una expedición cuyos miembros se conocen los unos a los otros, y sólo llegaron cinco de los 600 que la habían
supervisado. A Gonzalo Pizarro le contaron, y él lo creyó, que
muy cerca de Quito existía un reino donde tres mil artesanos
fabricaban nobiliarios de oro, y en su palacio real custo-
diada por leones con cadenas de oro había balcones y escalera-
ras de oro macizo. Uno de los tantos misterios de nuestra his-
toría que nunca fueron descifrados, es el de las once mil
llantas cargadas [se ha borrado] con cien libras de oro cada una,
que un día salieron del Cuzco para pagar el rescate de
Atahualpa, y nunca llegaron a su destino. Más tarde, durante
la colonia, se vendían en Cartagena de Indias unas gallinas
criadas en tierras de aluvión, en cuyas nolijas se encontra-
ban piedrecitas de oro. Este detalle adolece de los fundador-
es persiguiendo hasta nuestros tiempos. Aunque en el siglo pase-
dó, la misión alemana encargada de estudiar el proyecto pa-
ra construir un ferrocarril [se ha borrado] interoceánico en el ist-
ano de Panamá, concluyó que el proyecto era viable si los rie-
les no se hacían descubrir, que era un metal escasos en
bolsas de oro.
A Note from the Director

This report provides measurable evidence of the health of the Harry Ransom Center and its growth over the past year. The Ransom Center reached new records in numerous categories, including the number of visitors to our exhibitions, the number of students we served, and the number of onsite researchers we supported. Our digital initiatives, recently reconfigured into a digital collections department, grew dramatically, and the Center adopted non-restrictive licensing policies in support of wider distribution of our growing digital image collection.

Public engagement activities brought over 125,000 visitors to Ransom Center exhibitions, and we made significant progress toward establishing the Frank W. Calhoun Exhibitions Endowment to sustain that important program over time.

It was also a banner year for the growth of the University’s research collections with the acquisition of the archive of Nobel laureate Gabriel García Márquez, among many other highly significant acquisitions. Under the leadership of the Nancy Inman and Marlene Nathan Meyerson Curator of Photography we enhanced our photographic holdings with the acquisition of important work in the history of photography and of major contemporary figures. And, for the first time in many years, the Ransom Center renewed its commitment to the growth of its rare book holdings with a number of major early book acquisitions supported by the Carl H. Pforzheimer Endowment.

Behind the scenes, much work has been underway to enhance our collection management activities and to address the myriad challenges that a collection of this vast breadth and depth inevitably entails.

Throughout this busy year the Ransom Center’s staff has remained active in leadership roles within the profession and in producing new scholarship. The exhibition catalog The Making of Gone with the Wind, written by Steve Wilson, Curator of Film, was the University of Texas Press’s bestselling title of the year.

We also saw the coming and going of a number of friends and colleagues over the past year, including two Associate Directors, Rich Oram and Jim Stroud, who both retired after many years of loyal service to the Ransom Center. New colleagues have joined us in advancing our ongoing work, and I invite you too to join in, participate, and be a part of the creative and intellectual life of one of the finest research libraries and museums anywhere.

STEPHEN ENNISS, DIRECTOR
enniss@austin.utexas.edu
AT A GLANCE 2014–2015

VISITORS

142,522 125,169 7,208 6,025 4,120
Total visitors Exhibition attendance Students attending classes Researcher visits Program attendance

RESEARCH AND CONSERVATION

46 states and 23 countries
Researchers’ geographic origins

74
Research fellowships awarded

3,584
Collection items conserved

ONLINE PRESENCE

43,256
Online digital collection items

ONE MILLION, TWO HUNDRED NINETY-SIX THOUSAND, AND ONE HUNDRED NINETY-ONE
Unique website visitors

143,182
Social media followers

FUNDRAISING AND MEMBERSHIP

$1,461,698 1,455
Funds raised Members
Fostering Research and Learning

The Ransom Center is among the nation’s finest research libraries and is deeply committed to supporting and encouraging scholarship and learning. The Center’s collections offer abundant opportunities for students, who can examine rare and unique primary source materials in the course of their studies or engage in their own original research in the Reading and Viewing Room. Scholars and independent researchers from around the globe study the Center’s collections onsite and online, gaining original insights into our cultural past and present. In this place of unlimited discovery, we continually seek new ways to make the Ransom Center’s collections accessible in support of research and learning.

