A Note from the Director

Founded as the Humanities Research Center in 1957, the Harry Ransom Center continues after 60 years to be a highly productive incubator for new scholarship in the humanities. In 2016–2017 researchers from 30 countries and 43 states made more than 18,000 requests for collection items, setting a circulation record. Primary source research of this kind is grounded in the Center’s rare and unique collections and, in many cases, simply could not be carried out anywhere else. Over the past year researchers published 138 new books drawing significantly upon the Ransom Center’s collections, books that will continue to shape our understanding of their respective fields for many years to come.

As this annual report demonstrates, the Ransom Center is also actively engaged in teaching the next generation of young scholars, and this past year, as in each of the previous five years, we again saw an ever-higher number of students consulting Ransom Center collections. The richest of these experiences continued beyond the classroom and led students to undertake directed study in the collections, at times investigating lines of inquiry stimulated by the archives and the Center’s book, photography, and art collections.

For more than two decades, the Ransom Center has been a leader among research libraries in interpreting its collections for broad audiences through public exhibitions, an active program of collection loans to peer museums and libraries, and increasingly through online dissemination of digitized collection content.

This report provides ample evidence of the Ransom Center’s service to each of these audiences and its successful blending of its research library and museum functions.

Many people are responsible for the extraordinary record of service documented here, and I want to acknowledge and thank the Center’s professional librarians, archivists, curators, conservators, and all who provide essential support for these important forms of cultural work. I also want to thank our volunteers, members, and donors who give generously of their time and resources out of a shared commitment to the greater understanding of our culture.

The Harry Ransom Center is a center of excellence at The University of Texas at Austin and one of the ways the University fulfills its teaching and research mission.

STEPHEN ENNISS, DIRECTOR
enniss@austin.utexas.edu
### AT A GLANCE 2016–2017

#### VISITORS
- **64,784** Total visitors
- **47,177** Exhibition attendance
- **8,429** Students visiting with classes
- **5,656** Researcher visits
- **3,522** Program attendance

#### RESEARCH AND CONSERVATION
- **43 states and 30 countries** Researchers’ geographic origins
- **79** Research fellowships awarded
- **1,305** Collection items conserved

#### ONLINE PRESENCE
- **54,063** Online digital collection items
- **ONE MILLION, TWO HUNDRED FIFTY-THREE THOUSAND, AND FOUR HUNDRED TWENTY FOUR** Unique website visitors
- **151,619** Social media followers

#### FUNDRAISING AND MEMBERSHIP
- **$2,687,451** Funds raised
- **1,085** Members
Fostering Research and Learning

At the heart of the Ransom Center’s mission is a strong commitment to support and foster research and learning with our extraordinary collections. We are dedicated to providing transformative experiences and research opportunities for an international community of scholars and an ever-growing number of students and faculty at The University of Texas at Austin. While developing innovative ways for students to engage with the collections, Ransom Center staff also made great strides this year to preserve and provide access to born digital materials (i.e., items created or produced in digital form). While providing researchers and fellows outstanding support for their studies here at the Ransom Center, we expanded our efforts to reach remote audiences through our growing digital collections. All of these activities contribute to new scholarship and innovation in our understanding of the humanities.
RESEARCH

Researchers from 30 countries and 43 U.S. states made more than 18,000 requests this year to study collection materials, reaching an all-time high for collection circulation. We also experienced increased undergraduate student use of the collections for class projects, and an increase in requests to study art and photography holdings. A successful pilot program was launched this year to provide access to a growing collection of born digital resources. Researchers can now access a variety of digital file types in the Reading and Viewing Room, including WordStar and WordPerfect files of J. M. Coetzee, MacWrite and AppleWorks files of Gabriel García Márquez, and Atari ST Writer and Adler ScreenTyper files of Christine Brooke-Rose, among others.
MOST FREQUENTLY CIRCULATED COLLECTIONS

Alfred A. Knopf, Inc.
(787 requests)

Don DeLillo
(594 requests)

David Foster Wallace
(584 requests)

Gabriel García Márquez
(519 requests)

David O. Selznick
(416 requests)

ONSITE RESEARCHER USE OF COLLECTIONS

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<td>4,834</td>
<td>6,923</td>
<td>5,950</td>
<td>5,658</td>
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<tr>
<td>Researchers</td>
<td>1,871</td>
<td>2,052</td>
<td>2,107</td>
<td>1,873</td>
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Denotes the cumulative number of days all researchers spent in the Reading and Viewing Room.

