Endowment.

Other exhibitions included:

**Tang Qingnian: An Offering to Roots 唐慶年：根之祭**

**June 22–Sept. 23, 2019**

A special installation of a new work by visual artist Tang Qingnian was on display in the Chinese Garden. "Tang Qingnian: An Offering to Roots"

featured full-size prints of five monumental banner paintings, the largest of them 18 feet in length, suspended from a bamboo framework above the water of the Chinese Garden lake. Two years in the making, Tang's series of ink paintings memorialized the devastating wildfires that ravaged California in 2017 and 2018. In addition to the banner paintings, a small selection of original handscrolls and albums by the artist were on view inside the adjacent Waveless Boat Pavilion. Tang was the 2019 Cheng Family Foundation Artist-in-Residence at The Huntington. The annual residency, now in its sixth year, was established to promote a greater understanding of Chinese culture through music, performance, poetry, and art. The exhibition was supported by Chase Private Client.

**Sustainable Luxury**

**July 14–Nov. 12, 2018**

**Huntington Art Gallery**

The exhibition presented a selection of 18 drawings, wallpapers, and textiles from The Huntington's holdings of Morris & Co. materials. From fascinating drawings by William Morris (1834–1896), acknowledged leader of the British Arts and Crafts movement and longtime collaborator John Henry Dearle, the display of colorful fabrics and wallpapers revealed the creative process from design to finished product.

**Orbit Pavilion**

**Ongoing**

**Celebration Lawn**

A collaboration between JPL and The Huntington, Orbit is a sound experience demonstrating the trajectory of Earth-orbiting satellites as they move from horizon to horizon.

**Enrique Martínez Celaya**

Two bronze sculptures and a painting by Cuban American artist Enrique Martínez Celaya were installed at The Huntington, marking the



## COLLECTORS' COUNCILS

The Art Collectors' Council and Library Collectors' Council are groups of major donors who help direct the growth of the collections through active involvement in the acquisition process and by supporting the purchase of important works that the art museum and library would not otherwise be able to afford.

### LIBRARY

Sara and George Abdo  
Sandy and Dan Bane  
June and Merle Banta  
Diane and Fred Blum  
Judy and Don Bogart  
MaryLou Boone  
Ginger and Kim Caldwell  
Cindy and John Carson  
Judith and Wayne Carter  
Chapman Hanson Foundation  
Marty and Bruce Coffey  
Charlotte Hughes and Christopher Combs  
Eleanor Congdon  
Alice and Joe Coulombe  
Alix Fargo  
Judith and Stanley Farrar  
Maria and Richard Grant  
Wendy Munger and Leonard Gumport  
Scott Jordan and Gina Valdez  
Hannah and Russel Kully  
Claude and Frank Logan  
Mona and Frank Mapel  
Claudia Huntington and Marshall Miller  
Therese and Mario Molina  
Diane and Trevor Morris  
Elizabeth Motika  
Philip D. Nathanson  
Eileen and Charles Read  
Marge Richards  
Erika and Ken Riley  
Kathleen and David Rips  
Louise and Roy Ritchie  
Cara W. Robertson  
Ricki and Joel Robinson  
Stephen Rogers  
Anne Rothenberg  
Frances and Loren Rothschild  
Laura and Carlton Seaver  
Ruth B. Shannon  
Susan and Dennis Shapiro  
Robin Ferracone and Stewart Smith  
Nancy and Dick Spelke  
Janet and Alan Stanford  
Philip A. Swan  
Geneva and Chuck Thornton  
Paul Tolbert  
Ruth Waddell and Eric Stockel  
Robert Warren  
Deborah and Robert Wycoff  
Robbie and David Zeidberg

### ART

Patricia and Richard Amtower  
Eleanor and Max Baril  
Laurie P. Barlow  
Ann and Olin Barrett  
Christine and Kenneth Bender  
Christine Benter  
Nancy Berman and Alan Bloch  
MaryLou Boone  
Maribeth and Hal Borthwick  
Steven\* and Caron Broidy  
Peggy and Grant Cambridge  
Cindy and John Carson  
Susan and Stephen Chandler  
Eleanor Congdon  
Judith and Stanley Farrar  
Karin and Jonathan Fielding  
Marcia Good  
Wendy Munger and Leonard Gumport  
Scott Jordan and Gina Vadez  
Ellen and Harvey Knell  
Terri and Jerry Kohl  
Hannah and Russel Kully  
Sherry and John Light  
Mary Anne and Lary Mielke  
Margot and Mitch Milius  
Jeri and Thomas Mitchell  
Diane and Trevor Morris  
Philip D. Nathanson  
Mei-Lee Ney  
James Parks  
Kathleen Peck  
Terry Perucca  
Marge Richards  
Susan and Carl Robertson  
Ricki and Joel Robinson  
Laura and Carlton Seaver  
Janet Sebenius  
Kirsten Hansen and Allen Shay  
Lisa and Timothy Sloan  
Robin Ferracone and Stewart Smith  
Mary Ann Sturgeon  
Geneva and Chuck Thornton  
Susan Stockton and Chris Walther  
Sally Wenzlau  
Alyce Williamson  
Deborah and Robert Wycoff

\*Deceased during fiscal year 2018–19



launch of a multiyear visual arts partnership with the contemporary artist. A painting by Celaya, *The Crown*, a fairy tale–like image of a boy in a forest, was temporarily installed in the Huntington Art Gallery. The sculptures—*The Gambler* and *The Landmark*—joined other bronzes in a garden adjacent to the Virginia Steele Scott Galleries of American Art. *The Gambler* was subsequently purchased and became a permanent addition to the art museum.

## BOTANICAL SHOWS AND EVENTS

The year's robust botanical programming featured such perennial favorites as the Bonsai-a-Thon and the Penjing and Viewing Stone Show, while a range of garden talks featured experts who provided a deeper understanding of the science involved in cultivating plants and the numerous ways they contribute to the environment. Highlights included:

- 62nd Annual Bonsai Show (presented by California Bonsai Society)
- Annual Cactus and Succulent Show and Sale (presented by Cactus and Succulent Society of America)
- Fourth Annual International Orchid Show and Sale
- Fall Plant Sale
- 45th Annual Spring Plant Sale
- 29th Annual Viewing Stones Show (California Aiseki Kai)
- 16th Annual Clivia Show (Southern California Chapter of the North American Clivia Society)
- Ranch Open House
- Music in the Chinese Garden
- Japanese Teahouse Tours





## ACQUISITION HIGHLIGHTS

As a dynamic, collections-based research and educational institution, The Huntington continues to add rare artifacts, artworks, and botanical specimens to its collections. Endowments for acquisitions provide some funds for this purpose, as do contributions through the Art Collectors' Council and the Library Collectors' Council. Numerous gifts and bequests also grew and strengthened the collections.

### Art acquisition highlights this year:

Enrique Martínez Celaya, *The Gambler* (2010). Bronze. Purchased with funds from Sharon and John Light, the Steve Martin Fund for American Art, and the Kelvin Davis Endowment.

Carolina Caycedo, *Apariciones/Apparitions* (2017). One channel HD video, sound and color. Jointly owned by The Huntington and the Vincent Price Art Museum Foundation. Purchased with funds from the Philip and Muriel Berman Foundation.

*Painted Schrank*, Berks County, Pennsylvania (late 18th century). Painted wood. Purchased with funds from Jonathan and Karin Fielding.

Louisiana Bendolph, Mary Lee Bendolph, Loretta Bennett, and Loretta Pettway, *32 Color Etchings* (2005–14). Purchased with funds from the Art Collectors' Council and the Virginia Steele Scott Foundation Acquisition Fund for American Art.

John Marin, *Two Weehawken Sequence Landscapes* (1910–16). Oil on canvas. Purchased with funds from the Art Collectors' Council, the Virginia Steele Scott Foundation Acquisition Fund for American Art, and the Schweppe Art Acquisitions Fund.

Romare Bearden, *Blue Monday* (1969). Collage. Purchased with funds from the Art Collectors' Council, the Schweppe Art Acquisitions Fund, the Connie Perkins Endowment, Ida Crotty for Prints and Graphics, the Steve Martin Fund for American Art, the Robert Wark Art Acquisition Endowment, Hannah and Russel Kully, James Parks, John and Sherry Light, and Tim and Lisa Sloan.



Top left: Carolina Caycedo (b. 1978), still from the video project *Apariciones/Apparitions*. The Huntington Library, Art Museum, and Botanical Gardens. Top right: Louis Comfort Tiffany (1848–1933), *Side Chair*, ca. 1891–93. Primavera and American ash, varicolored wood and metal micro-mosaic marquetry, glass balls in brass claw feet. The Huntington Library, Art Museum, and Botanical Gardens. Above: Correspondence of Warren D. Chase, 142 letters, 1862–68. The Huntington Library, Art Museum, and Botanical Gardens. Opposite: A fruiting bonsai tree. Photograph by Jamie Pham.

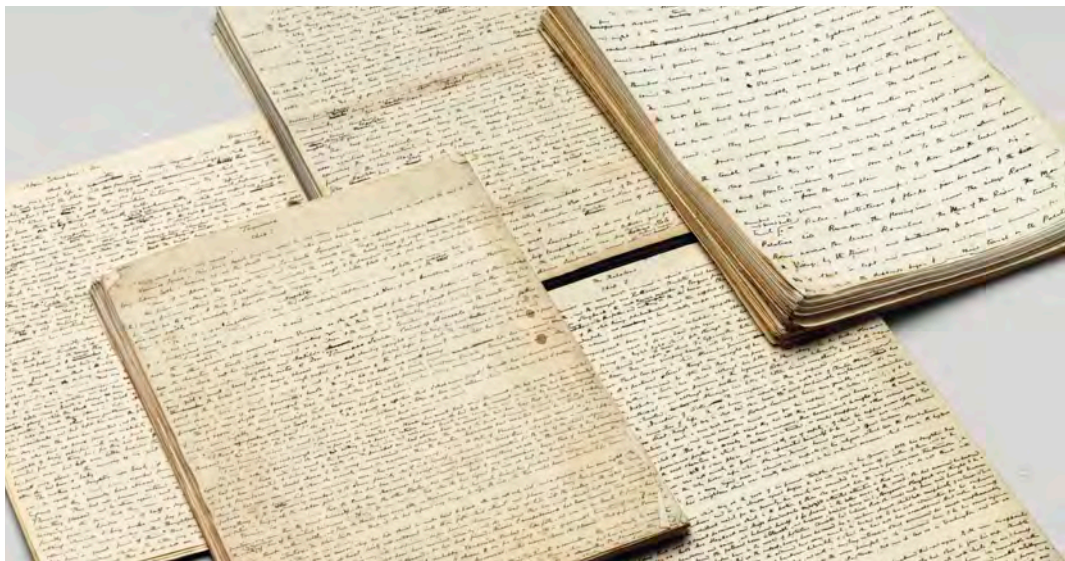
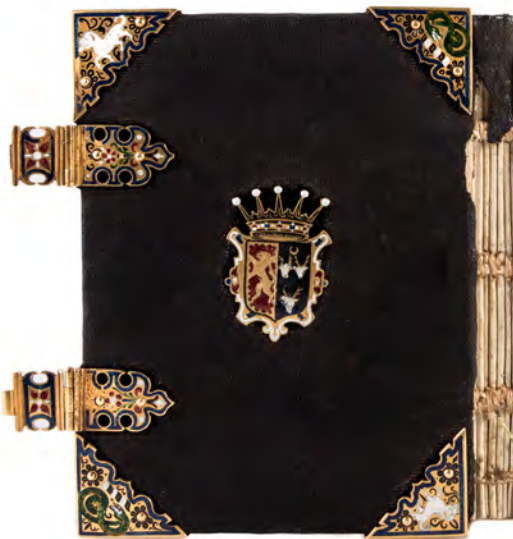
Louis Comfort Tiffany, *Chair* (ca. 1891–93). Wood, micro-mosaic marquetry, and glass. Purchased with funds from the Art Collectors' Council and the Virginia Steele Scott Foundation Acquisition Fund for American Art.

Norman Zammitt, *Ten Tamarind Institute Lithography* (1967). Lithography. Gift of Marilyn Zammitt.

### Library acquisition highlights this year:

David Zeidberg Library Acquisition Fund—The Library made the first





Top left: Crypto-Catholic Shrewsbury miniature prayer book, ca. 1590. Manuscript in ink on parchment, 26 leaves, bound in black silk velvet with gold champlé decorative embellishment. The Huntington Library, Art Museum, and Botanical Gardens. Top right: A selection of manuscripts from the papers of F. Marion Crawford (1854–1909). The Huntington Library, Art Museum, and Botanical Gardens. Above: Louisiana Bendolph, *First*, 2005. Color soft-ground etching with aquatint, courtesy of the artist and Paulson Fontaine Press. The Huntington Library, Art Museum, and Botanical Gardens. Opposite: Thomas Fisher, *Mathematics Simplified and Made Attractive; or, the Laws of Motion Explained* (Philadelphia, 1852–54).

expenditure from the fund created in honor of recent past Avery Director of the Library David Zeidberg. The acquisition nicely dovetails with Huntington collection strengths in Middle English manuscripts, as well as Zeidberg's own interest in medieval and Renaissance English literature.

Sir John Mandeville. *Book of John Mandeville*, manuscript, England, second half of the 15th century. Purchased with the David Zeidberg Library Acquisition Fund.

#### Library Collectors' Council

The Library Collectors' Council purchased two large, rare, and detailed maps, created in 1900, that depict the foreign legation (or diplomatic) quarter in Beijing during China's Boxer Rebellion. Among the first and most important maps ever created to illustrate the dramatic course of events during the siege of the Legation Quarter, they also offer invaluable clues about a fire at an adjacent library from which The Huntington's single volume from the *Yongle dadian*, a rare 15th-century Chinese encyclopedia, was rescued.

In addition, The Huntington acquired a collection of 142 letters by Warren D. Chase (1827–1875), a white soldier in the Civil War who wrote vivid, candid, and often heart-rending accounts of his experiences in the Union Army between 1854 and 1863. These included a stint in the newly organized 14th Colored Infantry Regiment. As a former Shaker—a religious sect that separated itself from the secular world—Chase provided an outsider's perspective on the grim realities of African American service and the war's horrors.