Access to an archive, not in a writer’s room but in a neutral, sacred space, the clean well-lighted place that is the Ransom Center, is a privilege, an intimate investigation. Touching actual pages, photographs, letters, comparing small and large changes from one draft to another, takes the reader inside the books, into the works themselves.

— Jayne Anne Phillips, Author
The Ransom Center’s Reading and Viewing Room is a hub for research, scholarly inquiry, and innovation in the humanities. Scholars from across the United States and from 23 countries including Australia, Brazil, China, and South Africa visited the Center to conduct research that could not be carried out anywhere else. To better serve these researchers and to make our collections more accessible, we extended our Reading and Viewing Room hours this year, providing scholars more time to make discoveries that advance our understanding of literature, the arts, and our culture.

Researchers’ Geographic Origins:

AUSTRALIA
BRAZIL
CANADA
CHILE
CHINA
CZECH REPUBLIC
DENMARK
FRANCE
GERMANY
IRELAND
ISRAEL
JAPAN

LUXEMBOURG
MEXICO
NETHERLANDS
NEW ZEALAND
PORTUGAL
SINGAPORE
SOUTH AFRICA
SPAIN
SWEDEN
UNITED KINGDOM
UNITED STATES
OF AMERICA

CIRCULATION OF COLLECTIONS

Manuscripts 54%
Books 30%
Photography 7%
Film 5%
Performing Arts 3%
Art 1%
MOST FREQUENTLY CIRCULATED COLLECTIONS

- David Foster Wallace papers (822 requests)
- J. M. Coetzee papers (684 requests)
- Alfred A. Knopf, Inc., archive (437 requests)
- Norman Mailer papers (259 requests)
- David O. Selznick papers (218 requests)

ONSITE RESEARCHER USE OF COLLECTIONS

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<thead>
<tr>
<th>Year</th>
<th>Researcher Visits</th>
<th>Unique Researchers</th>
</tr>
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<tbody>
<tr>
<td>2010–2011</td>
<td>6,070</td>
<td></td>
</tr>
<tr>
<td>2011–2012</td>
<td>5,696</td>
<td></td>
</tr>
<tr>
<td>2012–2013</td>
<td>5,202</td>
<td></td>
</tr>
<tr>
<td>2013–2014</td>
<td>4,834</td>
<td></td>
</tr>
<tr>
<td>2014–2015</td>
<td>6,025</td>
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REFERENCE QUERIES

<table>
<thead>
<tr>
<th>Year</th>
<th>Onsite</th>
<th>Offsite</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010–2011</td>
<td>6,709</td>
<td>6,957</td>
<td>13,666</td>
</tr>
<tr>
<td>2011–2012</td>
<td>9,354</td>
<td>9,354</td>
<td>18,708</td>
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<tr>
<td>2012–2013</td>
<td>9,856</td>
<td>9,856</td>
<td>19,712</td>
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<tr>
<td>2013–2014</td>
<td>7,866</td>
<td>7,866</td>
<td>15,732</td>
</tr>
<tr>
<td>2014–2015</td>
<td>7,530</td>
<td>4,633</td>
<td>12,163</td>
</tr>
</tbody>
</table>

* Denotes the cumulative number of days all researchers spent in the Reading and Viewing Room.
The fellowship is a wonderful opportunity to exchange thoughts and ideas with other scholars from the U.S. and around the world. It could take my project in directions I had not previously even considered.