REFERENCE QUERIES

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2016-2017
I found these two weeks’ concentrated research with the Ransom Center’s astonishing collections among the richest of my academic career, not least because of the welcome with which all the staff greeted me, and their willingness to share with me their professional expertise.

—Tom Lockwood, The University of Birmingham, recipient of a Limited Editions Club Endowment fellowship

FELLOWSHIPS

During 2016–2017, the Ransom Center granted $178,800 in fellowship awards to support the research of 79 scholars, more than half of whom were based outside the U.S. Fellows consulted materials across the Center’s collections for such projects as “The Translation of Silence in Kazuo Ishiguro’s Novels,” “On Intimate Realism: Gender, Love, and Power in Gabriel García Márquez,” “How To: Photography Handbooks and Vernacular Style,” and “Strangers in a Strange Land: Jewish Emigre Writers in Occupied France.” An ongoing partnership with the Arts and Humanities Research Council (AHRC) supported five additional AHRC-funded fellows from the U.K.

FELLOWSHIPS AWARDED

POST-DOKTORAL FELLOWSHIPS: 59
DISSERTATION FELLOWSHIPS: 20
TOTAL: 79
RESEARCHER PUBLICATIONS

During 2016–2017, scholars and writers published 138 books, 48 articles, and 9 dissertations or theses based on their research at the Ransom Center. These publications advance scholarship while sharing the Center’s collections with audiences across the world. Highlights of these publications include:

* Doris Lessing and the Forming of History, edited by Kevin Brazil, David Sergeant, and Tom Sperlinger (Edinburgh University Press, 2016)*

* Photography, Natural History and the Nineteenth-Century Museum: Exchanging Views of Empire, by Kathleen Davidson (Routledge, 2017)*


* Rewrite Man: The Life and Career of Screenwriter Warren Skaaren, by Alison Macor (The University of Texas Press, 2017)*

* Costume, Makeup, and Hair, edited by Adrienne L. McLean (Rutgers University Press, 2016)*

* Ambiguous Borderlands: Shadow Imagery in Cold War American Culture, by Erik Mortenson (Southern Illinois University Press, 2016)*

* The Magician and the Spirits: Harry Houdini and the Curious Pastime of Communicating with the Dead, by Deborah Noyes (Viking Books for Young Readers, 2017)*

* The Blind Astronomer’s Daughter: A Novel, by John Pipkin (Bloomsbury, 2016)*

* The Man Who Designed the Future: Norman Bel Geddes and the Invention of Twentieth-Century America, by B. Alexandra Szerlip (Melville House, 2017)*

* The Portrait and the Book: Illustration and Literary Culture in Early America, by Megan Walsh (University of Iowa Press, 2017)*

* Sam Shepard: A Life, by John J. Winters (Counterpoint Press, 2017)*

* How to Revise a True War Story: Tim O’Brien’s Process of Textual Production, by John K. Young (University of Iowa Press, 2017)*

* Gendered Tropes in War Photography: Mothers, Mourners, Soldiers, by Marta Zarzycka (Routledge, 2016)*

*Ransom Center fellowship recipient
The visit brought the Harlem Renaissance to life for my students, who raved about the experience.

—Jennifer M. Wilks, Associate Professor of English & African and African Diaspora Studies

TEACHING WITH THE COLLECTIONS

The Ransom Center welcomed 414 classes this year, and staff taught collaboratively with faculty to engage students with the collections. For example, Dr. Steve Steffensen from the Dell Medical School, Graduate Research Associate Reid Echols, and Head of Instructional Services Andi Gustavson shared some of the Center’s holdings in early photography with the incoming cohort of medical students. Together, they facilitated a discussion on medical ethics, the beginnings of the field of neurology, and what early medical photography can teach us about the adoption of new medical technologies, privacy, consent, and the doctor-patient relationship. Students in Professor Ann Cvetkovich’s Queer Archives class met at the Center each week, conducted individual research in the Reading and Viewing Room, and curated two display cases using collection materials that addressed the themes of their course. We facilitated nine semester-long courses and supported 915 undergraduate visitors in the Reading and Viewing Room. With 8,429 students visiting our classrooms, it was an exciting and busy year for instruction.
PAGE 10:

Close up on the classic Volkswagen ad: black and white of the car, with the word "Kaiser" in reg. bold type.

PAGE 11:

Scarsborough. Scarsborough station.

INT. TRAIN - DAY

We close up on the ad in Life Magazine being read by Don, smoking, wrapped in a trench coat. He starts to show it to a man.