H. E. C. (Henry Edward Colvin) Cowie. *Plan of British Legation Peking Shewing Defences June to August 1900*, cartographic material.

Harley B. Ferguson. *Defence of Foreign Legations, Peking, China, June 20th to Aug 14th, 1900*, cartographic material.

F. Marion Crawford. F. Marion Crawford papers, 1885–1908. The collection of the papers of the prolific American novelist includes complete autograph manuscripts for seven novels and two plays,



partial manuscripts for five works, and outlines and notes for several novels and essays.

Crypto-Catholic Shrewsbury Prayer Book, manuscript, England, approximately 1590. A prayer book with a black silk velvet cover and gleaming heraldic device (produced around 1590 for Gilbert and Mary Talbot, the 7th Earl and Countess of Shrewsbury) that includes Catholic prayers at a time when England was officially Protestant.

Paracelsus Sammelband. A single bound volume containing four rare first editions of books by Paracelsus von Hohenheim (d. 1541), a Swiss physician, alchemist, and astrologer.

#### Notable Purchases

*A Familiar Dialogue betwixt One Physiologus a Gentleman Student of Athens and His Country Friend Geoponus . . .*, 1612. Only recorded copy of an STC period work; not microfilmed or available on Early English Books Online.

Thomas Fisher. *Mathematics Simplified and Made Attractive; or the Laws of Motion Explained*, 1853. A two-volume work consisting of a volume of explanatory text accompanied by 19 lithographic plates—a self-published work extolling the virtues of mathematics for larger and more public audiences.

Kent Haruf. Kent Haruf Papers addenda, 1966–2016. Kent Haruf (1943–2014) was an American author whose novels, set in the fictional town of Holt, Colorado, explore the lives of ordinary people living on the high plains in the 20th century. The Huntington previously acquired portions of his collection in 2008 and 2014.

Private acts, bills, reasons, cases, 1701–32. 333 items.

18th-century Private Acts of Parliament and other materials relating to the legislation of private matters and local civil engineering projects. The Huntington has the second-largest known collection of these acts, after the British Library.

John P. Staples. John P. Staples correspondence, 1857–1918 (bulk 1863–65). Letters of John P. Staples, a soldier of the 115th Regiment of New York Infantry. Staples writes in detail about the surrender at Harper's Ferry in 1862, life in the parole camps, and Civil War experiences.

Wada, Sanzō. 配色総鑑 [*Haishoku sōkan*], Tokyo: Hakubisha, 1933–34. Six volumes, three loose leaves of plates (two folded), and one booklet, containing mounted color samples captioned in Japanese and English. A seminal work in the history of color and color theory.

Frank West. Frank West journal of marches, 1873–77. This journal, containing detailed notes of 18 marches in which 2nd Lieutenant Frank West participated with the 6th U.S. Cavalry, covers military activity on the southern plains during, and surrounding, the Red River War, as well as activity in New Mexico and Arizona Territories in the mid-1870s.

#### Notable Gifts

Carroll B. Andrews film of participants and guests at Jack London's *Sea Wolf* premiere. Gift of Caroline A. Underwood in honor of her parents, Carroll B. Andrews, M.D., and Katherine Andrews.

Collection of drawings of early Los Angeles buildings, 1891–1957. Gift of Paul McKelvey.

Paul Conrad. Paul Conrad Papers addenda, 1950–2005. Paul Conrad was an American political cartoonist and winner of three Pulitzer Prizes for editorial cartooning. Gift of David Paul Conrad, Carol Kay Conrad, James Erik Conrad, and Elizabeth Conrad Cannizzaro.

Parkinson and Bergstrom, architects. Watercolor rendering of Central Park (Pershing Square), Los Angeles, ca. 1910. Gift of Janet Marie Smith.

Peter SooHoo Sr. Peter SooHoo Sr. Papers, 1883–2007. SooHoo was one of the founders of LA's Chinatown. Gift of SooHoo Family Trust.

#### Botanical

Botanical acquisitions included donations of specimens, as well as books and correspondence. These included approximately 150 books for the Center for East Asian Garden Studies from Yang Ye; a collection of orchids from H&R Nurseries and another from the San Diego Zoo; approximately 5,000 volumes on Chinese art and history from Wan-go Weng; 56 Echinopsis plants from Adam Rettig; and books and correspondence from the collection of Bruce Halstead (World Life Research Institute) from David Halstead.

## ON THE GROUNDS

### Final Phase of Chinese Garden Begins

In August, a groundbreaking event in the Chinese Garden drew donors, dignitaries, volunteers, and members of the news media to celebrate the launch of the final phase of construction. The new features will expand the garden's size to 12 acres. A new restaurant, along with an exhibition complex at the north end of the garden, is a key element of this final phase. The exhibition space comprises a traditional scholar's studio and an art gallery for changing displays, dramatically increasing possibilities for programming related to the garden.



Counterclockwise from below: Jessica Van, Chenxue Luo, and Christine Lin perform in *Nightwalk in the Chinese Garden*. Photograph by Rafael Hernandez. Courtesy of CalArts Center for New Performance. Crews surveying the landscape for the Chinese Garden expansion. Photograph by Jamie Pham. An explosion of blooms graces a 'Huntington's 100th' rose plant. Photograph courtesy Weeks Roses. Corpse flowers Stink, Stank, and Stunk, in various phases of bloom. Photograph by Deborah Miller. Rodarte fashions dazzled with The Huntington as a backdrop. The Huntington Library, Art Museum, and Botanical Gardens. The Huntington Mausoleum. Photograph by Usha Lee McFarling.



### Japanese Heritage House

The Huntington announced this year that it will add a 320-year-old house from Marugame, Japan, to its historic Japanese Garden. The well-preserved structure is an exquisite example of a working magistrate's residence, which once served as the center of village life and home to generations of the same family. The Yokoi family offered their historic home to The Huntington in 2016. Through subsequent visits to the structure in Marugame and study sessions with architectural experts, a strategy evolved for moving the house and related outbuildings to The Huntington. Once at The Huntington, the house and landscape will be reconstructed.

### Centennial Rose

Award-winning rose hybridizer Tom Carruth, the E. L. and Ruth B. Shannon Curator of the Rose Collections at The Huntington, developed a new floribunda in honor of The Huntington's Centennial Celebration. 'Huntington's 100th' is an old-fashioned rose of soft pastel yellow touched with orchid pink and cream. It has a powerful fragrance reminiscent of citrus blossoms, with a hint of baby powder.

### The Mausoleum Renovation Project

A project to refresh the landscaping surrounding the Mausoleum got underway this year. The final resting spot for Henry and Arabella Huntington, the iconic monument, designed by Jefferson Monument architect John Russell Pope in the form of a Greek temple, is now more visible from a variety of locations across the property.

### Nightwalk in the Chinese Garden

In a groundbreaking creative partnership, CalArts Center for New Performance and The Huntington joined forces with internationally acclaimed playwright Stan Lai to produce a new, site-specific work





written exclusively for the Chinese Garden. *Nightwalk in the Chinese Garden* had its world premiere Sept. 21–Oct. 26, 2018, providing audiences with an immersive theater experience that combined 16th-century Chinese opera with the early history of The Huntington. *Nightwalk* was made possible thanks to the generous support of many donors, including presenting sponsors Joel Axelrod, the Cheng Family Foundation, and Linda and Carl Moy.

#### Corpse Flowers

Over several days in August, three *Amorphophallus titanum* plants, or corpse flowers, bloomed. Aptly named Stink, Stank, and Stunk, the blooms wowed crowds with their colorful maroon interiors and notorious scent.

#### Rodarte

The Huntington was abuzz with a colorful fashion crowd when the Los Angeles–based fashion house Rodarte held its fall-winter 2019 show at The Huntington in February. Rodarte’s designers, sisters Kate and Laura Mulleavy, are Pasadena natives who have had a lifelong love for, and connection to, the institution. Their grandmother served as a docent; the two sisters say The Huntington was not just a beautiful backdrop for their fashion, but also an inspiration.





# RESEARCH



his year, The Huntington's research collaborations extended both locally and internationally, across the humanities and into the sciences.

The Research Institute for the History of Science and Technology at Caltech and The Huntington launched in the summer of 2019 with a two-week residential program focused on "How Historians Explore Science, Technology, and Medicine." Under the direction of Professor Janet Brown of Harvard University, the program brought together Huntington curators, esteemed scholars, and 16 graduate students and early-career scholars in the fields of history, history of art, and history of science and technology who were selected from 38 applicants.

The institute, funded by a generous gift from donor Steve Rogers, fills a long-held strategic goal for The Huntington to join the

strength of its collections and curatorial expertise with the expertise of the faculty teaching and researching the history of science and technology in Caltech's Division of Humanities and Social Sciences. The gift will support a range of initiatives, visiting positions, and fellowships from 2019 to 2022.

The Huntington's intellectual stature as a research center is evidenced by the hundreds of scholars who applied for fellowships this year (see p. 14). Fellows and scholars in residence received \$2.1 million in grant support through the institution's competitive peer-review process. Scholarly research conducted at The Huntington is shared with a diversity of audiences through the many public lectures the institution hosts annually. This year's offerings drew large audiences to hear about topics that ranged from Jack London's time in Hawaii to the globalization of the Japanese tea ceremony.

On the botanical front, The Huntington continues to play a lead role in research on plant cryopreservation—using extremely low temperatures for long-term conservation and storage of plant seeds, cells, and tissue. Through a program that supports the visits of international scientists to The Huntington’s cryopreservation lab, lead scientist Raquel Folgado shared her technical expertise with graduate students from Guadalajara, Mexico, and Queensland, Australia.

The Huntington also has joined an arm of the project called Global Genome Initiative—Gardens that aims to collect tissue and extract genetic material from at least one species from all of the world’s plant families and half of all plant genera. To aid the project, Huntington research botanist Brian Dorsey is working to collect material that The Huntington can provide. This year, the program collected samples from 209 families and 1,024 genera.

## CONFERENCES

The Huntington also disseminates knowledge through its conferences and lectures, which involve scholars, writers, scientists, and artists from around the world.

The interdisciplinary “Moving Landscapes: Gardens and Gardening in the Transatlantic World, 1670–1830” conference was premised on the notion that gardens, both as physical locations and as fantasies of selfhood, invariably speak of where—and how—we see ourselves in the world. Focusing on the imagination and creation of gardens in the disparate geographies of 18th-century Europe, the Caribbean, and North America, the program explored transatlantic ideas of nation, location, and self and asked how the experience of gardens might be shared across nations, oceans, and cultures.

The “Stereotypes and Stereotyping in the Early Modern World” conference offered historical context for the use and abuse of stereotypes that have become a defining characteristic of contemporary politics. Historians of Britain and its colonies identified and analyzed stereotypes related to the sensitive issues of race, religion, gender, nationality, and occupation, and emphasized the extent to which stereotyping then, as now, persisted across different spheres of life from the household to the nation and ultimately across the empire.

2018–19 Research conferences:

**“Turning Points in the Civil War”** | Convened by Gary Gallagher, University of Virginia, and Joan Waugh, UCLA.

**“Empowering Appetites: The Political Economy and Culture of Food in the Early Atlantic World”** | Convened by Jennifer Anderson, Stony Brook University, and Anya Zilberstein, Concordia University.

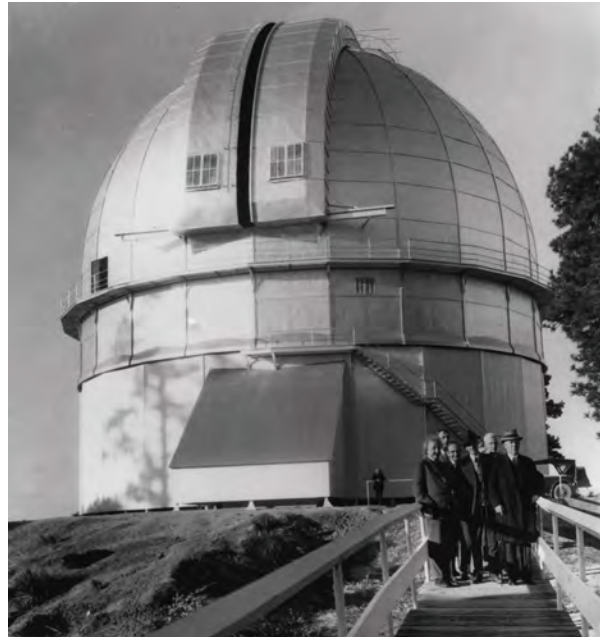
**“A History of the Medical Book”** | Convened by Mary E. Fissell, Johns Hopkins University.

**“Moving Landscapes: Gardens and Gardening in the Transatlantic World, 1670–1830”** | Convened by Stephen Bending, University of Southampton, and Jennifer Milam, University of Sydney.

**“1595–1606: New Perspectives on Regime Change”** | Convened by Norman Jones, Utah State University, and Paulina Kewes, University of Oxford.

**“Stereotypes and Stereotyping in the Early Modern World”** | Convened by Peter Lake, Vanderbilt University, and Koji Yamamoto, University of Tokyo.

**“1802: Cultural Exchange During the Peace of Amiens”** | Convened by Cora Gilroy-Ware and Dena Goodman, University of Michigan, and Paris Spies-Gans, Princeton University.



Top: Scientists Albert Einstein, Edwin Hubble, Walther Mayer, Walter S. Adams, Arthur S. King, and William W. Campbell in front of the 100-inch telescope dome at Mount Wilson Observatory on Jan. 29, 1931. The Huntington Library, Art Museum, and Botanical Gardens. Above: This A. A. Hart stereograph from the 1860s captures the staggering terrain that confronted the Central Pacific’s Chinese laborers who bored through the Sierra Nevada. The Huntington Library, Art Museum, and Botanical Gardens. Opposite: James Gillray, *The Plumb-Pudding in Danger—or—State Epicures Taking un Petit Souper*, 1805, London. This caricature depicts the imperial powers of Britain and France carving the globe between them and preparing to devour it. The Huntington Library, Art Museum, and Botanical Gardens.