— Alison Clarke, University of Liverpool Arts and Humanities Research Council fellow

<table>
<thead>
<tr>
<th>FELLOWSHIPS AWARDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>POST-DOCTORAL FELLOWSHIPS: 54</td>
</tr>
<tr>
<td>DISSERTATION FELLOWSHIPS: 20</td>
</tr>
<tr>
<td>TOTAL: 74</td>
</tr>
</tbody>
</table>

FELLOWSHIPS

This year marked the 25th anniversary of the Ransom Center’s fellowship program. Since the program’s inauguration in 1990, the Center has granted fellowships to more than 1,000 scholars from around the world. In 2014–2015, the Center awarded $140,500 to enable scholars to travel and spend time in residence here to study our collections in depth. To celebrate the anniversary, we raised funds to enhance the program for a future generation of scholars. A generous contribution from the Creekmore and Adele Fath Charitable Foundation provided support for increased dissertation fellowships through 2016–2017. An ongoing partnership with the Arts and Humanities Research Council (AHRC) supported eight additional AHRC-funded fellows from the U.K.
SCHOLARLY PUBLICATIONS

The Ransom Center is a highly productive humanities research laboratory. During 2014–2015, scholars and writers published 157 books and 77 articles based on their research in the Center’s collections. These publications advance scholarship, share the collections with broad audiences, and demonstrate the importance of research with archives and unique original materials. Highlights of these scholarly publications include:

- **The Saint Between Manuscript and Print: Italy 1400–1600**, by Alison Frazier (Toronto: University of Toronto, 2015)
- **H is for Hawk**, by Helen Macdonald (New York: Grove Press, 2015)
- **Oliver!: A Dickensian Musical**, by Marc Napolitano (Oxford: Oxford University Press, 2014)
After many hours in the Reading Room this semester, I feel not only excited by but also comfortable in the archive. Now, it feels like a place I can go, not just to search blindly, but to look without getting lost.

— Lily Pipkin, University of Texas at Austin undergraduate student

TEACHING WITH THE COLLECTIONS

Each year, the Ransom Center provides thousands of undergraduate and graduate students the opportunity to engage with the collections. Faculty from across campus teach courses that draw on our holdings or work with the Center’s staff to build connections between course content and collection materials. These classes encourage students to develop the skills necessary to think critically and conduct their own research with primary materials at the Center or at other libraries. This past year, the Center placed an increased emphasis on undergraduate education and supported 317 courses from a broad range of schools and departments, from Anthropology and Theatre & Dance to Natural Sciences and Religious Studies.

A SAMPLING OF COURSES TAUGHT AT THE RANSOM CENTER

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Undergraduate</th>
<th>Graduate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Survey of Art from Paleolithic to Gothic</td>
<td>2,609</td>
<td>1,696</td>
<td>4,305</td>
</tr>
<tr>
<td>Drama in the Archives</td>
<td>1,696</td>
<td>1,498</td>
<td>3,194</td>
</tr>
<tr>
<td>Print in the Digital Age</td>
<td>2,530</td>
<td>3,427</td>
<td>5,957</td>
</tr>
<tr>
<td>Foundations of Musicology</td>
<td>1,147</td>
<td>2,530</td>
<td>3,677</td>
</tr>
<tr>
<td>Metropolitan Visions: Seeing, Subjectivity, Modernity</td>
<td>1,498</td>
<td>3,383</td>
<td>4,881</td>
</tr>
<tr>
<td>A Cultural Survey of Photography</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History of Modern Science</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conflict and Crisis in Sixteenth-Century French Literature</td>
<td>546</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asian American Literature and Culture</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

STUDENT CLASSROOM ATTENDANCE

- Undergraduate
- Graduate
- Total

- 2010-2011: 2,609
- 2011-2012: 1,696
- 2012-2013: 2,530
- 2013-2014: 1,147
- 2014-2015: 2,546
INTERNSHIPS

The Ransom Center offers students extraordinary opportunities for learning and professional growth through its internship programs. These internships give students the opportunity to gain valuable work experience at a world-renowned cultural institution, providing immediate benefits for their undergraduate and graduate academic work while also exposing them to possible career and graduate school options.

During 2014–2015, the Center hosted eight undergraduate student interns and six graduate student interns from an array of academic schools and departments, including Anthropology, Art History, Biology, English, History, International Relations and Global Studies, Journalism, Latin American Studies, Rhetoric and Writing, Theatre & Dance, and the School of Information.