Don: Passengers get up, gather their things and fill the aisle. A man...

Peggy: Hey, Dick! (CONT'D)

Richard Whitman: Hey, you'd say that you're LARRY (CONT'D)?

Peggy: I'm LARRY WHITMAN. If you're Mr. Hume, I'm uncomfortable.

Don: This isn't... LARRY (CONT'D): This isn't an office.

As he leaves, he takes out the money.

As he leaves, he takes out the money.

Physically: Look at you!

Ashen, at last, he inspects his shoulder.

As he turns to squeeze by LARRY, LARRY says: I'm not Mr. Hume.

Don: Where are you off to? I'm out of the office.

LARRY: Where are you off to? I'm on the waterfront. I'm spending the day in Armitage, Macc. I'm spending the day in Armitage, Macc... with international business machines. (CONT'D)

Don: (points)

I'm upset.
INTERNSHIPS

We are proud to provide a variety of opportunities for undergraduate and graduate student interns at The University of Texas at Austin. During 2016–2017, the Center hosted interns from academic departments and schools including Anthropology, Art History, Chemistry, Classics, English, History, the School of Information, and Russian, Eastern European, and Eurasian Studies. Our new Teach with the Collections web pages, developed with the support of interns, offer guidance and resources for University instructors and provide just one example of the many public ways in which interns contribute meaningfully to the Ransom Center's mission. Interns also studied preservation techniques for plastics, conducted interviews for the blog, assisted researchers with reference queries, and contributed to many other projects. With the addition of the Ransom Center’s involvement in the University’s nationally recognized student success initiative, the University Leadership Network, we continue to expand options for students to experience and contribute to the Center’s cultural and scholarly activities.

The Center’s preservation and conservation division hosts international interns to support the training of future conservators. This year, two interns from France worked in the conservation laboratories under the guidance of Ransom Center conservators.

We are grateful to the Thos. H. Low and Jo Ann Low Undergraduate Internship Endowment and to the University’s Liberal Arts Honors Program, Plan II Honors Program, Graduate School, School of Information, and University Leadership Network for helping support our internship programs.

UNDERGRADUATE INTERNS:
Roseanne Carreon
Sofía Dyer
Stephanie Gardea
Sarah Gutberlet
Elizabeth Hamm
Marissa Kessenich
Emily Ma
Adrienne Rivers

GRADUATE INTERNS:
Olivia Cannon
Reid Echols
Ariel Evans
Grace Hansen
Chido Muchemwa
Jana Zevnik

CONSERVATION INTERNS:
Marion Paya
L’institut national du patrimoine, France

Marie Alix de Cools
Université Paris 1 Panthéon-Sorbonne, France
DIGITAL COLLECTIONS

Providing access to the born digital materials (i.e., items created or produced in digital form) within the Ransom Center's collections was a key focus this year. The Center's Born Digital/Forensics Lab made progress toward recovering and preserving data for 90 percent of the Center's born digital materials. Simultaneously, the Center launched a pilot program to provide access to these materials in the Reading and Viewing Room.

A key priority this year was the digitization of the papers of Gabriel García Márquez. With support from a Digitizing Hidden Special Collections and Archives grant from the Council on Library and Information Resources, "Sharing 'Gabo' with the World: Building the Gabriel García Márquez Online Archive from His Papers at the Harry Ransom Center," makes accessible over 27,000 images of manuscripts, scrapbooks, and photographs. As part of this project, and to mark the 50th anniversary of the publication of Cien años de soledad (One Hundred Years of Solitude), the Center made available on its website a bilingual collection of materials related to the novel, including an early draft, page proofs, and promotional materials.

Other digital items shared this year include The Black Crook collection—containing sheet music, playbills, photographs, and other items relating to this important early musical theatre production—and the unpublished Fenton Johnson manuscript A Wild Plaint (1909), a fictional journal of a young African American man living in Chicago.