## LECTURES

This year’s lectures included:

**The Rogers Distinguished Fellow’s Lecture in 19th-Century American History** | Gary Gallagher, Professor Emeritus of history, University of Virginia | “Our Civil War: How Americans Understand the Great American Conflict”

**Isherwood-Bachardy Lecture** | Fashion designer and filmmaker Tom Ford | “Filming Christopher Isherwood: *A Single Man* from the Page to the Screen”

**The Martin Ridge Lecture in Literature** | Travel writer and novelist Paul Theroux | “Jack London in Hawaii”

**The Ritchie Distinguished Fellow’s Lecture in Early American History** | Gregory Nobles, Professor of history, Georgia Institute of Technology | “‘Reader, Can You Assist Me?’: John James Audubon and the Origins of Citizen Science”



**The Fletcher Jones Foundation Distinguished Fellow's Lecture in British History** | Naomi Tadmor, Professor of history, University of Lancaster | "Government and Family Life: The Unintended Consequences of the English Poor Relief System"

**The Los Angeles Times Distinguished Fellow's Lecture in American Studies** | Martha Sandweiss, Professor of history, Princeton University | "Reading a Photograph: Stories from the Nineteenth-Century West"

**The Allan Nevins Lecture in American History** | Mary Sarah Bilder, Professor of law, Boston College | "The Lady and George Washington"

**The Ray Allen Billington Lecture in the History of the American West** | Benjamin Madley, Professor of history, UCLA | "An American Genocide: The United States and the California Indian Catastrophe, 1846–1873"

**The Crotty Lecture in the History of British or European Civilization** | Faramerz Dabhoiwala, Professor of history, Princeton University | "Speech before Free Speech"

## FELLOWSHIP APPLICANTS FOR 2019–20

### LONG-TERM

(NEH, MELLON, DORNSIFE, THOM)

111 applicants      13 awards

### SHORT-TERM

306 applicants      124 awards

### DIBNER (Short-/Long-term)

38 applicants      13 short-term awards  
2 long-term awards

### TRAVEL GRANTS

43 applicants      12 awards

### PEER-REVIEW COMMITTEES

#### Long-Term Fellowships

Bradin Cormack, Princeton University; Amy Froide, University of Maryland, Baltimore County; Holger Hock, University of Pittsburgh; Gavin Jones, Stanford University; Catherine Roach, Virginia Commonwealth University

#### Short-Term Fellowships

Emily Anderson, University of Southern California; Holly Clayton, Northwestern University; Richard Connors, University of Ottawa; Kathleen Donegan, University of California, Berkeley; Zachary Leader, University of Roehampton; Joshua Piker, College of William & Mary; James Rosenheim, Texas A&M University; Marjorie Rubright, University of Massachusetts, Amherst; Rob Slifkin, New York University; Anya Zilberstein, Concordia University

#### Dibner Fellowships

Nicholas Popper, College of William & Mary; Ted Porter, University of California, Los Angeles; Zuoyue Wang, California State Polytechnic University, Pomona; Nicolas Wey-Gomez, California Institute of Technology; Olivia Weisser, University of Massachusetts, Boston

**The Haaga Lecture in the History and Culture of Entrepreneurship** | William Deverell, Professor of history, University of Southern California | "The Entrepreneurial Frontier: The West and American Innovation, 1800 to the Present"

**The Avery Distinguished Fellow's Lecture in the Humanities** | Louis Warren, Professor of history, University of California, Davis | "Golden: How California Made America"

**The Dibner Lecture in the History of Science and Technology** | Pamela Smith, Professor of history, Columbia University | "Of Lizards, Laboratories, and History: The Making and Knowing Project"

**The Wark Lecture in Art History** | Jennifer Van Horn, Professor of art history, University of Delaware | "The Power of Objects"

**The Zeidberg Lecture in the History of the Book** | Henry Woudhuysen, Professor and Rector, Lincoln College, University of Oxford | "From Duck Lane to Lazarus Seaman: Buying and Selling Old Books in England During the 16th and 17th Centuries"

**The George and Arlene Cheng Foundation Lecture in Chinese American Studies** | Sue Fawn Chung, Professor of history, University of Nevada, Las Vegas | "Off the Beaten Tracks: Some Little-Known Facts and Well-Known Fiction about Chinese Railroad Workers"

**The Kemble Lecture in Maritime History** | Peter Moore, author | "Endeavor: The Ship that Changed the World"

## RESEARCH INSTITUTES

In March, the USC-Huntington Early Modern Studies Institute (EMSI) cosponsored "(Re-)Visualizing Indigenous Pasts, Presents, and Futures," a one-day conference organized by Jeremy Mikecz, a postdoctoral research fellow in the digital humanities at the University of Southern California. The conference brought together historians, innovators in indigenous art, cartographers, and experts in digital scholarship to confront the invisibility of indigenous people and issues in modern discourse.

The EMSI Distinguished Lecturer for 2019, Jean E. Howard, George Delacorte Professor in the Humanities at Columbia University, delivered a public lecture titled "'I was a stranger': Hospitality in *The Merry Wives of Windsor*."

*The William and Mary Quarterly*—USC-Huntington Early Modern Studies Institute's annual workshop, "Archaeology, History, and the Problem of 'Early America,'" was convened in May by Robin Beck, assistant curator of Eastern North American archaeology at the Museum of Anthropological Archaeology and assistant professor of anthropology at the University of Michigan.

In May, The Huntington-USC Institute on California and the West (ICW) welcomed Jerry Brown, the former governor of California, and author Miriam Pawel for a conversation on Brown's career and Pawel's book *The Browns of California*.

The ICW also presented "Migrant Letters," a symposium that explored epistolary relationships in California's Chinese and Mexican migrant communities during the 20th century and "The Archival Future of the Iron Horse: California Railroad Collections at the Sesquicentennial of the Transcontinental Railroad."

**R. STANTON AVERY DISTINGUISHED FELLOW**

**Louis Warren** (Professor, University of California, Davis)  
 Rachel Carson: Sex and Nature

**FLETCHER JONES FOUNDATION DISTINGUISHED FELLOW**

**Naomi Tadmor** (Professor, Lancaster University)  
 Cultures of Settlement: Law, Society, and State Formation in England, ca. 1660–1780

**LOS ANGELES TIMES DISTINGUISHED FELLOW**

**Martha A. Sandweiss** (Professor, Princeton University)  
 Writing History with a Photograph: Alexander Gardner, Fort Laramie, and the Colliding Stories of American Life

**ROBERT C. RITCHIE DISTINGUISHED FELLOW**

**Gregory Nobles** (Professor Emeritus, Georgia Institute of Technology)  
 Noticing Nature: The American People and the Pursuit of Science, 1790–1860

**ROGERS DISTINGUISHED FELLOW IN 19TH-CENTURY AMERICAN HISTORY**

**Gary Gallagher** (Professor Emeritus, University of Virginia)  
 Our Civil War: How Scholars and the Public Understand the Great American Crisis

**DIBNER RESEARCH FELLOW IN THE HISTORY OF SCIENCE & TECHNOLOGY**

**Alexander Statman** (Fellow, Global Intellectual History Graduate School, Freie Universität Berlin and Humboldt-Universität zu Berlin)  
 China Enchanted: Transformations of Knowledge in the Enlightenment World

**DANA AND DAVID DORNSIFE FELLOW**

**Rachel St. John** (Associate Professor, University of California, Davis)  
 The Imagined States of America: The Unmanifest History of Nineteenth-Century North America

**FLETCHER JONES FOUNDATION FELLOW**

**Lori Anne Ferrell** (Professor, Claremont Graduate University)  
 The Modern Invention of the Historical Reformation

**MELLON FELLOW**

**Katherine Adams** (Associate Professor, Tulane University)  
 Reconstructing Value: Cotton Culture and Blackness after Emancipation

**MOLINA FELLOWS IN THE HISTORY OF MEDICINE & ALLIED SCIENCES**

**Kristen Block** (Associate Professor, University of Tennessee, Knoxville)  
 Holistic Medicine, Spiritual Healing, and Dis-ease in the Early Caribbean  
**Seth Lejacq** (Fellow, Duke University)  
 Knowing Sexual Crime

**NEH FELLOWS**

**Katherine Cox** (Lecturer, University of Texas, Austin)  
 Climate Change and Original Sin: Meteorology and Acoustics in the Age of Milton  
**Marjoleine Kars** (Associate Professor, University of Maryland, Baltimore County)  
 Slaves Remastered: An Untold Story of Rebellion, Revolution, and Restoration in the Atlantic World

**BARBARA THOM POSTDOCTORAL FELLOWS**

**Manuel Covo** (Assistant Professor, University of California, Santa Barbara)  
 The Entrepôt of Atlantic Revolutions: The Colony of Saint Domingue, Commercial Republicanism, and the Remaking of the French Empire  
**Jessica Rosenberg** (Assistant Professor, University of Miami)  
 Botanical Virtues: Horticulture and Textual Culture in Early Modern England  
**Danielle Terrazas Williams** (Assistant Professor, Oberlin College)  
 The Capital of Free Women: Race, Status, and Economic Networks in Colonial Veracruz

**AMERICAN COUNCIL OF LEARNED SOCIETIES/ BURKHARDT FELLOWS**

**Daniela Bleichmar** (Associate Professor, University of Southern California)  
 The Itinerant Lives of Painted Books: Mexican Codices and Transatlantic Knowledge in the Early Modern World  
**Andrea Denny-Brown** (Associate Professor, University of California, Riverside)  
 Criminal Ornament: Aesthetic Misbehavior in the Fifteenth Century

**OCCIDENTAL/BILLINGTON VISITING PROFESSOR IN U.S. HISTORY**

**Michael Vorenberg** (Associate Professor, Brown University)  
 Lincoln's Peace: Struggling to Find the End of the American Civil War

**ELEANOR SEARLE VISITING PROFESSOR IN HISTORY AT CALTECH AND THE HUNTINGTON**

**Gabriel Motzkin** (Professor Emeritus, Hebrew University of Jerusalem)  
 The Emotional Basis for Scientific Activity

The 2018–2019 long-term research fellows along with Steve Hindle, the W.M. Keck Foundation Director of Research. Top row, left to right: Jessica Rosenberg, Manuel Covo, Rachel St John, Marjoleine Kars, Danielle Terrazas Williams, Gregory Nobles, Michael Vorenberg, Katherine Cox, Alexander Statman, Seth Lejacq, Steve Hindle. Bottom row, left to right: Katherine Adams, Andrea Denny-Brown, Daniela Bleichmar, Louis Warren, Lori Anne Ferrell, Martha Sandweiss, Naomi Tadmor, Gabriel Motzkin, Gary Gallagher. Not pictured: Kristen Block. Photograph by Martha Benedict.



## PUBLICATIONS

A Centennial edition of The Huntington's coffee-table book, *The Huntington Library, Art Collections, and Botanical Gardens: Cultivating Curiosity*, published this year, features updated text and photographs and a new foreword by President Karen R. Lawrence. Year after year, it continues to be one of the most popular items sold in the Huntington Store.

The exhibition catalog *Visual Voyages*, produced by The Huntington and Yale University Press, won the J. M. Kaplan Fund's 2018 Alice Award. The \$25,000 prize, split between The Huntington and Yale, is given annually to a richly illustrated book that makes a valuable contribution to its field and demonstrates high standards of production.

*Facing the Text: Extra-Illustration, Print Culture, and Society in Britain* (2017), written by Lucy Peltz, Senior Curator at the National Portrait Gallery in London, won a prize from the Historians of British Art: the HBA Book Award for Exemplary Scholarship on the Period after 1800. *The English Historical Review* praised the volume for its "detailed and lavishly illustrated account" of grangerizing.

### Huntington Library Quarterly

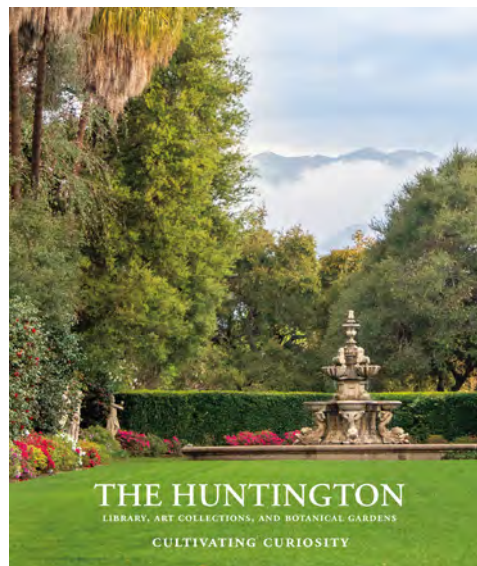
The *Huntington Library Quarterly*, now in its 82nd year, specializes in the early modern period, publishing research in areas strongly represented in the Library's holdings. "'The Commerce of Life': Elizabeth Montagu (1718–1800)" was guest edited by Nicole Pohl, Professor of English at Oxford Brookes University, England, and editor-in-chief of Elizabeth Montagu Correspondence Online. The issue's eight contributors addressed this English Bluestocking's varied and innovative contributions to 18th-century culture, basing their observations in part on the wealth of evidence found in the Library, which holds nearly 7,000 letters to and from Montagu.

"Voicing Text, 1500–1700" was guest edited by Jennifer Richards, Joseph Cowen Professor of English Literature at Newcastle University,

and Richard Wistreich, Professor and Director of Research at the Royal College of Music, London. The special issue focused on recent discoveries about how people read (or sang) texts aloud in the early modern period.

The *HLQ*'s editorial board met in August to review progress and plan for the future. Submissions increased by more than 100% in the 2018 calendar year, and the board discussed further ways to improve the number and quality of submissions and citations, including a new prize for best essay. The inaugural Centennial essay prize was announced in the spring 2019 issue of the *HLQ*.

*HLQ* Editor Emerita Susan Green, who led the journal from 1992 to 2016, was awarded the Distinguished Editor Award from the Council of Editors of Learned Journals.



## IN PRINT

The Huntington remains at the forefront of creating and refining knowledge by providing scholars with the time and intellectual freedom to work on primary source materials in American and English literature, history, and art. From their research, new scholarship emerges.

Books published this year by Huntington scholars included:

**Matthew Behar** (NEH 2014–15), *Storm of the Sea: Indians and Empires in the Atlantic's Age of Sail*, Oxford University Press, 2018.