The Center’s preservation and conservation division hosts interns from around the world to support the education and training of future conservators. In 2014–2015, three interns from the United States, Taiwan, and France worked in the conservation laboratories under the guidance of Ransom Center conservators.

We are grateful to the Thos. H. Law and Jo Ann Law Undergraduate Internship Endowment and to the University’s Liberal Arts Honors program, Plan II Honors program, Graduate School, and School of Information for helping support our internship programs.
In June 2015, the Ransom Center made international news when we launched Project REVEAL (Read and View English and American Literature), following a year-long initiative to fully digitize and make available 25 manuscript collections of some of the best-known American and British authors of the nineteenth and early twentieth centuries. Project REVEAL shares more than 25,000 digitized items online from our collections of Joseph Conrad, Jack London, Katherine Mansfield, Robert Louis Stevenson, and Sara Teasdale, among others. Simultaneously, the Center adopted an open access policy, removing the requirement for permission and use fees for a significant portion of our online collections that are thought to be in the public domain.

I am delighted the Ransom Center has joined other world-class institutions such as Harvard University, Yale University, and Cornell University in opening up material.

— Peter B. Hirtle, Fellow at Harvard’s Berkman Center for Internet & Society and senior policy advisor at Cornell University Library

**DIGITAL COLLECTIONS**

In June 2015, the Ransom Center made international news when we launched Project REVEAL (Read and View English and American Literature), following a year-long initiative to fully digitize and make available 25 manuscript collections of some of the best-known American and British authors of the nineteenth and early twentieth centuries. Project REVEAL shares more than 25,000 digitized items online from our collections of Joseph Conrad, Jack London, Katherine Mansfield, Robert Louis Stevenson, and Sara Teasdale, among others. Simultaneously, the Center adopted an open access policy, removing the requirement for permission and use fees for a significant portion of our online collections that are thought to be in the public domain.

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**MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS**

- Project REVEAL (Read and View English and American Literature)
- Lewis Carroll (Charles Lutwidge Dodgson) photography collection
- David Foster Wallace’s *The Pale King* collection

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**DIGITAL ITEMS AVAILABLE: 43,256**

**PAGE VIEWS: 147,953**

**UNIQUE VISITORS: 33,515**
The Texas exhibit, with charm sufficient for kids and scholarly depth for adults, proves the truth that a classic is never cast in bronze or carved from marble.

— Wall Street Journal review of Ransom Center's exhibition Alice's Adventures in Wonderland

Engaging the Public

The Ransom Center continually creates opportunities to engage the community with its collections and invites new audiences to discover and enjoy exhibitions, programs, and all the Center has to offer. Remote visitors can experience the collections online, through loans to other institutions, or through the Center’s publications. Those who wish to engage with the Center at a deeper level join as members or generously volunteer their time. By sharing and interpreting our holdings, we hope to stimulate and inspire a broad and diverse audience and to offer countless opportunities for individuals to make meaningful connections between our collections and their own lives.
EXHIBITIONS

This year, more visitors than ever before entered the Ransom Center’s galleries to experience the exhibitions The Making of Gone With The Wind and Alice’s Adventures in Wonderland. Ransom Center collections were also on view at the Blanton Museum of Art in Wildly Strange: The Photographs of Ralph Eugene Meatyard. Through our exhibitions, Ransom Center curators interpret the collections, critically engage with them, and present them in ways that offer new insights and a deeper understanding of important cultural works and moments.

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 two years, the endowment total has reached $820,629 toward our $2 million goal.

The Making of Gone With The Wind
Curated by Steve Wilson, Curator of Film

This exhibition provided an insider view of one of the classic films of Hollywood’s Golden Age 75 years after it was released. Featuring more than 300 items from the Ransom Center’s collections, the exhibition included on-set photographs, storyboards, correspondence, production records, makeup stills, concept art, costumes, and audition footage. The exhibition addressed the controversies over depictions of race, sex, and violence in the South during the U.S. Civil War and Reconstruction that erupted before a single frame of film was shot. Generous support for this exhibition was provided by Turner Classic Movies, Capital Metro, the Cain Foundation, Texas Monthly, and H-E-B.