A computer disk containing drafts of the screenplay of Waiting for the Barbarians, ca. 1990s, M. Coetzee Papers

MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS

- Lewis Carroll (Charles Lutwidge Dodgson) photography collection
- One Hundred Years of Solitude Anniversary Collection
- Gabriel García Márquez collection

Digital items available: 54,063
Page views: 155,444
Unique visitors: 28,972
Engaging the Public

The Ransom Center offers visitors unique opportunities to explore our collections and the humanities more broadly. This year, we presented two free exhibitions: *Elliott Erwitt: Home Around the World*, which was accompanied by an award-winning publication, and *Stories to Tell: Selections from the Harry Ransom Center*. To make more of our collections visible, *Stories to Tell*—featuring a rotating display of materials from across the Center’s collections—will now always be on view in a portion of our gallery, encouraging visitors to return often. An engaging schedule of free programs this year put our community in dialog with many of the most important creative voices of our time. Publications, collection loans, and outreach via multimedia efforts extended the reach of the Center beyond Austin. Our dedicated members and volunteers gained a deeper understanding of our collections while offering essential support to advance our mission.
The Harry Ransom Center stages an unprecedented survey of a master photographer’s output.

—American Photo

EXHIBITIONS

This year, the Ransom Center showcased two exhibitions: Elliott Erwitt: Home Around the World and Stories to Tell: Selections from the Harry Ransom Center. The Center reached a milestone in 2017, offering Stories to Tell as its 60th exhibition in its 60th-anniversary year. Following a reconfiguration of the gallery, Stories to Tell will now always be on view, featuring changing displays of the Center’s rich holdings that highlight the struggles, the complexity, and the rewards of creative work in literature, print culture, art, photography, film, and the performing arts. The Center will continue to develop and share concurrent, thematic exhibitions.

In support of our exhibitions program, we continued to raise funds this year for the Frank W. Calhoun Exhibitions Endowment, which is being supported by a challenge grant from the National Endowment for the Humanities. After four years, the endowment has reached $1,719,015 toward our $2 million goal.

Elliott Erwitt: Home Around the World
August 15, 2016–January 1, 2017
Curated by Jessica S. McDonald, the Nancy Inman and Marlene Nathan Meyerson Curator of Photography

Balancing journalistic, commercial, and artistic work over a career spanning seven decades, Elliott Erwitt (b. 1928) has created some of the most celebrated photographs of the past century. This exhibition presented more than 200 of these remarkable images, including rarely exhibited examples of his early work in California, his intimate family portraits in New York, his major magazine assignments, and his work as a filmmaker, as well as his ongoing personal investigations of public spaces and their transitory inhabitants around the world.

The exhibition was accompanied by a fully illustrated catalogue of the same title, edited by Jessica S. McDonald and co-published by Aperture and the Harry Ransom Center.

We are grateful to Caryl and Israel Englander, whose generous gift made this exhibition possible.

TOTAL VISITORS: 23,020  TOURS PROVIDED: 252  TOUR ATTENDANCE: 2,014
Stories to Tell: Selections from the Harry Ransom Center
February 6–July 16, 2017

The Ransom Center presented stories of inspiration, adaptation, innovation, confrontation, collaboration, and frustration—all selected from its extensive cultural collections. The rich holdings highlighted the struggles, the complexity, and the rewards of creative work in literature, art, photography, film, and the performing arts.

This exhibition of more than 250 items included manuscripts of Julia Alvarez, Gabriel García Márquez, Kazuo Ishiguro, and David Foster Wallace. It showcased Henri Matisse's Jazz, Sir Arthur Conan Doyle's spirit photographs, and many other items, and detailed the conservation treatment on the hat that accompanied the green curtain dress worn by Vivien Leigh in Gone With The Wind.

TOTAL VISITORS: 24,157  TOURS PROVIDED: 317  TOUR ATTENDANCE: 2,960
COLLECTION LOANS

The Ransom Center shares collection materials with audiences at other national and international museums and institutions through collection loans. During 2016–2017, the Center loaned 31 items to the 13 institutions listed here. George Platt Lynes photographs and an Andy Warhol letter informed the cultural construct of Gay Gotham at the Museum of the City of New York, and an Eve Arnold photograph was featured in Warhol: My Perfect Body at the Andy Warhol Museum. Three paintings are now on long-term loan to the Blanton Museum of Art’s exhibition You Belong Here: Reimagining the Blanton, and items related to Anne Sexton and Lyndon Baines Johnson were on view at the LBJ Library and Museum as part of the exhibition Deep in the Vaults of Texas: A Campus Collaboration. David Alfaro Siqueiros’s Portrait of George Gershwin in a Concert Hall traveled to three venues as part of the Philadelphia Museum of Art’s exhibition Paint the Revolution: Mexican Modernism, 1910–1950, before returning for the Ransom Center’s own exhibition, Mexico Modern: Art, Commerce, and Cultural Exchange, 1920–1945.