**David Blight** (Rogers Distinguished Fellow, 2010–11), *Frederick Douglass: Prophet of Freedom*, Simon & Schuster, 2018.

**Sarah Easterby-Smith** (Dibner, 2011–12), *Cultivating Commerce: Cultures of Botany in Britain and France, 1760–1815*, Cambridge University Press, 2018.

**Joseph Glatthaar** (Rogers Distinguished Fellow, 2014–15), *The American Military: A Concise History*, Oxford University Press, 2018.

**M. Scott Heerman** (Thom, 2016–17), *The Alchemy of Slavery: Human Bondage and Emancipation in the Illinois Country, 1730–1865*, University of Pennsylvania Press, 2018.

**Rupali Mishra** (Thom, 2013–14), *A Business of State: Commerce, Politics, and the Birth of the East India Company*, Harvard University Press, 2018.

**Daniel Immerwahr** (NEH, 2015–16), *How to Hide an Empire: A History of the Greater United States*, Farrar, Straus and Giroux, 2019.

**Norman Jones** (Fletcher Jones, 2015–16), *Being Elizabethan: Understanding Shakespeare's Neighbors*, Wiley-Blackwell, 2019.

**William Newman** (Searle, 2014–15), *Newton the Alchemist: Science, Enigma, and the Quest for Nature's "Secret Fire,"* Princeton University Press, 2018.

**Julie Orlemanski** (Mellon, 2013–14), *Symptomatic Subjects: Bodies, Medicine, and Causation in the Literature of Late Medieval England*, University of Pennsylvania Press, 2019.

**James Simpson** (Fletcher Jones, 2013–14), *Permanent Revolution: The Reformation and the Illiberal Roots of Liberalism*, Belknap Press, 2019.

## BOTANICAL LECTURES, SYMPOSIA, AND CONFERENCES

**Soilborne Plant Pathogens Conference** | The Huntington hosted a joint meeting of the 65th Annual Conference on Soilborne Plant Pathogens and the 50th Annual Statewide California Nematology Workshop.

**Succulent Plants Symposium** | Experts on succulents from across the United States discussed conservation ecology, phylogenomics in Cactaceae, and plants of South Africa.

**The Life and Gardens of Beatrix Farrand** | Filmmaker Karyl Evans presented a screening of her film about American landscape architect Beatrix Farrand, followed by a lecture.

**Botany and the Roots of the British Conquest of Sri Lanka** | Sujit Sivasundaram, Director of the Centre of South Asian Studies at the University of Cambridge, discussed the historic gardens of Sri Lanka and the changes they faced during the colonial period.

**Brody Lecture: The Adventures of Alexander von Humboldt** | Andrea Wulf discussed her illustrated book, *The Adventures of Alexander von Humboldt*.

### Center for East Asian Garden Studies Lecture Series and Programs

**Peace through a Bowl of Tea** | Glenn Webb, Professor Emeritus, Pepperdine University, discussed the globalization of the Japanese tea ceremony in the decades following World War II. Webb's lecture inaugurated the Dr. Genshitsu Sen Lecture Series, which focuses on Japanese tea culture.

**New Explorations in Tea History: Putting Women and Children First** | Dr. Rebecca Corbett, Assistant University Librarian, Japanese studies, USC libraries, explored aspects of Japan's Edo period (1603–1868) tea culture and its use in children's education.

**Gardening for the Body: Histories of Herbal Medicine in China and Japan** | Four scholars presented their latest research on the intersections among medicine, botany, and garden-making in China and Japan.

**A Whimsical Picture with a Grim Message: The *Inshoku yōjō kagami* and the Imagination of the Body in Early Modern Japan** | Shigehisa Kuriyama, Reischauer Institute Professor of Cultural History, Harvard University, discussed the *Inshoku yōjō kagami* (ca. 1850).

**Border-Crossing Botanicals: The Curious History of Saffron in Japan** | Susan Burns, Professor of Japanese history, University of Chicago, explored the incorporation of saffron into Japanese pharmacology.

**Sino-Buddhist Medicine: A Missing Link in the Global History of Medicine** | C. Pierce Salguero, Associate Professor of Asian history and religious studies, Penn State Abington, a leading authority on the history of Buddhist healing, provided an introduction to the principles of Sino-Buddhist medicine.

**The Making of a Chinese Medicine Text: *Emergency Medicines to Keep on Hand*** | Sean Bradley, Ph.D. candidate, University of Washington, explored the earliest received emergency formulary in Chinese medicine, the *Zhouhou beiji fang* 肘後備急方, or *Emergency Medicines to Keep on Hand*, attributed to Ge Hong 葛洪, the fourth-century alchemist and scholar.

**Calligraphy Demonstration by Tang Qingnian** | Contemporary artist Tang Qingnian 唐慶年 demonstrated his calligraphy, which enlivens historical techniques with a modern aesthetic sensibility.

**From the Mountains to the Garden: The Domestication of Garden Plants in China** | This symposium delved into the fundamental principles in the design of Chinese gardens and addressed the historical dimensions of garden plant domestication.

## USING THE LIBRARY 2018–19

Individual readers: 1,941

Reader visits: 22,825

Readers each day, on average: 78

Rare materials used: 27,544

**In Conversation with Stan Lai** | International playwright and director Stan Lai (Lai Sheng-chuan 賴聲川) discussed the origins and evolution of *Nightwalk in the Chinese Garden*, his site-specific production for The Huntington. The play was the culmination of Lai's residency at The Huntington as the 2018 Cheng Family Visiting Artist.

Garden Talks delved into "The Trials and Rewards of Native Plant Gardening," "Desert Gardens of Steve Martino," "Designing a Firewise Landscape," and "Street Plants: Wild Flora of LA."



Raquel Folgado, a cryopreservation researcher at The Huntington, clips avocado flowers for use in experiments with avocado pollen. Photograph by Deborah Miller.

# EDUCATION



From early childhood programs in the art collections to docent-led tours, and from Deep Learning Days to the long-standing Huntington U program, educational experiences at The Huntington bring alive the institution's wide-ranging collections and help visitors make connections, cultivate their curiosity, and become inspired to learn more.

A highlight this year was the launch of a new project to develop an online learning experience using primary source materials from the early American art and furniture collection of Jonathan and Karin Fielding, displayed in the "Becoming America" exhibition. The project focuses primarily on 5th-, 8th-, and 11th-graders, providing them with the opportunity to examine objects virtually and explore such key themes as identity, cultural exchange, technology, beauty, and utility while making connections to life in the past.

## COMMUNITY PARTNERS

Partnerships are a hallmark of the institution's community engagement initiatives. Among The Huntington's many community partners are the Los Angeles Unified School District's Early Education program, Hearts of Los Angeles (HOLA), the Braille Institute, YWCA, A Place Called Home, WriteGirl, and the Pablove Foundation.

## SCHOOL PROGRAMS AND PARTNERSHIPS

School programs at The Huntington served more than 20,000 students this year. Offerings included 14 different programs across the collecting areas and in-depth, two-year relationships with 10 participating partner schools. Primarily led by docents, school programs served students from kindergarten through 12th grade, coming from 36 different school districts. Nearly 70% of



students participating in docent-led tours came from high-need schools. In addition to docent-led tours, schools also arranged for teacher-led tours. Home school visits have become increasingly popular with the addition of home school learning kits and visit days.

Through a new school program focused on collecting, students were introduced to the breadth and diversity of The Huntington's collections, learned how the collections have grown over time, and considered what it means to collect. Through inquiry, close-looking, and other age-appropriate engagement strategies, students made connections across the collections—seeing, for example, how items in the Herb Garden can be connected with John Gerard's celebrated 1633 plant catalog *Herball*, or how the human creative spirit is present in both the poetry in Liu Fang Yuan 流芳園, The Huntington's Chinese-style garden, and works of abstract sculpture found in the galleries.

Over 2,000 students participated in such specialized programming as Deep Learning Days, which feature focused learning experiences with docents, educators, and curators around a specific topic. Deep Learning Day topics for 2018–19 included the Langston Hughes Project, “Project Blue Boy,” *Frankenstein*, the performance of Shakespeare, LA Opera, and the exhibition “Becoming America.”

Top: Mary Ann and John Sturgeon Senior Paintings Conservator Christina O’Connell engages with elementary school students visiting The Huntington during a Deep Learning Day focused on “Project Blue Boy.” Photograph by Lisa Blackburn. Opposite: Middle school students participating in a Huntington Deep Learning Day study early American tools and how they are displayed in the “Becoming America” exhibition. Photograph by Kristin Brisbois.



## MEET ME IN THE GARDEN

This year, The Huntington welcomed its first occupational therapy doctoral student intern, who worked with staff to develop programming for differently abled children and their families.

These programs, which occurred after a year of collecting input from parents and community members, were designed to take place in a welcoming and judgment-free environment, providing opportunities for all children to learn and socialize. The program “Meet Me in the Garden” included a planting table designed for adaptive use and offered modified activities for blind participants and those with different sensory needs. Twenty families, with participants ranging in age from 3 to 24, took part in the inaugural program, which included a “smell tour” that showcased aromatic plants (lavender, eucalyptus, sage, fennel, and mint) and an opportunity to create botanical collage art using plant specimens.



Ethan Derick, an attendee at a new “Meet Me in the Garden” event, shows off a collage he created. Photograph by Cynthia Derick. Inset: Close-up of a collage.





Top left: A group of Huntington teen volunteers work on creating compost in the Ranch Garden. Photograph by Jamie Pham. Top right: Members of LA Opera perform works by William Shakespeare at The Huntington's always popular Shakespeare Day. Photograph by Mark Medina. Above: Attendees at a Huntington Word Play Family Day show off prints they have created. Photograph by Mark Medina. Opposite page: Teachers attending the "Huntington Voices" summer institute learn Chinese calligraphy. Photograph by Kristin Brisbois.

This year, educators were offered three themed summer learning institutes: Huntington Voices; Nature, California's Place, and the American Dream; and Huntington Scientists, a new institute launched in 2019. Throughout the school year, teachers attended Evenings for Educators events, exploring the intersections of art and science through the "Project Blue Boy" exhibition and object-based learning, curation, and historical-thinking skills through the "Becoming America" exhibition. More than 500 teachers took part.

## PUBLIC PROGRAMS FOR EVERY AGE OF LIFE-LONG LEARNER

The Huntington creates enriching and informative programming for families, youth, and adults. This past year—through classes and workshops, lectures, film screenings, performances, the Huntington U seminar series, the Huntington Explorers Camp, Family Days, and free drop-in activities—The Huntington acquainted thousands of children, families, and adults with the resources of our library, art, and botanical collections and encouraged a diversity of individuals to view the institution as a source for knowledge and discovery.

Adults connected with the collections through painting and drawing classes, cooking and floral arranging, gardening and tai chi, and lectures and performances. Youth and family opportunities included art-making experiences, concerts, garden party celebrations, and a summer camp.

This year's robust slate of botanical public programming included a talk by Tom Carruth, the E. L. and Ruth B. Shannon Curator of the Rose





Collection and an award-winning rose hybridizer, introducing his newest floribunda, 'Huntington's 100th', developed to commemorate the institution's Centennial. In addition, artisan Terry Eagan gave an illustrated lecture about his ongoing work restoring the century-old *faux bois* trellises in the Japanese and Rose Gardens, and Hiroki Ohara, headmaster of the Ohara School of Ikebana, presented a lecture-demonstration of the Japanese art of ikebana flower arranging.

The Botany Bay Series turned visitors into citizen-scientists as they studied the intricacies of the plant world through hands-on lab time. Continuing education topics took learners into the Herb Garden to explore the uses of herbs for medicine, dyeing, and cooking. The Bonsai Academy featured an intensive *gakko*, or school, in the art of bonsai, and Garden Party, a new drop-in program for families, brought kids into the Children's Garden for a guided exploration of the natural world.

Other highlights during the year included:

A screening of *Craft in America: CALIFORNIA*, part of the Peabody Award-winning PBS documentary series that explores America's creative spirit through the language and traditions of the handmade.

Huntington U programs, featuring college-level, six-week courses, which included offerings on Ulysses S. Grant, René Descartes, and Ovid's influence on Shakespeare.

Festivals that included the Harvest Moon Celebration, the Chinese New Year Festival, and Fiber Arts Day. Family Day topics included Shakespeare, Word Play, and Earth Day.



Jamie Pham

## TEEN VOLUNTEER

Max Liu, a senior at Temple City High School, started volunteering at The Huntington the summer after his freshman year and is still in the job nearly four years later. Max, who captains his school's Ocean Science Bowl team and plans to become a mechanical engineer, helps prepare The Rose Hills Foundation Conservatory for Botanical Science for visitors by placing fresh plant material under microscopes, clearing plants of scale insects, and handing out toothpicks so young visitors can make Venus flytraps snap shut.

## VOLUNTEERS

Volunteers are the lifeblood of The Huntington's activities. During the past year, more than 1,200 active volunteers worked in nearly every area of the institution, both behind the scenes and directly with the public. Of these volunteers, 100 were teenagers who participated in learning experiences of their own—discovering the collections and exploring careers—while actively involved in interacting with visitors in galleries and gardens and working on projects. The Huntington's volunteer corps provided more than 65,000 hours of service during the year, with a value of nearly \$2 million.



# FINANCES



**T**he Huntington had much to celebrate as it entered its Centennial year, including extraordinarily strong financial underpinnings. We could only wonder if Henry and Arabella Huntington ever imagined, as they signed the original indenture in late summer of 1919 creating this institution, that their mission “to promote the public welfare” would be so strong 100 years later.

As of June 30, 2019, The Huntington’s total net assets reached a new high of \$713 million, up from \$692 million the prior year—the result of higher cash balances, pledges, planned gifts, and endowment results. The Huntington endowment ended the 2019 fiscal year at a milestone market value of \$500.4 million, a record high. The endowment is a critical resource, representing 67% of the balance sheet and 43% of the total annual budget. Even after taking \$21.5 million out as the annual spend rate, the endowment’s value still increased by \$20 million during the year, including \$4 million in new-donor cash contributions.