A related web exhibition, Producing Gone With The Wind, explores the purchase of the rights to Margaret Mitchell’s novel, the casting of Scarlett O’Hara, and the research-intensive work in the film related to costumes, hair, and makeup: www.hrc.utexas.edu/webgwtw.

TOTAL VISITORS: 71,415  TOU RS PROVIDED: 318  TOUR ATTENDANCE: 9,973
Celebrating 150 years of *Alice’s Adventures in Wonderland*, this family-friendly exhibition welcomed the curious and curiouser of all ages. The Center’s vast collections, including one of the few surviving copies of the first edition of *Alice*, offered a new look at a story that has delighted generations. Visitors followed the White Rabbit’s path through the exhibition and participated in activities throughout the gallery. Generous support for this exhibition was provided by the Austin Community Foundation.

**TOTAL VISITORS:** 53,754  **TOURS PROVIDED:** 388  **TOUR ATTENDANCE:** 5,165

In the 1950s, Ralph Eugene Meatyard (1925–1972) began staging elaborate visual dramas enacted by his wife, children, and close friends, often employing multiple exposure, blur, and abstraction. Groundbreaking in their time and challenging even today, Meatyard’s photographic fictions were embraced by his circle of writers and artists, and many of his photographs entered the Ransom Center’s collections with the papers of his peers. *Wildly Strange* featured more than 30 of these photographs, in addition to six photographs newly acquired for the photography collection and books highlighting his collaborations with writers.
The Ransom Center’s robust loans program enables us to share our collections with other national and international museums and institutions. During 2014–2015, the Center loaned 468 items to the 18 listed institutions, reaching audiences in five different countries on three continents.
To extend the reach of *The Making of Gone With The Wind* exhibition beyond the Ransom Center’s galleries, we published a richly illustrated volume in partnership with the University of Texas Press. The book was the press’s bestseller for the year, and approximately 9,500 copies have been sold. Interest was so strong that the initial printing sold out before the exhibition closed. The book is currently in its third printing.

*The Making of Gone With The Wind*

By Steve Wilson, Curator of Film

Foreword by Robert Osborne, Host of Turner Classic Movies

University of Texas Press, 2014

This book presents more than 600 items from the archives of David O. Selznick, the film’s producer, and his business partner John Hay “Jock” Whitney, including on-set photographs, storyboards, correspondence, production records, audition footage, and Selznick’s own detailed memos. This inside view of the decisions and creative choices that shaped the production illustrate why *Gone With The Wind* remains influential and controversial decades after it was released. *This publication was made possible through the generous support of Frances and Robin Thompson and the Cain Foundation.*

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There are other good “making of” books, but what distinguishes this lavishly illustrated hardback is that it’s practically a diary of “GWTW” from the book deal in 1936 to the film’s wide release in 1940.

— Austin American-Statesman
PROGRAMS

The Ransom Center welcomed writers, photographers, and scholars for an engaging 2014–2015 program season. Writers Ian McEwan, Jayne Anne Phillips, and Michael Ondaatje, and photographers Alejandro Cartagena, LaToya Ruby Frazier, and Abelardo Morell spoke to audiences about their work. Scholars discussed the relevance of *Gone With The Wind* 75 years after the film’s release, the art of literary biography, and Lewis Carroll’s photographic practice. Children of all ages enjoyed theater, poetry, and math activities during family days for the *Alice’s Adventures in Wonderland* exhibition. These free programs provided a broad community the unique opportunity to engage with leading authors, artists, and scholars of our time.
MEMBERSHIP

The Ransom Center welcomed more than 600 new members this year, contributing to an all-time high in membership participation. We hosted 15 events to allow members to engage more deeply with our collections and exhibitions. Over 1,300 members attended this year’s exhibition celebrations for *The Making of Gone With The Wind* and *Alice’s Adventures in Wonderland*. Lectures with Ian McEwan and Michael Ondaatje were member favorites, as were member-only exhibition hours and “Member Mondays,” two new member benefits that were added for the *Gone With The Wind* exhibition.