Andy Warhol Museum, Pittsburgh, Pennsylvania
Blanton Museum of Art, Austin, Texas
Japan Society Gallery, New York, New York
LBJ Library and Museum, Austin, Texas
Muscarelle Museum of Art, Williamsburg, Virginia
Museo del Palacio de Bellas Artes, Mexico City, Mexico
Museu Picasso, Barcelona, Catalonia, Spain
Museum of Fine Arts, Houston, Houston, Texas
Museum of the City of New York, New York, New York
The Newseum, Washington, D.C.
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Petit Palais—Musée des Beaux-Arts de la Ville de Paris, Paris, France
RANSOM CENTER PUBLICATIONS

The Ransom Center’s publications are an important component of our mission to share collections with a broad audience.

_Elliott Erwitt: Home Around the World_
Edited and with texts by Jessica S. McDonald
Additional texts by Stuart Alexander, Sean Corcoran, and Steven Hoelscher
Co-published by Aperture and the Harry Ransom Center, 2016

_Elliott Erwitt: Home Around the World_ offers a timely and critical reconsideration of Erwitt’s unparalleled life as a photographer. Produced alongside a major retrospective exhibition, the book features examples of Erwitt’s early experiments in California, his intimate family portraits in New York, his major magazine assignments and long-term documentary interests, and his ongoing personal investigations of public spaces and their transitory inhabitants. _Home Around the World_ traces the development and refinement of Erwitt’s unique visual approach over time. This volume is the first to offer a comprehensive historical treatment of Erwitt’s body of work and position in the field.

This publication was made possible through the generous support of Caryl and Israel Englander, Steve and Joyce Hunt, and the Bill and Alice Wright Endowment for Photography.

_Elliott Erwitt: Home Around the World_ received a 2017 Photo District News Photo Annual award in the Photo Book category.
PROGRAMS

The Ransom Center’s programs offer an accessible and captivating point of entry to our collections and foster important discussions about the centrality of the humanities to our daily lives. Throughout 2016–2017, the Ransom Center offered a compelling calendar of free, public events. Don DeLillo appeared in conversation with Noah Hawley for one of the most popular sessions at the 2016 Texas Book Festival. Booker Prize–winning writer Marlon James delivered a lecture about his life and work. With the Schusterman Center for Jewish Studies, we presented scholar Deborah Lipstadt and playwright David Hare who discussed their work on the film Denial, which depicts Lipstadt’s legal battle with a Holocaust denier. The Center joined with other campus partners to host talks by writer and critic David Ulin, poet Naomi Shihab Nye, and poet Matthew Zapruder. Former and current Ransom Center fellows shared their work: photographer Louie Palu presented his film Kandahar Journals, and John Pipkin discussed how his research in the Center’s Herschel family papers shaped his novel The Blind Astronomer’s Daughter. Two of the Center’s curators, Jessica S. McDonald and Eric Colleary, offered new insight into the collections with talks on research for the Elliott Erwitt exhibition and catalogue, the Niépce Heliograph, and the performance history of Uncle Tom’s Cabin. Listeners from the University and Austin community gathered outside for Poetry on the Plaza. On the 90th anniversary of his death, theatre group The Hidden Room brought Harry Houdini and his friend Sir Arthur Conan Doyle back to life in the performance Houdini Speaks to the Living, written by Beth Burns and Patrick Terry. To reach audiences beyond Austin, Eric White’s lecture “From Mainz to Austin: Carl H. Fporzheimer's Gutenberg Bible,” and Helen Shenton’s lecture “The Library of the Future” were broadcast live and have been viewed online more than 3,500 times.

PROGRAM ATTENDANCE: 3,522
**VOLUNTEERS**

We welcomed the assistance of more than 80 volunteers this year to greet our visitors, guide tours, support our programs, assist with housing and cataloging projects, contribute to the planning and execution of our 60th-anniversary gala, and help in countless other ways. Together they contributed over 5,700 hours in support of the Ransom Center’s mission. Our talented and dedicated volunteers come from a wide range of backgrounds and share their love for the Ransom Center with one another and the public.

**MEMBERSHIP**

This year, Ransom Center members enjoyed unique and festive previews of the Elliott Erwitt: Home Around the World and Stories to Tell exhibitions. Members received special access at programs, and Guild and Director’s Circle members went behind the scenes on a building tour. Members at the Alliance-level and above attended popular curators’ tours. New members were welcomed at our fall and spring open house events, where they were introduced to a selection of treasures from the collections. We partnered with the Austin Film Society and Central Market to offer additional experiences for our members.
It is with a respect for the past and an eye to the future that I recognize the importance of making my father’s archive accessible and preserving it for future generations... The Ransom Center now provides a world-class home for the private thoughts, conversations, notes, and stories that illuminate such a long and distinguished career.