With respect to performance results, the endowment generated an impressive 8.4%, ranking in the top quartile of all Cambridge Associates’ endowment clients. The Board of Governors’ Endowment Investment Committee continued to simplify and reallocate the portfolio of investments for future growth with remarkable results.

Fixed assets remained unchanged at \$142 million due to depreciation expense offsetting the increase in new fixed asset structures and improvements during this fiscal year.

Accounts payable and accrued expenses have increased as a result of the capital projects underway, including the expansion of the Chinese Garden and contributions made toward future events. The Huntington’s ongoing commitment to remain debt free continues to result in minimal liabilities.



Operating results during FY2019 were strong, counting many record highs in earned revenues. Membership revenue, driven by a strong Membership retention rate and Membership upgrades, hit a record \$12.6 million. Admission revenue, fueled by interest in exhibitions, including “Project Blue Boy” and “Celia Paul,” as well as the “super bloom” in the gardens in the spring, reached an all-time high of \$8.1 million, an 8% increase over the year before. The Huntington Store generated a record \$3.7 million in sales, exceeding previous year sales by \$178,000 and netting \$945,000. Food service commissions also reached an all-time high of \$1.12 million, a 14% increase over the year before. On the expense side, costs were kept within 1% of the budget plan, with all divisions working together to maintain excellent fiscal discipline.

The Huntington is entering its second 100 years guided by strong financial stewardship, collaboration, and synergy across the institution, supporting and promoting the mission of its founders.

## THE YEAR IN FUNDRAISING

Giving at The Huntington totaled a remarkable \$33 million in gifts, grants, and realized bequests. Of this amount, \$15 million supported the operating budget, thanks in large part to a robust Membership program and the steadfast generosity of the Society of Fellows. Gifts strengthen all aspects of the institution, from collections development and preservation to educational programming, special exhibitions, staffing, and much more.

### Highlights

- In anticipation of The Huntington’s 100th anniversary, an anonymous family foundation created the Centennial Education Endowment with a gift of \$2 million. The endowment will support every facet of the education program.
- Thanks to the generosity of Jay and Deborah Last and Mario and Therese Molina, who made a combined commitment of \$4.2 million, the Library is able to significantly enhance the digital library program. The Molinas’ gift also supports efforts to digitize the art museum’s works on paper.
- Three families stepped forward to generously underwrite the Centennial Celebration, slated for Sept. 2019–Sept. 2020. Jerry and Terri Kohl donated \$1 million. As a portion of larger gifts, Andy and Avery Barth contributed \$800,000, as did Tim and Lisa Sloan.
- Olin and Ann Barrett donated property to create a charitable remainder unitrust. Their gift will eventually provide funds for the art museum.
- Ethan and Joanne Lipsig pledged \$1 million to rejuvenate the greenhouse and entrance path in the Desert Garden.
- Steve Rogers donated \$566,000 as part of his combined commitment of \$1 million to support the Research Institute for the History of Science and Technology at Caltech and The Huntington.
- Jonathan and Karin Fielding contributed \$930,000: \$850,000 made possible the acquisition of an extraordinary Berks County, Pennsylvania, painted *schränk* (chest) dated 1775. The balance helped fund a catalog of the Fielding collection to be published in 2020.
- Numerous generous gifts were received for the final phase of construction of the Chinese Garden. Significant gifts include:

\$500,000 from the Ralph M. Parsons Foundation; \$350,000 from Carl and Linda Moy; \$300,000 at the direction of Josephine and Tony Yeh through the Universal Sunlight Foundation; \$250,000 from David and Chou-Er Chen; \$250,000 from Hunter Chen and Sophia Lo; \$250,000 from Tien C. Pan and Michelle Cheng; and, \$250,000 in memory of Vilma Chau from Cordelia Wong, Jason Chow, and David Chiu.

- Akira and Yohko Yokoi donated the Yokoi family ancestral and magistrate home, integral to the much-anticipated expansion of the Japanese Garden. In support of this project, additional gifts totaling \$500,000 were received from an anonymous donor, Kim and Ginger Caldwell, and Frank and Toshie Mosher.



Top: Huntington supporters raise a toast at the annual Huntington Ball. Photograph by Jamie Pham. Above: Attendees outfitted in rainbow colors celebrate LGBTQ+ pride at The Huntington’s “Evening Among the Roses”. Photograph by Martha Benedict. Opposite page: A sun-filled view of The Huntington’s Celebration Garden. Photograph by Jamie Pham.



Left: Late day sun on barrel cacti in the Desert Garden. Photograph by Martha Benedict.  
Right: Celia Paul, *My Sisters in Mourning*, 2015–16. Oil on canvas. Copyright Celia Paul.  
Courtesy of the artist and Victoria Miro, London / Venice.

This year, numerous special events celebrated The Huntington's mission and philanthropic community:

- The 2018 Huntington Ball, helmed by Loren Rothschild, chair of the Board of Trustees, was a gorgeous evening of dining and dancing attended by more than 500 guests. The evening netted in excess of \$630,000.
- *Nightwalk in the Chinese Garden*, a site-specific play written by internationally acclaimed playwright Stan Lai, enthralled 1,200 attendees over the course of 30 performances held in September and October.
- The annual Isherwood-Bachardy lecture featured fashion designer and filmmaker Tom Ford, who recounted his experience filming *A Single Man*, a movie based on Christopher Isherwood's semi-autobiographical novel. The Isherwood archive is part of The Huntington's literary collections.
- "Evening Among the Roses" is a beloved Huntington tradition celebrating the LGBTQ community. More than 600 guests gathered for the sixth annual evening of dancing and dining in the Rose Garden while it was in full bloom. The event was generously supported by lead sponsor Wells Fargo.
- Two occasions celebrated members of the Arabella and Henry Huntington Heritage Society: an early evening reception on the Virginia Steele Scott Gallery Loggia in October and the annual spring luncheon featuring Vanessa Wilkie, William A. Moffett Curator of Medieval Manuscripts and British History.
- Huntington Successors—donors who have cumulatively given \$100,000 or more—were honored in March. Guests delighted in a fascinating presentation about Arabella Huntington's career as a collector and her passion for art that was, in her time, contemporary. President Karen R. Lawrence welcomed 17 new members and recognized seven donors who ascended to higher levels.
- Some 6,000 people participated in the 45th annual Plant Sale in April. More than 150 volunteers from Bank of America, Capital



Group, City National Bank, Northern Trust, The Walt Disney Company, and Wells Fargo provided help during the three-day event that raised over \$200,000 for botanical collections.

- Upper-level Members enjoyed the Members' Summer Evenings on four evenings in June, July, and August. More than 7,500 people enjoyed live entertainment and picnicking on the Library lawn.

## UNRESTRICTED GIVING

Unrestricted support enables The Huntington to fulfill its core mission of education and research. Members, the Society of Fellows, Corporate Partners, the Huntington Ball, and undesignated bequests contributed a remarkable \$15 million.

### Membership

Nearly 45,000 Member households contributed \$7.3 million to the operating budget, an institutional milestone for the second consecutive year. Upper-level Members—Contributor through Benefactor—account for nearly 30 percent of all Members. These upper levels enjoy such special privileges as early access to the gardens and exclusive programming.

### Society of Fellows

The Society of Fellows, The Huntington's premier philanthropic community, added another \$5 million to the operating budget. Encompassing 600 households, Fellows are partners in The Huntington's mission to engage a broad range of people in the humanities and botanical science through groundbreaking exhibitions, thought-provoking programs, and educational activities that bring the collections to life.

This highly engaged community has the opportunity to meet and learn from historians, scholars, and scientists and attend VIP events and behind-the-scenes tours. Each level of support provides Fellows with exceptional intellectual, cultural, and social benefits.

The Fellows welcomed 50 new households this year. Another 33 households chose to increase their annual support by upgrading to the higher levels within the Fellows.

Robust support increased among the upper levels of the Fellows—Huntington Circle Silver, Gold, and Platinum. Special recognition is due to the following for their generosity:

#### **Huntington Circle Platinum level (\$100,000 annually)**

Avery and Andrew F. Barth  
Dr. Robert Essick and Dr. Jenijoy La Belle  
Heather and Paul Haaga  
Charles T. Munger  
Anne F. Rothenberg  
Geneva and Charles B. Thornton  
Gina Valdez and Scott Jordan  
Gabrielle Jungels-Winkle

Of the more than 70 households who donated at the Huntington Circle Gold and Silver levels, the following families donated at these upper levels for the first time:

#### **Huntington Circle Gold (\$50,000+)**

Susan W. and Carl W. Robertson  
Eileen and Ken Leech

#### **Huntington Circle Silver (\$25,000+)**

Maribeth and William H. Borthwick  
Christine and Ken Bender  
Titus Brenninkmeijer  
Susan and Stephen Chandler  
June and Simon K.C. Li  
Linda and John Seiter

#### **Foundation and Corporate Support**

- Alfred C. Munger Foundation – \$200,000
- Gardner Grout Foundation – \$75,000
- Bank of America Foundation – \$25,000
- The Capital Group Companies Inc. – \$25,000
- The Rose Hills Foundation – \$25,000 at the direction of Richard W. Cook
- The Walt Disney Company – \$25,000
- Compass Group – \$20,000
- Bartlett Tree Experts – \$15,000
- The Langham Huntington, Pasadena – \$15,000
- Anonymous – \$10,000
- Associated Foundations Inc. – \$10,000
- Tiffany & Co. – \$10,000
- Trader Joe's Company – \$10,000

#### **Individual**

- An unrestricted distribution of \$50,500 was received from the late Curtis Ray Joiner Jr., a Sustaining two-year member who taught in the Pasadena Unified School District for 34 years.
- J. Patrick Whaley and Lynda Jenner made an unrestricted gift of \$10,000.

### **RESTRICTED GIVING**

#### **Foundation, Corporate, and Government Support**

- The Ralph M. Parsons Foundation provided \$500,000 to support construction of the final phase of the Chinese Garden.

- The Kenneth T. and Eileen L. Norris Foundation provided \$125,000 for education programs during the Centennial.
- The California Avocado Commission donated \$112,800 in support of research in avocado micropropagation.
- The Newberry Library donated \$97,450 toward training as part of the Mellon Summer Institute on Spanish Paleography.
- The John Randolph Haynes and Dora Haynes Foundation contributed \$95,000 toward the LA County Almanac project.
- Associated Foundations Inc. contributed \$90,000 to support internships in the botanical gardens.
- The Ahmanson Foundation donated \$70,000: \$50,000 for Library acquisitions and \$20,000 to fund road and path improvements.
- J.P. Morgan Chase made gifts totaling \$60,500: \$40,500 for sponsorship of *Nightwalk in the Chinese Garden* and \$20,000 toward the exhibition of Tang Qingnian's *An Offering to Roots*.
- Himalaya Capital Management made a gift of \$55,350 in honor of the book *Poor Charlie's Almanack*.
- The Capital Group Companies Charitable Foundation made contributions totaling \$55,000: \$45,000 to support central plant upgrades at the direction of Claudia Huntington and \$10,000 to support education programs.
- The Philip and Muriel Berman Foundation gave \$50,000: \$25,000 toward the 2018 /five program and \$25,000 toward the 2019 /five program.
- The Chapman Hanson Foundation donated \$35,000 toward Library acquisitions.
- The Sahm Family Foundation made a gift of \$35,000 to support high school partnerships.
- The Francis Bacon Foundation contributed \$30,000 to fund the Bacon Foundation Fellowships.
- The George and Marcia Good Family Foundation gave \$30,000 to the "Becoming America" education initiative.
- The Samuel H. Kress Foundation contributed \$30,000 to support a Kress Foundation Interpretive Fellowship for 2019–20.
- The Ann Peppers Foundation donated \$25,000 to support education programs.
- Intertrend Communications contributed \$25,000 to sponsor *Nightwalk in the Chinese Garden*.
- The Rosalinde and Arthur Gilbert Foundation made a gift of \$25,000 in support of education programs.
- The Victoria Miro Gallery gave \$25,000 toward the "Celia Paul" exhibition.
- WHH Foundation made a gift of \$25,000 to support the 2018 /five program.
- The American Council of Learned Societies contributed \$20,000 for two Burkhardt Fellows.
- At the direction of an anonymous donor, the Desert Community Foundation made gifts totaling \$20,000: \$10,000 toward avocado cryopreservation and \$10,000 toward cactus cryopreservation.
- The Otis Booth Foundation gave \$20,000 toward the Ranch Garden.
- The Perucca Family Foundation, at the direction of Terry Perucca, made gifts totaling \$20,000: \$10,000 toward the Director of the Art Museum's Discretionary Fund and \$10,000 to create a Fellowship in the Visual Arts, of which Enrique Martínez Celaya is the first recipient.
- The Getty Foundation made a gift of \$18,600 to support three



summer interns as a part of the Getty Marrow Undergraduate Internship program.

- An anonymous foundation made a gift of \$15,000 in support of education programs.
- The Essick Foundation Inc. contributed \$15,000 toward the exhibition “That Which Endures: The Huntington Indenture, 1919” at the direction of Robert Essick.
- The Negri Foundation committed \$15,000 to the advanced plant conservation program.
- The Christopher Isherwood Foundation contributed \$10,000 to support the 2019 Isherwood Fellowships.
- The Gladys Krieble Delmas Foundation provided \$10,000 toward the “Nineteen Nineteen” exhibition.
- Harvard-Westlake School donated \$10,000 in support of the Los Angeles Service Academy program.
- The Pasadena Art Alliance donated \$10,000 to support the 2019 /five project.
- The Walmilly Foundation donated \$10,000 in memory of Che Wai Ho for construction of the final phase of the Chinese Garden.