VOLUNTEERS

Volunteers are fundamental to the Ransom Center’s success. This year 65 volunteers contributed approximately 300 hours of their time each week to support the Ransom Center’s initiatives. These dedicated volunteers engage with the public in our galleries as docents, greet visitors as they walk through our front doors, and assist with special events. They support our collections by assisting with preservation or processing activities or with other special projects. Volunteers share their expertise, time, enthusiasm, and interests with the Ransom Center, providing invaluable support that helps us achieve our mission.
PLAN PART II

Part II

1. Tea house
   - Polish
   - Lord H's visit
   - Small errors now
   - Miss K will make it better
   - Season of the lethargy

2. Thinking back is easy - Miss K.
   - Over the years of service a pattern emerges
   - How they developed private language
   - How they developed regular meetings to discuss discipline & liaison.
Supporting and Enhancing the Collections

The Ransom Center is dedicated to building collections of enduring cultural value that will be studied and enjoyed by students, scholars, and the public for generations to come. This year, the Ransom Center added two curatorial positions, the Carl and Lily Pforzheimer Curator of Early Books and Manuscripts and the Cline Curator of Theater and Performing Arts, to support and enhance these important collection areas. We take seriously our commitment to cultural stewardship by making thoughtful collection acquisitions in accordance with our collection development policy and by striving for the highest standards of preservation and conservation, description and access practices, and collection management. We recognize the unique character and significance of our collections and understand that they are entrusted to our care for future generations who will make new discoveries and find inspiration among them.

The most successful acquisitions library in the world... the centre is a marvel of scholarship, discriminating collection and careful preservation of manuscripts.

— The London Times
ACQUISITIONS

The Ransom Center invests substantial time, energy, and resources to build its collections thoughtfully and with great depth. Groundbreaking new acquisitions like the archive of Gabriel García Márquez made headlines this year around the world, and we are honored to preserve these materials and make them accessible for generations to come. Although new acquisitions garner the most media attention, they represent just a fraction of the Center’s efforts to enrich its collections. We are equally dedicated to acquiring original materials that enhance the archives and collections we already house, both by acquiring additions of materials from the writers and other cultural figures themselves and by seeking out correspondence, editorial materials, books, photographs, or other items that offer researchers a fuller spectrum of resources to study. This commitment often extends across decades and is an essential part of our work to build one of the world’s finest collections of original cultural materials.

ACQUISITION HIGHLIGHTS

Gabriel García Márquez Papers

The archive of Nobel laureate Gabriel García Márquez includes original manuscripts, predominantly in Spanish, for One Hundred Years of Solitude (1967), Love in the Time of Cholera (1985), Memories of My Melancholy Whores (2004), and other works. Also included are multiple drafts of García Márquez’s unpublished novel, more than 2,000 letters from such individuals as Carlos Fuentes and Graham Greene, photograph albums documenting nearly nine decades of his life, the typewriters and computers on which he wrote, and scrapbooks documenting his career via news clippings from Latin America and around the world.

We are delighted that Gabo’s archive will live at the great and unique Ransom Center, where generations of scholars and lovers of his work will be able to deepen their appreciation and understanding of his life and literary legacy.

— Rodrigo García, son of Gabriel García Márquez
Kazuo Ishiguro Papers
The archive of this Booker Prize–winning author provides a meticulous record of all of Kazuo Ishiguro’s novels, including The Remains of the Day (1989) and Never Let Me Go (2005). It also contains never-before-seen creative work, including short stories written when Ishiguro was a schoolboy, songwriting efforts, and abandoned novels. Ishiguro spent months organizing his archive, making detailed notes about the manuscripts and other documents scattered throughout the collection. These notes offer Ishiguro’s thoughtful reflections on his writings and his career.

Ben Bradlee Papers
The archive of Ben Bradlee, former editor of The Washington Post who led the paper through the publication of the Pentagon Papers and coverage of the Watergate scandal, was donated to the Ransom Center by Bradlee’s estate. The archive contains correspondence, memoranda documenting his work at the Post, newsroom files, files from Bradlee’s tenure at Newsweek from 1957 to 1965, materials relating to his books, desk diaries, and personal items. Significant materials relating to Watergate complement the Center’s Woodward and Bernstein Watergate papers.