—Kate O’Toole, daughter of actor Peter O’Toole

Supporting and Enhancing the Collections

A dedicated staff of curators, conservators, preservation technicians, catalogers, archivists, librarians, and other professionals work behind the scenes to develop and care for the Ransom Center’s vast collections. This year, we made significant progress in prioritizing conservation treatments and rehousing fragile collection materials. Catalogers and archivists created dozens of new finding aids and updated thousands of cataloging records to improve access to our holdings. The Center’s collections grew considerably with the acquisition of new archives, books, manuscripts, photographs, and other materials, as curators worked strategically to enhance and interpret existing collections. These stewardship activities enable the Center’s staff to build collections of enduring value, care for them in accordance with the highest standards, and share them with a growing number of researchers, students, and other visitors.
Artists and scholars can retrace our steps and see how we became interested in the parts of the story we were interested in, and how the creation of the physical world as well as the characters and storylines in the show were the work of many talented people.

—Matthew Weiner, Mad Men series creator

ACQUISITIONS

The Ransom Center continued to enhance its holdings this year by acquiring through donation and purchase a number of remarkable collections and items. The Center’s commitment to collection development ensures that unique and invaluable cultural materials will be preserved and accessible for future generations, in support of scholarship, education, and public engagement.

HIGHLIGHTS

Mad Men Collection

The archive documenting the acclaimed television drama Mad Men (2007–2015) was donated to the Ransom Center by series creator, executive producer, writer, and director Matthew Weiner and by Lionsgate, which produced the series. The collection includes scripts from all 92 episodes of the program, research materials, inspiration boards and lookbooks of period fashion and design, set and costume drawings, casting materials, screentests, correspondence, props and costumes, production footage, and publicity materials. The archive documents the work of the writers, actors, designers, and producers who created one of the most honored television programs in history.

Gabriel García Márquez’s Library

To enhance and complement the archive of Gabriel García Márquez (1927–2014), the Ransom Center acquired more than 180 books from the Nobel Laureate’s personal library. The collection includes
volumes annotated by García Márquez, as well as books inscribed to him by such friends and prominent political and cultural figures as Isabel Allende, Richard Avedon, Fidel Castro, Bill Clinton, J. M. Coetzee, Carlos Fuentes, Pablo Neruda, and Mario Vargas Llosa, among others.

**Peter O’Toole Papers**
The Ransom Center acquired the archive of British-Irish theatre and film actor Peter O’Toole (1932–2013), who was nominated for eight Academy Awards and received an honorary Oscar for a lifetime of work in film. The extensive archive contains theatre and film scripts, as well as O’Toole’s writings, including drafts, notes, and working material for his multi-volume memoir *Loitering with Intent*. Also included are photographs documenting all periods of the actor’s career, diaries and notebooks, theatre and film programs and memorabilia, audio recordings, awards, a selection of props and costume pieces, and correspondence.

**Eli Wallach and Anne Jackson Papers**
The Center acquired the papers of method actors, and husband and wife, Eli Wallach (1915–2014) and Anne Jackson (1925–2016). Their heavily annotated scripts—including theatre premieres of Tennessee Williams’s plays *Summer and Smoke* (1948), *The Rose Tattoo* (1951), and *Camino Real* (1953) and film scripts of Arthur Miller’s *The Misfits* (1961) and the classic Western *The Good, the Bad, and the Ugly* (1966)—document their unique approaches to developing a character. The collection includes playbills, awards, clippings, posters, professional and candid photographs, correspondence, scrapbooks, home movies, and interviews.

**The Fritz Henle Papers and Photography Collection**
The Henle Archive Trust donated the Fritz Henle archive, containing approximately 180,000 black-and-white negatives, 10,000 color transparencies, 150 contact sheet books, 11 books of magazine clippings and tear sheets, and hundreds of work prints spanning the photographer’s six-decade career. Henle (1909–1993) was one of the most productive and best-known magazine and editorial photographers of the post-war era. This archive joins over 1,000 color and black-and-white photographs acquired by the Ransom Center, through gift and purchase, since 1979.