### Individual

- Andrew and Avery Barth donated \$1.75 million: \$800,000 to support Centennial programs and the remaining \$950,000 for institutional priorities and general operating costs through the Society of Fellows over the next five years, as well as for the 2019 and 2020 Huntington Balls.
- Jerry and Terri Kohl donated \$1 million for Centennial programs.
- Jay and Deborah Last made a gift of \$1.2 million to support the Jay Last Digital Library Team Fund and the Jay Last Library Projects.
- Ethan and Joanne Lipsig made a \$1 million commitment for improvements to the entrance path to the Desert Garden, along with the Desert Garden Conservatory.
- Steve Rogers made a combined \$1 million gift to The Huntington and Caltech to launch the Research Institute for the History of Science and Technology at Caltech and The Huntington. The Huntington received \$566,000 to fund its portion of the Institute.
- Tim and Lisa Sloan pledged \$1 million: \$800,000 to provide essential funding for Centennial programs and \$200,000 for the 2019 and 2020 Huntington Balls.
- Jonathan and Karin Fielding continued their remarkable support of the American Art collections with a gift of \$930,000, \$850,000 of which made possible the acquisition of an extraordinary Berks County, Pennsylvania, painted *schränk* (chest), dated 1775. The balance will fund a catalog of the Fielding Collection, which has an expected publication date in 2020. In addition, the Vanguard Charitable Endowment Program donated \$23,000 at the direction of Karin and Jonathan toward the Jonathan Poor Painted Wall Project.
- At the direction of Therese and Mario Molina, the Schwab Fund for Charitable Giving made a gift of \$500,000 for the Molina History of Medicine Digitization Project.
- The Carl K. Moy and Linda Moy Family Foundation made a gift of \$350,000 in support of the final phase of the Chinese Garden construction. Carl K. Moy, M.D. (Hong Moy Foundation), also gave \$100,000 in support of *Nightwalk in the Chinese Garden*.
- At the direction of Josephine and Tony Yeh, the Universal Sunlight Foundation made a \$300,000 commitment to support final construction of the Chinese Garden and a gift of \$40,000 for the upcoming “Printed In China” exhibition.
- David and Chou-Er Chen pledged \$250,000 in support of the final construction of the Chinese Garden.
- An anonymous donor contributed \$298,000 to the Japanese Garden Heritage House project.
- Sophia Y. Lo and Hunter H. Chen donated \$250,000 toward the final construction of the Chinese Garden.
- Tien C. Pan and Michelle Cheng pledged \$250,000 to support the final phase of the Chinese Garden construction.
- Cordelia Wong, Jason Chow, and David Chiu made a gift of \$250,000 in loving memory of Vilma Chau for final construction of the Chinese Garden.
- June and Simon K.C. Li donated \$174,500 through the California Community Foundation in support of the Center for East Asian Studies Library Project.
- A \$178,400 bequest from the estate of Ernest E. Hetherington will establish the Elsie and Ernest Hetherington Orchid Fund, a quasi-endowment in support of orchid collections, education, and research.
- Angela Y. Fu, Christopher Lam, and Matthew Lam contributed \$150,000 toward the final construction of the Chinese Garden.
- Bill Hurt gave \$150,000 for the Los Angeles Service Academy, the Huntington-USC Institute on California and the West, and Huntington education programs.
- Ronnie and Shirley Lam pledged \$150,000 toward final construction of the Chinese Garden.
- Frank and Toshie Mosher made gifts totaling \$130,000: \$100,000 to support the Japanese Garden Heritage House project and \$30,000 for path and road improvements.
- Mr. and Mrs. J. David Rips donated \$111,500 in support of the Library Director’s Discretionary Fund for Curatorial Research.
- Kim and Ginger Caldwell donated \$100,000 through the Vanguard Charitable Endowment toward the Japanese Garden Heritage House project.
- Irene and Alexander Fan, with Eric and Frederic, donated \$100,000 for the final phase of the Chinese Garden construction.
- Frank and Claude Logan honored the Centennial with a \$100,000 gift to fund the W. M. Keck Foundation Director of Research Discretionary Fund.
- Richard and Ivy Sun made a \$100,000 commitment to support the final phase of the Chinese Garden construction.
- Edward and Carol Wong gave \$100,000 toward the final phase of the Chinese Garden construction.
- Mr. and Mrs. Peter D. Kaufman donated \$50,000 in honor of *Poor Charlie’s Almanack*.
- George Dunning contributed \$35,000 through the California Community Foundation to support projects in the Huntington Art Gallery.
- An anonymous gift of \$34,000 was made in loving memory of the Three Horses—Robert and Lillian Woo and T. C. Hsu—to support the final phase of the Chinese Garden construction.
- An anonymous donor made a gift of \$25,000 in support of the Japanese Garden Heritage House project.
- David and Ellen Lee and the Lee Family gave \$25,000 in support of *Nightwalk in the Chinese Garden*.
- Ricki and Joel Robinson bolstered The Huntington’s efforts to increase accessibility with a gift of \$25,000 to fund the creation of a public lactation room.



Left: Snapping selfies at The Huntington's "Evening Among the Roses" event. Photograph by Jamie Pham. Right: Climbing roses line a path toward the Japanese Garden. Photograph by Martha Benedict.

- Hon. and Mrs. R. Carlton Seaver contributed \$25,000 to fund the "Celia Paul" exhibition.
- Linda Merrifield Bode, daughter of late docent Sandy Bode, made a gift of \$20,000 in support of the Botanical division to honor her mother's legacy and service to The Huntington.
- Dr. and Mrs. Edmond H. Pi gave \$20,000 toward the final phase of the Chinese Garden construction.
- Suzy Moser and Shu Shu Moser made a gift of \$19,400 in support of the final phase of the Chinese Garden construction.
- Ms. Birch L. Carlson donated \$15,000 in support of transportation subsidies for educational programs.
- Joseph and Marie Dammer gave \$15,000 for final construction of the Chinese Garden in memory of their brother, Peter Shell Yee Wong, and parents, Joseph F. and Roberta A. Dammer.
- Steven Ross and Kitty Shih contributed \$15,000 toward the final phase of the Chinese Garden construction.
- James L. Greaves donated \$14,000 in support of the American Viewing Stone Resource Center.
- An anonymous donor made a gift of \$12,000 for the purchase of Thomas Fisher's *Mathematics Simplified and Made Attractive; or, the Laws of Motion Explained* (1852–54).
- Mr. and Mrs. David E. Anderson contributed \$10,000 to support the botanical gardens.
- Michael and Mary Bernath made a gift of \$10,000 in memory of their daughter, Cindy Bernath.
- Kenneth, Sarah, Kevin, Susie, and Karen Chan made a \$10,000 gift to support the final phase of the Chinese Garden construction.
- Ai Lin Chao donated \$10,000 in support of *Nightwalk in the Chinese Garden*.
- In memory of Israel I. Furman and Reiza A. Furman: The Furman Family: Anchel and Rosa; The Futterman Family: Aharon, Rachel, Avital, and Orit, gave \$10,000 for the final phase of the Chinese Garden construction.
- Lucia C. Hsieh and Dr. Yu S. Yeh donated \$10,000 for the final phase of the Chinese Garden construction.
- Daniel Imber made a gift of \$10,000 in memory of his father, Mark Imber.
- Bill Kleese and his late partner, Hal Snyder, made a gift of \$10,000 in support of the final phase of the Chinese Garden construction.
- Russ and Hannah Kully donated \$10,000 to provide additional funding for art acquisitions through the Art Collectors' Council.
- Chang-Ron Lee gave \$10,000 in support of *Nightwalk in the Chinese Garden*.
- June and Simon K.C. Li directed a \$10,000 gift through the California Community Foundation in memory of Jaye Scholl Bohlen.
- At the direction of Frank and Mona Mapel, the National Philanthropic Trust contributed \$10,000 toward the Japanese Heritage House project.
- Jerilyn S. McIntyre and W. David Smith made a gift of \$10,000 in memory of Jerilyn's brother, Joel McIntyre.
- At the direction of Dr. Mario and Therese Molina, the Schwab Fund for Charitable Giving donated \$10,000 to sponsor annual history of medicine lectures.
- Alan and Janet Stanford contributed \$10,000 to the Library Collectors' Council for the purchase of foreign legation maps.
- Gifts in memory of Leslie Ming Chueh Sun totaled \$10,000 and were directed to the Chinese Garden.
- Dr. Ming Wang and Dr. Shu Zhang contributed \$10,000 toward final construction of the Chinese Garden.
- Nancy Yu Wong and Mr. Tin Cheu Wong gave \$10,000 in support of *Nightwalk in the Chinese Garden*.
- In memory of Ton and Gim Lan Wong, Lenore Wong made a gift of \$10,000 to support the final phase of the Chinese Garden construction.
- In honor of Kwok Ching Wong and Beig Man Lee: The Wong Families of Susan, Benson, Maxwell, Johnson, Rosa, and Dickson contributed \$10,000 for the final phase of the Chinese Garden construction.
- The Woo Family: Lynn, Jeannie, Lillian, Lila, and Wilford, made a gift of \$10,000 to support the final phase of the Chinese Garden construction.
- In honor of Dr. Alain Wu and Mrs. Amy Wu, Shirley Yee contributed \$10,000 toward the final phase of the Chinese Garden construction.





Top: The Chinese Garden in the evening. Photograph by Martha Benedict. Above: Quince blooming in early spring. Photograph by Martha Benedict.

- The Sammy Yukuan Lee Family contributed \$10,000 to support “From the Mountains to the Garden: The Domestication of Garden Plants in China,” the Chinese Garden’s 2019 symposium.

#### Endowment

- An anonymous family donated \$2 million through their family foundation to create the Huntington Centennial Education Endowment.
- A distribution of \$535,000 was received from the estate of Loran and Eva Whitelock in support of the Loran and Eva Whitelock Endowment for cycad cultivation, conservation, and research.
- At the direction of Dr. Mario and Therese Molina, the Schwab Fund for Charitable Giving made a gift of \$150,000 to endow two research fellowships in memory of Dr. John C. Carson: the John C. Carson M.D. Fellowship in the History of Medicine and the John C. Carson M.D. Fellowship in the Study of Samuel Johnson and Related Topics.
- Charles P. (Chip) Fairchild made a gift of \$100,000 to establish the Phillip K. Sotel School Partnerships Endowment in memory of his uncle.
- The estate of Elise Mudd Marvin, longtime Huntington friend and supporter, issued a final distribution of \$74,500 toward the Elise

Mudd Marvin Fund for Institutional Support. In total, this endowment has received some \$1.3 million from the estate.

- The Huntington received the final distribution from the Victor Gail Trust in the amount of \$73,000, which, along with previous distributions, supports the Gail-Oxford Curator of American Decorative Arts Endowment. In total, the endowment has received \$1.77 million from the trust.
- The San Marino League contributed \$50,000 toward the San Marino League Endowment to support the Japanese Garden.
- The Robert and Adelaide May Zimmerman Memorial Fund made ongoing distributions totaling \$40,000 to support The Huntington’s general operations.
- Distributions totaling \$20,500 were received from the I. N. and Susanna H. Van Nuys Foundation, to support art and library acquisitions.
- The Golden State Bonsai Federation donated \$20,000 toward the Bonsai Fund.
- Marty and Bruce Coffey continued their annual support of the Marty and Bruce Coffey research fellowship with a gift of \$12,500 via their charitable lead trust.
- Ellen, Elliot, and Kurt Skultin made a cumulative donation of \$10,500 in memory of their stepfather, Myron Kimnach, in support of the Desert Garden Endowment.
- The Lenox D. Baker, Jr. and Frances W. Baker Foundation made a gift of \$10,000 in support of the Sara Watt Smith Memorial Fund.
- Mrs. George Good contributed \$10,000 toward the Marcia A. and George C. Good Endowment.
- Team Parker USA donated \$10,000 to support art acquisitions through the Sara Watt Smith Memorial Fund.
- Matthew Smith made a \$10,000 gift to support art acquisitions through the Sara Watt Smith Memorial Fund.

#### Future Commitments

- Ann and Olin Barrett established a generous charitable remainder unitrust, funded with property in Avalon, California, which will ultimately provide funds for the art museum. This is their second charitable remainder unitrust with The Huntington.
- Arlene Rees established two \$20,000 charitable gift annuities, one for each of her two daughters. This gift celebrated her daughters’ birthdays and will ultimately provide unrestricted operating support for The Huntington.

## THE HUNTINGTON SUCCESSORS

The Huntington Successors embody the generosity that is at the heart of this remarkable institution. Donors are recognized as Successors when their cumulative gifts exceed \$100,000. Successors have contributed in excess of \$950 million to The Huntington to advance its mission as an international collections-based research and educational institution. The following individuals, foundations, corporations, and government agencies reflect cash gifts, grants, bequests, or gifts to the collections received through Dec. 31, 2018, as Successors' gifts are based on the calendar year.

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Left: A lone camellia blossom catches the light. Photograph by Aric Allen. Right: A young visitor chooses plants at a Huntington Plant Sale. Photograph by Sarah Colonka.

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The Chinese Garden illuminated at dusk. Photograph by Martha Benedict.

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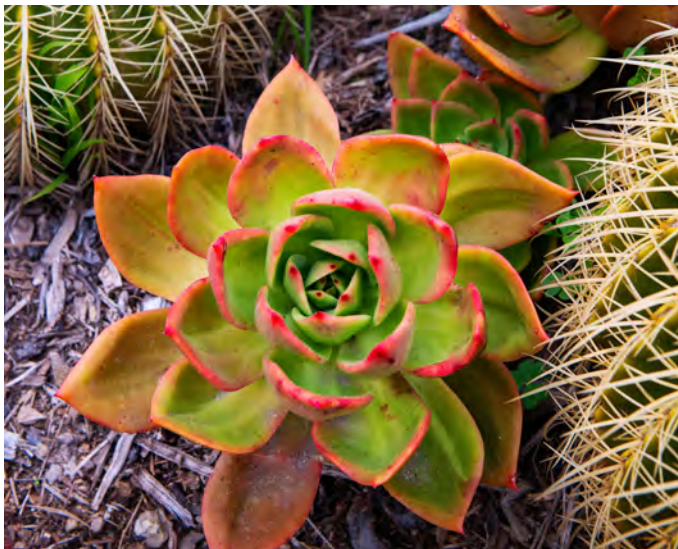
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A succulent in the Desert Garden tinged with winter color. Photograph by Jamie Pham.



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A visitor makes excellent use of one of The Huntington's grassy lawns. Photograph by Mark Medina.

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+ Indicates Life Fellow

\* Indicates deceased in fiscal year 2018–19

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Contributions in the form of Huntington Memberships totaled over \$7.3 million this year. There were 44,898 Huntington Member households at the close of the fiscal year. Members at the Benefactor and Patron levels are recognized in the Annual Report.