Miller Williams Papers
Poet, translator, and editor Miller Williams was known for writing poetry in accessible language that captured everyday experiences. He mentored many rising literary talents, delivered the poem for President Bill Clinton’s second inauguration, and occasionally shared the stage with his daughter, singer-songwriter Lucinda Williams, reading poems between her songs. The archive richly documents Williams’s writings and career and includes correspondence from many important cultural figures.

Early Book and Manuscript Acquisitions
During 2014–2015 the Center renewed a focus on enhancing its already strong collections of early books and manuscripts. Newly added titles include John Jones’s The Arte and Science of preserving Bodie and Soule in Healthe, Wisedom, and Catholike Religion: Phisically, Philosophically, and Divinely (London, 1579), one of the earliest English works on pediatrics. Also added were Thomas Cogan’s The Haven of Health: Chiefly Made for the Comfort of Students (London, 1612) and the English translation of Andre du Laurens’s Discourse of the Preservation of the Sight: of Melancholike Diseases; of Rheumes, and of Old Age (London, 1599). These two works are preserved together in an early seventeenth-century binding, along with eight extra pages of medicinal recipes in a contemporary hand. Also acquired was a large folio volume containing John Milton’s Paradise Lost (1692), Paradise Regain’d, and Samson Agonistes (1688). Between each page of printed text, the original owner added blank leaves filled with annotations interpreting and analyzing Milton’s poems.

Photography Acquisitions
The Center continues to acquire works representing major movements in the history of photography. Acquisitions include two vintage prints by Dave Heath, a diptych by Nathan Lyons, and a unique sequence of five photographs by Ralph Eugene Meatyard. Further enhancing holdings of groundbreaking works from the 1960s and 1970s, the Center acquired a portfolio of 25 lithographs by Robert Heinecken, a screenprint by Betty Hahn, and a photomontage by Keith Smith. The Center purchased an important photograph by Lee Friedlander, the first to enter the collection, and received a major gift of 48 works by artist Carl Chiarenza. A group of 18 prints from Penelope Umbrico’s Range series adds breadth to the Center’s holdings of contemporary photographs.

Additions to Collections
The Ransom Center also made substantial additions to its collections related to Julian Barnes, J. M. Coetzee, Don DeLillo, Andre Dubus, Edith Evans, Gabriel García Márquez, Doris Lessing, Penelope Lively, Norman Mailer, David Mamet, Terrence McNally, and the London Review of Books, among others.

Portraits of authors Julian Barnes, Doris Lessing, Norman Mailer, and Penelope Lively, by unidentified photographers, undated.
PRESERVATION AND CONSERVATION

The Ransom Center’s preservation and conservation division provides a full range of preventive and conservation treatments for the long-term care of the Center’s collections. The Center maintains three laboratories for the conservation of books, paper, and photographs, where conservators examine, document, and treat collection materials to stabilize them, so they can be handled by researchers or viewed in an exhibition. Technicians create custom-designed preservation housings to protect collection materials. Although each conservator and technician is skilled in a particular specialty, they are all equally engaged in ensuring the preservation, care, and protection of the Center’s collections.

At the end of this year, Jim Stroud, Associate Director for Conservation and Building Management, retired after decades of extraordinary service to the Center. Ellen Cunningham-Kruppa, a noted leader in the field, has now joined the Ransom Center as Associate Director and Head of Preservation and Conservation.

FEATURED CONSERVATION TREATMENT

Before the invention of plastics, glass and paper were used to produce black-and-white photographic negatives. The transparency of glass allowed photographers to produce sharp, detailed images in a short time, making the plates popular in the late-nineteenth and mid-twentieth centuries. Because glass breaks easily during travel, printing, or storage, it is common to find broken plates in photographic archives.

Among the performing arts holdings at the Ransom Center is an important collection of glass plate negatives dating from 1890 to 1920, depicting images of theater productions and Broadway theaters. Conservators are currently treating broken plates in the collection, making them safely accessible for researchers.