**Additions to Collections**
The Ransom Center also made substantial additions to its collections related to Lee Blessing, Jim Crace, John Crowley, Don DeLillo, Robert E. Howard, Jayne Anne Phillips, Sam Shepard, Iain Sinclair, Tom Stoppard, Ronald Sukenick, and David Foster Wallace, among others.
PRESERVATION AND CONSERVATION

In 2016–2017, the Ransom Center’s preservation and conservation division completed a broad range of conservation treatments for collection materials that were exhibited in the galleries, loaned to institutions for exhibition, or were selected by curators for priority attention. Priorities ranged from the creation of specialized housings for 25 John B. Dancer daguerreotypes to consolidation of gouache media on a watercolor by Miguel Covarrubias.

The division streamlined preventive preservation workflows—integrated pest management, monitoring of the building’s environments, review of incoming acquisitions, and design and creation of specialized housings—centralizing them within the division’s preservation unit. This restructuring has permitted conservators to focus on working with curators to survey collections for their housing needs. A number of priority housing projects are scheduled for the coming year.

In spring 2017, the Ransom Center received a grant to preserve through digitization a selection of its vast collection of sound recordings. A Recordings at Risk grant from the Council on Library and Information Resources awarded the Center $24,600 to outsource the digitization of 88 audio recordings from the Mel Gussow Papers. The grant program is made possible by funding from The Andrew W. Mellon Foundation. Throughout his career as lead cultural critic for The New York Times, Gussow (1933–2005) recorded interviews with key figures of American and British theatre and film. These interviews, recorded primarily on reel-to-reel and cassette tapes, captured the subjects’ thoughts on wide-ranging issues relating to the theatre, arts, and politics of the day. In 2018, these recordings will be made available to a worldwide audience through the Center’s digital collection portal.

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**COLLECTION ITEMS TREATED BY CONSERVATORS:** 1,305

**HOURS DEVOTED TO CONSERVATION TREATMENTS:** 2,055

**CUSTOM PRESERVATION HOUSINGS CREATED:** 2,500
FEATURED CONSERVATION TREATMENT
The Ransom Center’s sixteenth-century painting Saint Hieronymus in his Study, by the workshop of Marinus van Reymerswaele, is currently on display at the Blanton Museum of Art. This loan prompted a collaborative effort between the Center and the Blanton to undertake important conservation work on the painting. The artwork was painted on a wood panel made from four oak planks glued together along their sides. Wood swells, shrinks, and warps over time, and less-flexible dried paint then cracks and sometimes detaches. As a result, the painting had numerous areas of lifted paint. Discolored and uneven old varnishes were also present on the painting’s surface, distorting the appearance of the original colors and distracting from the image in many places.

Conservator Mark van Gelder of Art Conservation Services of Austin stabilized the lifted areas of paint and secured them back into position, treating one small area of the painting’s surface at a time. He then reduced the discolored, old varnishes and previous re-touchings using carefully tested and monitored solutions on cotton swabs. An initial coat of protective varnish was then applied, isolating the paint surface from the infilling materials that would be added next. Van Gelder photographed the painting to document its cleaned condition before any new compensations for surface damages were added. The newly conserved painting is now on view in the Blanton Museum of Art’s exhibition You Belong Here: Reimagining the Blanton.

CATALOGING
Ransom Center catalogers and archivists are among the first to examine collections in close detail, as they work to craft clear, compelling tools for access across subject disciplines and material formats—including, this year, newly devised routines for born digital materials. Descriptions of the Center’s holdings come about only through thoughtful, efficient, and highly skilled work. We are deeply grateful for public, private, and individual financial support of these vital activities. The Council on Library and Information Resources, the Gladys Krieble Delmas Foundation, the National Endowment for the Humanities, the Arnold and Augusta Newman Foundation, and generous corporate sponsors who wish to remain anonymous have our sincere gratitude for their support of our collection description activities.

IN 2016–2017:

ARCHIVAL MATERIALS CATALOGING
54 online finding aids created or updated
64% of archival collections currently cataloged

PRINTED AND PUBLISHED MEDIA CATALOGING
2,861 catalog records created or updated
80% of books and serials titles cataloged

VISUAL MATERIALS CATALOGING
5,632 item-level catalog records created or updated
1,499 collection-level catalog records created or updated
37 online finding aids created or updated
55% of collections currently cataloged

HIGHLIGHTS OF NEWLY CATALOGED COLLECTIONS:
BEN BRADLEE PAPERS
ELIOT ELISOFON PAPERS AND PHOTOGRAPHY COLLECTION
KAZUO ISHIGURO PAPERS
RAJA RAO PAPERS

Nobel Laureate Kazuo Ishiguro’s photo booth pictures, taken while he was traveling in the United States, 1974. Kazuo Ishiguro Papers
Staff

The Ransom Center’s talented staff work to advance the Center’s mission every day. They share their expertise nationally and internationally through publications, exhibitions, lectures, workshops, presentations, and professional service.