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A painter at work during "Brush Strokes," a Members' special event. Photograph by Pamela Garrison.







Left: A visitor enjoys a Huntington Summer Evening event. Right: The events drew large crowds. Photographs by Teresa Pepe.

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Enrique Martínez Celaya, *The Gambler*, 2010. Bronze. The Huntington Library, Art Museum, and Botanical Gardens. Photograph by Jamie Pham.





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A view of the lake in Liu Fang Yuan. Photograph by Martha Benedict.

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A detailed view of a roof in the Chinese Garden. Photograph by Martha Benedict.

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## REPORT OF INDEPENDENT CERTIFIED PUBLIC ACCOUNTANTS

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

We have audited the accompanying financial statements of The Henry E. Huntington Library and Art Gallery ("The Huntington"), which comprise the statement of financial position as of June 30, 2019, and the related statements of activities and changes in net assets, functional expenses and cash flows for the year then ended, and the related notes to the financial statements.

### Management's responsibility for the financial statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Opinion

In our opinion, the 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, 2019 and the results of its operations and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

### Other Matters

#### Report on 2018 Summarized Comparative Information

We have previously audited The Huntington's 2018 financial statements (not presented herein), and we expressed an unmodified audit opinion on those audited financial statements in our report dated December 11, 2018. In our opinion, the accompanying summarized comparative information as of and for the year ended June 30, 2018 is consistent, in all material respects, with the audited financial statements from which it has been derived.

*Grant Thornton LLP*

Los Angeles, California

November 20, 2019

## STATEMENT OF FINANCIAL POSITION

Year ended June 30, 2019 (With Summarized Comparative Financial Information as of June 30, 2018)

	2019	2018
<b>ASSETS</b>		
Cash and cash equivalents	\$ 17,666,860	\$ 26,001,187
Short-term investments	59,737,712	40,237,144
Accounts and other receivables	539,968	737,951
Grants and contributions receivable	19,724,025	16,977,706
Prepaid expenses	1,115,289	1,385,762
Inventories	787,341	721,053
Pooled investments	469,448,101	453,615,987
Beneficial interests in trusts, insurance, and real estate	30,584,133	28,845,092
Real estate	1,832,437	1,832,437
Property and equipment, net	140,402,616	140,191,279
Total assets	<u>\$ 741,838,482</u>	<u>\$ 710,545,598</u>
<b>LIABILITIES</b>		
Accounts payable and accrued expenses	\$ 16,094,705	\$ 6,624,597
Obligations under unitrust and annuity agreements	12,011,933	11,421,105
Asset retirement obligation	482,114	459,157
Total liabilities	<u>28,588,752</u>	<u>18,504,859</u>
<b>NET ASSETS</b>		
Without donor restrictions	362,495,164	350,688,709
With donor restrictions	<u>350,754,566</u>	<u>341,352,030</u>
Total net assets	<u>713,249,730</u>	<u>692,040,739</u>
Total liabilities and net assets	<u>\$ 741,838,482</u>	<u>\$ 710,545,598</u>



## STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

Year ended June 30, 2019 (With Summarized Comparative Financial Information for the Year Ended June 30, 2018)

	Without Donor Restrictions	With Donor Restrictions	2019 Total	2018 Total
Operating support and revenue				
Investment return used for operations	\$ 11,953,056	\$ -	\$ 11,953,056	\$ 13,919,389
Individual, corporate and foundation contributions	14,395,792	19,117,874	33,513,666	32,234,697
Fees, auxiliary services, sales and other revenue	15,555,730	-	15,555,730	14,173,349
Total operating support and revenue	41,904,578	19,117,874	61,022,452	60,327,435
Net assets released from restriction/reclassifications/redesignations				
Satisfaction of restrictions/reclassifications/redesignations	14,261,580	(14,261,580)	-	-
Total net assets released from restrictions/reclassifications/redesignations	14,261,580	(14,261,580)	-	-
Total operating support and revenue and net assets released from restrictions/reclassifications/redesignations	56,166,158	4,856,294	61,022,452	60,327,435
Operating Expenses				
Program	49,120,606	-	49,120,606	47,981,980
Supporting	12,487,495	-	12,487,495	12,022,647
Cost of sales and auxiliary services	5,355,917	-	5,355,917	5,058,626
Total operating expenses	66,964,018	-	66,964,018	65,063,253
Change in net assets from operations	(10,797,860)	4,856,294	(5,941,566)	(4,735,818)
Other non-operating revenue, gains and losses				
Investment return, net	21,682,985	18,263,196	39,946,181	44,713,274
Change in value of split interest agreements	(304,238)	(1,763,898)	(2,068,136)	(2,660,930)
Investment return used for operations	1,225,568	(11,953,056)	(10,727,488)	(11,969,473)
Donor re-designation of funds to third party	-	-	-	(2,444,124)
Total non-operating revenue, gains and losses	22,604,315	4,546,242	27,150,557	27,638,747
Change in net assets	11,806,455	9,402,536	21,208,991	22,902,929
Net assets at beginning of fiscal year	350,688,709	341,352,030	692,040,739	669,137,810
Net assets at end of fiscal year	\$ 362,495,164	\$ 350,754,566	\$ 713,249,730	\$ 692,040,739



## STATEMENT OF CASH FLOWS

Year ended June 30, 2019 (With Summarized Comparative Financial Information for the Year Ended June 30, 2018)

	2019	2018
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 21,208,991	\$ 22,902,929
Adjustments to reconcile changes in net assets to net cash used by operating activities		
Depreciation	13,405,656	13,350,190
Non-cash change to asset retirement obligation	22,958	21,865
Amortization of pledge discounts	(107,981)	606,144
Receipt of contributed securities	(4,246,762)	(2,904,236)
Contributions for long-term investment	(4,150,592)	(5,901,099)
Net realized and unrealized (gains) and Net realized and unrealized gains	(34,821,319)	(39,589,747)
Changes in operating assets and liabilities		
Accounts and other receivables, including accrued investment income	316,713	(95,563)
Grants and contributions receivable	(2,524,145)	1,191,076
Prepaid expenses	270,473	(579,531)
Inventories	(66,289)	134,128
Accounts payable and accrued expenses	8,703,122	637,849
Net cash used by operating activities	(1,989,175)	(10,225,995)
CASH FLOWS FROM INVESTING ACTIVITIES		
Proceeds from sales and maturities of investments	409,108,206	359,363,668
Proceeds from sales of contributed securities	8,461,492	2,904,236
Purchases of investments	(414,604,371)	(341,565,488)
Purchases of property and equipment	(12,850,008)	(2,230,870)
Net cash (used) provided by investing activities	(9,884,681)	18,471,546
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for long-term investment	4,036,399	3,099,895
Change in beneficial interests in trusts and insurance	(496,870)	(210,869)
Net cash provided by financing activities	3,539,529	2,889,026
Net (decrease) increase in cash	(8,334,327)	11,134,577
Cash and cash equivalents at beginning of fiscal year	26,001,187	14,866,610
Cash and cash equivalents at end of fiscal year	\$ 17,666,860	\$ 26,001,187
Supplement cash flow information:		
Gifts of securities	\$ 8,461,492	\$ 2,904,236
Accounts payable related to the acquisition of fixed assets	\$ 782,725	\$ 15,739



## NOTES TO FINANCIAL STATEMENTS

### Year Ended June 30, 2019 (With Summarized Comparative Financial Information for the Year Ended June 30, 2018)

#### 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. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

##### Basis of Accounting

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 ("U.S. GAAP").

##### Basis of Presentation

In accordance with Financial Accounting Standards Board ("FASB") Accounting Standard Update ("ASU") No. 2016-14 (Topic 958), *Presentation of Financial Statements for Not-for-Profit Entities*, The Huntington reports information regarding its financial position and activities according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions.

**Net assets without donor restrictions** – net assets without donor restrictions include resources 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.

**Net assets with donor restrictions** – net assets with donor restrictions include resources 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 ("temporarily restricted"). These also include 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 ("permanently restricted"). As the restrictions are satisfied, temporarily restricted net assets are reclassified to net assets without donor restrictions and reported in the accompanying financial statements as net assets released from restrictions. Donor restricted contributions received and expended in the same reporting period are recorded as contributions without donor restrictions.

##### Cash and Cash Equivalents

All highly liquid investments with maturity of three months or less when purchased are considered to be cash equivalents. 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.

##### Short-Term Investments

Short-term investments were comprised of money market mutual funds, short term commercial papers and short-term treasury notes. The Huntington's short-term investments are measured at fair value using quoted prices that represent Level 1 inputs.

##### 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 Store and Huntington Library Press publications.

##### Investments

Investments were comprised of publicly and not publicly traded securities, real estate property, and a life insurance contracts. Investments with a readily determinable market value are stated at fair value; hedge funds and limited partnerships are also stated at fair value. Other investments including real estate are stated at cost. Gains or losses and investment income on investments are reported in the statement of activities and changes in net assets as increases or decreases in net assets without donor restrictions, unless their use is temporarily or permanently restricted by explicit donor stipulation (within net assets with donor restrictions). Interest and dividends are accrued as earned or declared.

##### Beneficial Interests in Trusts, Insurance, and Real Estate

Investments were comprised of publicly traded securities, investments held by third party trust, real estate property, and a life insurance contracts. The Huntington has a beneficial interest in various 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 1 to 9% 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.

##### Property and Equipment, Net

Property and equipment are recorded at cost or amounts assigned at date of gifts, less accumulated depreciation. The Huntington's policy is to capitalize property acquisitions of non-expendable items with a cost of over \$10,000 and with a useful life of more than one year. Depreciation is computed on a straight-line basis 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).

##### Note Payable – Line of Credit

In October 2015, The Huntington entered into an unsecured line of credit with a Bank for \$7 million. The line bears interest at LIBOR plus 0.45%, with an initial expiration date of September 2017. The Huntington has renewed the line of credit through March 31, 2021; with the same terms mentioned above. As of June 30, 2019, The Huntington had a zero balance on the line of credit. Interest paid during the years ended June 30, 2019 and 2018 was \$8,872 and \$8,872, respectively. Covenants on the line of credit require The Huntington to maintain unencumbered liquid assets of 200% of the total commitment with the Bank, based on the investment account statements of The Huntington. At June 30, 2019 The Huntington was in compliance with the covenant.

##### 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, 2019 and 2018 are \$482,114 and \$459,157, 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 (with donor restrictions) 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 (with donor restrictions) are reclassified to unrestricted net assets (without donor restrictions) 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 U.S. GAAP.

### Fees, Auxiliary Services, Sales, and Other Revenues

Fees, auxiliary services, sales and other revenues include admissions, gift shop sales, publications sales, fees for reproducing Huntington images, commission fees from the food services provider, fees for filming on The Huntington property, and revenues from other supporting services.

### Use of Estimates

The preparation of the financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses. While management believes that these estimates are adequate as of June 30, 2019, 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 the fiscal year ended June 30, 2019.

### Taxes

The Huntington follows guidance that clarifies the accounting for uncertainty in tax positions taken or expected to be taken in a tax return, including issues relating to financial statement recognition and measurement. This guidance provides that the tax effects from an uncertain tax position can only be recognized in the financial statements if the position is "more-likely-than-not" to be sustained if the position were to be challenged by a taxing authority. The assessment of the tax position is based solely on the technical merits of the position, without regard to the likelihood that the tax position may be challenged.

The Huntington is exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code (the "Code"), though it is subject to tax on income unrelated to its exempt purpose, unless that income is otherwise excluded by the Code. The Huntington has also been recognized by the California Franchise Tax Board as exempt from California franchise and income taxes under Section 23701(d) of the California Revenue and Taxation Code. The Huntington has processes presently in place to ensure the maintenance of its tax-exempt status; to identify and report unrelated income; to determine its filing and tax obligations in jurisdictions for which it has nexus; and to identify and evaluate other matters that may be considered tax positions. The Huntington has determined that there are no material uncertain tax positions that require recognition or disclosure in the financial statements. There have been no material related tax penalties or interest, which would be classified as a tax expense in the statement of activities.

### Functional Expense Reporting

Expenses that can be identified with a specific program or supporting service are charged directly to the related program or supporting service. Expenses that are associated with more than one program or supporting service are allocated based on an evaluation 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 U.S. 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, 2018, from which the summarized information was derived.

For the prior year ended June 30, 2018, depreciation expense was reclassified from Programs – Library to Programs – Botanical on the statement of functional expenses. This reclassification had no effect on the statement of financial position, statement of activities and changes in net assets, and no net effect on the statement of functional expenses.

### Recent Accounting Pronouncements

In August 2015, the FASB issued ASU 2015-14, *Revenue from Contracts with Customers (Topic 606)*; Deferral of the Effective Date. The guidance defers the implementation date of ASU 2014-09, *Revenue from Contracts with Customers (Topic 606)* to reporting periods beginning after December 15, 2019 for nonpublic entities. Management is evaluating the impact on The Huntington.

In August 2016, the FASB issued ASU 2016-14, *Presentation of Financial Statements of Not-for-Profit Entities (Topic 958)*. The provisions of this ASU include a change from three classes of net assets to two, net assets with donor restrictions and net assets without donor restrictions. In addition to changes in terminology used to describe categories of net assets throughout the financial statements, new disclosures were added regarding liquidity and the availability of resources (Note 8). The guidance also requires presentation of expenses by both their natural and functional classification in a single location in the financial statements. The Huntington adopted the provisions of this new standard in the current fiscal year, with no changes to previously reported amounts.

### 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 are classified depending on donor stipulation.

The Endowment Fund investments are managed on a total return basis to provide both income and capital appreciation. Under The Huntington's endowment spending policy, a spending rate is assessed against endowments that support unrestricted and certain temporarily restricted activities, consistent with an annual budget approved by the Board of Trustees. The spending policy allows the expenditure of a prudent amount of the total investment return over a period of time that preserves the future purchasing power of endowment principal. A spending rate of 5.00% of the preceding twelve-quarter average market value of Endowment Fund investments was appropriated to support current operations for the year ended June 30, 2019; 5.00% of the preceding twelve-quarter average market value of Endowment Fund investments was appropriated for the year ended June 30, 2018.