A plate containing an image of the Rialto Theatre, once located on Broadway in New York City, arrived in the conservation lab broken into two pieces. A conservator examined the plate and decided to rejoin the fragments using an acrylic resin that does not interfere with the transparency of the plate, does not yellow with time, and is strong enough to keep the pieces of glass together. The conservator cleaned each fragment to remove accumulated dust, dirt, and oily residues. She aligned the two pieces horizontally with the glass side facing up, matching the image along the crack. Once the plate was aligned and secured, she applied acrylic resin along the crack using a steel wool swab. The adhesive traveled through the crack by capillary action, pulling the required amount of adhesive with minimal excess. After it dried, any adhesive residue was cleaned with solvents. Once repaired, the plate received a custom-made enclosure with a “sink mat,” which supports the glass and protects the photographic emulsion, while also allowing access to the plate for researchers.
CATALOGING

The Ransom Center's cataloging staff make our collections accessible to researchers from around the world. Following the highest professional standards, they accession, arrange, describe, and house the Center’s collections to ensure that they can be discovered, studied, and enjoyed by students and scholars. During 2014–2015, staff in the Center’s three cataloging departments—archives cataloging, books and serials cataloging, and visual materials cataloging—created or updated thousands of catalog records, finding aids, and other descriptive documents and guides.

IN 2014–2015:

ARCHIVES CATALOGING
- 59 online finding aids created or updated
- 75% of archival collections currently cataloged

BOOKS AND SERIALS CATALOGING
- 2,701 catalog records created or updated
- 82% of books and serials titles fully cataloged

VISUAL MATERIALS CATALOGING
- 1,110 item-level catalog records created or updated
- 319 collection-level catalog records created or updated
- 53% of collections currently cataloged
STAFF PROFESSIONAL SERVICE

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

- American Alliance of Museums
- American Institute for Conservation of Historic & Artistic Works
- American Library Association
- American Theatre Archives Project
- APOYOonline
- Association of Moving Image Archivists
- Bibliographical Society of America
- California Rare Book School
- Digital Library Federation
- FotoFest International Board of Advisors
- International Council of Museums
- Personal Digital Archiving Conference Program Committee
- Photolucida
- Rare Books & Manuscripts Section (RBMS) of the American Library Association
- RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage Editorial Board
- Society of American Archivists
- Summer Educational Institute for Visual Resources & Image Management
- Texas Archival Resources Online
- Texas Conference on Digital Libraries
- Texas Cultural Emergency Response Alliance
- Texas Photographic Society
- Theatre Library Association
- The University of Texas at Austin Staff Council
- Visual Resources Association Foundation
- Western Association for Art Conservation
Staff

Ransom Center staff members demonstrate their expertise and dedication each day as they work to preserve and share the Center’s collections. The Ransom Center encourages excellence, collaboration, creativity, and professionalism among our staff and supports their ongoing professional development. Staff members share their expertise nationally and internationally through publications, exhibitions, lectures, workshops, presentations, and professional service.

Staff Publications


Full-time Staff: 71

Part-time Staff: 64

Total Staff: 135
**Financials**

### 2014–2015 Operating Budget:
$10,683,387
- **State allocation:** 41%
- **One-time University transfers:** 26%
- **Endowment earnings:** 15%
- **Gifts and grants*: 10%
- **Earned Revenue:** 4%
- **Transfer from reserves:** 4%

*Does not include capital gifts*

### 2014–2015 Expenditures:
$10,683,387
- **Personnel:** 42%
- **Operating expenses:** 16%
- **Acquisitions:** 41%
- **Other:** 1%

### Endowment
**Market Value:** $34,267,488

**Projected Annual Distribution for 2015–2016:** $1,666,194

### 2014–2015 Gifts and Grants:
$1,461,698

- **Individuals:** 70%
- **Foundations:** 8%
- **Government Grants:** 8%
- **Corporations:** 5%
- **Trusts:** 4%
- **Other:** 5%
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, 2014, and August 31, 2015.

$100,000 AND ABOVE
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We would like to extend our thanks to all Ransom Center members and to donors who wish to remain anonymous.

We would also like to extend a special thank you to Page Sutherland Page, Inc. for the architectural firm’s assistance with a preliminary study of the Ransom Center’s building.

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 Margie Rine at 512-471-9643.
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