STAFF PUBLICATIONS


STAFF PROFESSIONAL SERVICE

Ransom Center staff participated and held leadership positions in the following professional service organizations:

- Academy of Motion Picture Arts and Sciences
- American Library Association
- American Studies Association
- American Theatre Archive Project
- APOYOnline Association for Heritage Preservation of the Americas
- Association for Recorded Sound Collections
- Council on Library and Information Resources
- Electronic Literature Organization
- International Council of Museums
- Photographic Materials Working Group
- International Federation of Film Archives
- National Historical Publications and Records Commission
- Rare Books & Manuscripts Section of the Association of College & Research Libraries
- RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage
- Editorial Board
- Society of American Archivists
- Texas Archival Resources Online
- Texas Cultural Emergency Response Alliance Steering Committee
- Texas Digital Library
- University of Delaware Department of Art Conservation
- Western Association for Art Conservation

FULL-TIME STAFF: 77

PART-TIME STAFF: 65

TOTAL STAFF: 142
World of Wonders Gala

On April 22, 2017, the Ransom Center celebrated 60 years of collecting with its “World of Wonders” gala. Co-chairs for the event were journalist and author Sally Quinn, who recently donated the Ben Bradlee papers to the Ransom Center, and writer, director, producer, Matthew Weiner, who donated his Mad Men collection. Actor and University of Texas professor Fran Dorn performed as the Master of Ceremonies. Special guests included film producer Elizabeth Avellán, poet Billy Collins, writer Michael Ondaatje, actor Kate O’Toole (at right), playwright Robert Schenkkan, and writer Colm Tóibín.

The Ransom Center is grateful to everyone who attended this remarkable evening of literature, arts, and wonders, which raised $247,874. These proceeds will make it possible for the Ransom Center to acquire new works by important writers and artists and to share these treasures with scholars, students, and the public.

Our generous sponsors included Dripping Springs Vodka and Gin, Clampitt Paper, Austin Monthly, Gaylord Archival, Whitley Plus, The Austin Wine Merchant, the Austin Book Arts Center, and Jonathan Adler.

NET INCOME: $247,874
Financials

EXPENDITURES: $9,000,624

- Personnel: 50%
- Acquisitions: 27%
- Operating expenses: 20%
- Capital expenditures: 3%

FUNDING SOURCES: $9,000,624

- State allocation: 48%
- Gifts and grants*: 31%
- Endowment earnings: 19%
- Earned Revenue: 2%

* Does not include capital gifts

ENDOWMENT

- MARKET VALUE: $38,236,030

- PROJECTED ANNUAL DISTRIBUTION
  - FOR 2017–2018: $1,772,843

ENDOWMENT MARKET VALUE

- 2012–2013: $31,156,449
- 2014–2015: $34,267,488
- 2015–2016: $33,892,035
- 2016–2017: $38,236,030

GIFTS AND GRANTS: $2,687,451

- Bequests: 39%
- Individuals: 28%
- Foundations: 19%
- Corporations: 8%
- Government Grants: 5%
- Other: 1%
Donors

All gifts to the Harry Ransom Center advance the Center’s mission and make invaluable contributions to our organization. We are grateful to every individual, foundation, corporation, and government agency whose generosity has helped us fulfill our mission.

The following donors contributed financial gifts of $1,000 or more between September 1, 2016, and August 31, 2017.

$1,000,000
Fleur Cowles Charitable Foundation

$100,000 AND ABOVE
Judith and William Bollinger
National Endowment for the Humanities

$50,000—$99,999
The Aeroflex Foundation

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Janelle Culin-Taylor and Jeffrey Taylor
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Ellen Winspear
William Wright, Jr.

We would like to extend our thanks to all Ransom Center members and to donors who wish to remain anonymous.

Every effort has been made to ensure the accuracy of this list. If errors or omissions have occurred, please accept our sincere apologies and notify Director of Development Maggie Gilburg at 512-471-9643.
RANSOM CENTER
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2016–2017

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AT RIGHT: Studio photo of Peter O’Toole in the 1962 film
Lawrence of Arabia, Peter O’Toole Papers