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

	Without Donor Restrictions	With Donor Restrictions	2019 Total	2018 Total
<b>Pooled investment returns</b>				
Dividends and interest	\$ 4,020,073	\$ 3,664,674	\$ 7,684,747	\$ 8,024,746
Net realized and unrealized gains (losses)	18,783,396	16,037,925	34,821,321	40,153,716
External fees	(1,120,484)	(1,439,403)	(2,559,887)	(3,465,188)
Investment return	<u>\$ 21,682,985</u>	<u>\$ 18,263,196</u>	<u>\$ 39,946,181</u>	<u>\$ 44,713,274</u>

The Endowment Fund includes cash and cash equivalents of \$15,988,316 and \$24,969,255 at June 30, 2019 and 2018, respectively, and short-term investments of \$14,718,908 and \$1,503,824 at June 30, 2019 and 2018, respectively.

Pooled investments other than cash and short-term investments are comprised of the following:

	June 30,	
	2019	2018
US Treasuries	\$ -	\$ 9,763,911
US equities	118,705,934	129,763,278
International equities	77,745,534	74,314,300
Emerging markets investments	47,444,511	55,372,679
Marketable alternative investments	68,118,014	44,502,610
Non-marketable alternative investments	91,978,065	80,546,003
Bonds	43,883,777	28,363,041
Real asset funds	21,512,305	30,811,484
Accrued interest and dividends	59,961	178,681
	<u>\$ 469,448,101</u>	<u>\$ 453,615,987</u>

#### 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 includes situations where there is little, if any, market activity for the investment. Investments that are included in this category generally include privately held investments and securities held in partnership format.

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

The 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, 2019. 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:

	Level 1	Level 2	Level 3	Investments Measured at NAV	2019 Total	2018 Total
Short-term Investments	<u>\$ 59,737,712</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$ 59,737,712</u>	<u>\$ 40,237,144</u>
US Treasuries	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 9,763,911
US equities	80,251,880	-	-	38,454,054	118,705,934	129,763,278
International equities	-	-	-	77,745,534	77,745,534	74,314,300
Emerging markets investments	9,681,642	-	-	37,762,869	47,444,511	55,372,679
Marketable alternative investments	-	-	-	68,118,014	68,118,014	44,502,610
Non-marketable alternative investments	-	-	-	91,978,065	91,978,065	80,546,003
Bonds	21,973,538	-	-	21,910,239	43,883,777	28,363,041
Real asset funds	-	-	-	21,512,305	21,512,305	30,811,484
	<u>\$ 111,907,060</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$ 357,481,080</u>	<u>\$ 469,388,140</u>	<u>\$ 453,437,306</u>
Total beneficial interests in trusts, insurance, and real estate	<u>\$ 23,001,604</u>	<u>\$ -</u>	<u>\$ 7,582,529</u>	<u>\$ -</u>	<u>\$ 30,584,133</u>	<u>\$ 28,845,092</u>

Total investments as of June 30, 2019 and 2018 amounted to \$469,448,101 and \$453,615,987, respectively, which include the investments in the table above and accrued interest and dividends amounting to \$59,961 and \$178,681, respectively.

The following table includes a roll-forward of the amounts for the year ended June 30, 2019 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):

	Beneficial Interests in Trusts, Insurance, and Real Estate
Beginning Balance June 30, 2018	\$ 7,332,187
Total gains or losses	-
Net realized and gains	-
Net realized and unrealized appreciation	259,772
Purchases	-
Sales	(9,430)
Ending Balance June 30, 2019	<u>\$ 7,582,529</u>

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	\$ 68,118,014	7	NA	\$ 1,200,000	NA	3 funds 45-90 day notice, annual only; 2 funds 30-90 day notice, calendar quarter-end; 3 are other time periods	3 funds have side pockets; 1 fund has lock-up 6 months; 1 fund has ongoing soft lock-up; 3 have redemption gates 10%
Non-marketable alternative investments	Illiquid investments in privately held companies which are expected to produce returns in excess of traditional equities	\$ 91,978,065	48	1–10 years	\$ 37,499,072	12 funds, commitment period has expired; remaining funds range from 1–10 years	NA	3–13 year lockup, with 2–4 years extension
Real asset funds	Investments that will provide protection from the longterm effects of inflation	\$ 21,512,305	17	1–8 years	\$ 10,597,916	1 fund, commitment period has expired; remaining funds range from 1–8 years	NA	17 funds have 8–15 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 is recorded in the appropriate net asset category. Certain promises to give are recorded after discounting, at a rate between 1% and 9.5% at June 30, 2019, at 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:

	2019	2018
Amounts due in		
Less than one year	\$ 5,537,817	\$ 4,722,746
One to five years	17,560,170	14,924,403
More than five years	1,187,500	2,000,000
Contributions receivable, gross	24,285,487	21,647,149
Less present value discount	(4,561,462)	(4,669,443)
Contributions receivable, net	<u>\$ 19,724,025</u>	<u>\$ 16,977,706</u>

#### 6. ENDOWMENTS

The Huntington's endowment consists of 265 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 California 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 net assets with donor restrictions: (a) the original value of gifts donated to the endowment, (b) the original value of subsequent gifts to the endowment, and (c) accumulations of net realized and unrealized investment returns to the endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund.

Net realized and unrealized returns on the investment of endowment assets, other than those referenced in (c) in the preceding paragraph, are classified as net assets with donor restrictions until those amounts are appropriated for expenditure by The Huntington in a manner consistent with the standard of prudence prescribed by UPMIFA, and until expended in a manner consistent with the purpose or time restrictions, if any, imposed by the donor.

In accordance with UPMIFA, The Huntington considers the following factors in making a determination to appropriate or accumulate endowment funds with donor restrictions:

- The duration and preservation of the fund.
- The purposes of The Huntington and the endowment fund with donor restrictions.
- 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 Huntington.
- The investment policies of The Huntington.

The following table presents The Huntington's endowment composition, and net asset classification as of June 30, 2019:

	Without Donor Restrictions	With Donor Restrictions	2019 Total	2018 Total
Donor-restricted endowment funds	\$ -	\$ 302,234,003	\$ 302,234,003	\$ 289,449,297
Board-designated endowment funds	207,440,170	-	207,440,170	200,718,213
<b>Total endowment funds</b>	207,440,170	302,234,003	509,674,173	490,167,510
Total beneficial interests in trusts, insurance, and real estate	1,685,418	13,499,084	15,184,502	14,108,036
<b>Total Endowment Net Assets</b>	<u>\$ 209,125,588</u>	<u>\$ 315,733,087</u>	<u>\$ 524,858,675</u>	<u>\$ 504,275,546</u>

#### Endowment Funds with Deficits

The fair value of assets associated with individual endowment funds with donor restrictions may fall below the value of the initial and subsequent donor gift amounts, resulting in a deficit. Deficits in endowment funds with donor restrictions are classified as a reduction of net assets with donor restrictions. Deficits associated with Board-designated funds functioning as endowments are classified as a reduction of net assets without donor restrictions. Subsequent gains that restore the fair value of the assets of the endowment funds to the required level are classified as an increase in the appropriate net asset category. At June 30, 2019, The Huntington had no donor restricted endowment funds where the fair value was below the donated amount(s).

#### Return Objective and Risk Parameters

In accordance with UPMIFA, the Endowment Investment Committee has adopted investment and spending policies for the endowment that attempt to provide a predictable stream of funding for The Huntington's programs and operations, while also seeking to maintain the long-term purchasing power of the endowment assets. Endowment assets include those assets of funds with donor restrictions that The Huntington must hold in perpetuity or for a donor-specified period as well as Board-designated funds functioning as endowment. Under this policy, endowment assets are invested in a manner that is intended to produce an average rate of return of approximately 5 percent net of inflation annually. Actual returns in any given year may vary from this amount.

#### Strategies Employed for Achieving Investment Objectives

To achieve its long-term rate of return objectives, The Huntington relies on a total return strategy, in which investment returns are achieved through both capital appreciation (realized and unrealized gains), and current yield (interest and dividends). The Huntington targets a diversified asset allocation that places greater emphasis on equity-based investments to achieve its long-term objectives within prudent risk constraints.

#### Relationship of Spending Policy to Investment Objectives

The Endowment Investment Committee has approved a policy of appropriating for annual distribution 5 percent of The Huntington's endowment funds' average fair value over the trailing 12 previous calendar quarters, ending December 31 for the current fiscal year. In establishing this policy, the Endowment Investment Committee considered the expected return on its endowment. Accordingly, the Endowment Investment Committee over the long term expects the current spending policy to allow the endowment to maintain its purchasing power by growing at a rate equal to or greater than planned distributions plus inflation on average annually. Additional real growth will be provided through new gifts and investment returns in excess of appropriations.

### 7. PROPERTY AND EQUIPMENT

At June 30, property and equipment consist of the following:

	June 30,	
	2019	2018
Land	\$ 2,082,008	\$ 2,082,008
Land improvements	54,683,884	54,558,082
Buildings and improvements	189,133,207	189,133,207
Equipment and vehicles	24,904,225	24,051,366
Construction in progress	14,653,621	2,015,289
Total Land, buildings and equipment	\$ 285,456,945	\$ 271,839,952
Less accumulated depreciation	(145,054,329)	(131,648,673)
	<u>\$ 140,402,616</u>	<u>\$ 140,191,279</u>

Depreciation expense was \$13,405,656 and \$13,350,190 for the years ended June 30, 2019 and 2018, respectively.

### 8. LIQUIDITY AND AVAILABILITY OF FINANCIAL ASSETS

The following table reflects The Huntington's financial assets as of June 30, 2019 and 2018, reduced by amounts not available for general expenditure within one year. Financial assets are considered unavailable when illiquid or not convertible to cash within one year, state required annuity reserves, trust assets, assets held for others, perpetual endowments and accumulated earnings net of appropriations within one year, or because the governing board has set aside funds for a specific contingency reserve or a long-term investment as Board-designated endowments. These Board designations could be drawn upon if the Board approves that action.

The Huntington also has an unsecured \$7,000,000 line of credit, which it could draw upon in the event of an anticipated liquidity need. The line of credit matures on March 31, 2021. The line bears interest at LIBOR plus 0.45%, with interest due quarterly and principal due upon maturity. No funds were borrowed under this agreement during the fiscal year ended June 30, 2019.

	2019	2018
Financial Assets:		
Cash and cash equivalents	\$ 17,666,860	\$ 26,001,187
Short term investments	59,737,712	40,237,144
Accounts and other receivables	539,968	737,951
Contributions receivable, gross	24,285,487	21,647,149
Pooled investments	469,448,101	453,615,987
Beneficial interests in trusts, insurance, and real estate	30,584,133	28,845,092
Endowment appropriations for FY 2020	22,357,240	21,545,323
Financial asset, at year-end	<u>\$ 624,619,501</u>	<u>\$ 592,629,833</u>
Less those unavailable for general expenditures within one year, due to:		
Contribution receivable, gross, not due within one year	\$ (18,747,670)	\$ (16,924,403)
Endowments and beneficial interest agreements with donor restrictions:		
Restricted by donors in perpetuity (corpus) or with purpose restrictions	(293,559,063)	(280,344,351)
Restricted by beneficial interest agreements	(30,584,133)	(28,845,092)
Board designated restrictions		
Board designated for quasi-endowments	(206,802,670)	(200,043,341)
Board designated restricted accounts	(2,998,001)	(1,200,000)
Restricted spendable gifts with donor restrictions	(35,021,479)	(39,458,466)
Financial assets available to meet cash needs for general expenditures within one year	<u>\$ 36,906,485</u>	<u>\$ 25,814,180</u>

#### 9. 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 \$900,000 and \$5,900,000 for the years ended June 30, 2019 and 2018, respectively.

The Huntington continually reviews its collections and may deaccession or acquire additional items. Proceeds from deaccessions are classified as without donor restrictions, 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 2019, there were no items deaccessioned at auction. In 2018, items of art with a value of approximately \$77,000 were deaccessioned. The proceeds are restricted for future acquisitions of art.

#### 10. CONTRIBUTED SERVICES

The Huntington received contributed services of approximately \$16,000 and \$20,000 for the years ended June 30, 2019 and 2018, respectively, in the form of materials and services.

#### 11. RETIREMENT PLANS

The Huntington maintains a qualified defined contribution retirement plan. As of January 1, 2016, all employees scheduled to work 20 hours per week, or more are eligible to participate. The Huntington's contributions to the plan were \$1,852,979 and \$1,789,817 for the years ended June 30, 2019 and 2018, respectively. The Huntington will provide all eligible employees with a base contribution that is immediately vested in the participants' accounts, and a matching contribution that has a one-year vesting period for all new employees after January 1, 2016.

The Huntington maintains a 457(b)-deferred compensation plan for management and highly compensated employees. The plan balance was \$260,650 and \$358,065 as of June 30, 2019 and 2018, respectively.

#### 12. NET ASSETS

Net assets consist of the following:

	2019 Total	2018 Total
Net Assets Without Donor Restrictions		
Available for operations	\$ 11,616,637	\$ 6,742,169
Invested in fixed assets	141,752,939	141,564,558
Beneficial interests in trusts, insurance, and real estate	1,685,418	1,663,769
Funds held for investment	207,440,170	200,718,213
Total net assets without donor restrictions	<u>\$ 362,495,164</u>	<u>\$ 350,688,709</u>
Net Assets With Donor Restrictions		
For program activities	\$ 15,580,262	\$ 10,464,154
For acquisitions	2,651,920	2,410,495
For fixed assets	16,789,297	26,583,817
Beneficial interests in trusts, insurance, and real estate	13,499,084	12,444,267
Endowment	302,234,003	289,449,297
Total net assets with donor restrictions	<u>\$ 350,754,566</u>	<u>\$ 341,352,030</u>

#### 13. COMMITMENTS AND CONTINGENCIES

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

The Huntington has executed construction contracts with a remaining commitment of \$10,485,217 as of June 30, 2019. There were no open construction contracts as of June 30, 2018.

#### 14. SUBSEQUENT EVENTS

The Huntington evaluated its June 30, 2019 financial statements for subsequent events through November 20, 2019, the date the financial statements were available to be issued. The Huntington is not aware of any subsequent events which would require recording or disclosure in the financial statements.