AT LEFT: A selection of the file boxes that originally housed the PEN Records. A project funded by the National Endowment for the Humanities supported the creation of a detailed finding aid, teaching guides, and nearly 5,000 digitized images for the newly rehoused and cataloged collection.
A Note from the Director

The Ransom Center is an essential destination for research in the humanities and a rich learning environment for students engaged in primary source research. As visitors to our galleries, theater, and recently redesigned website know, the Ransom Center has also embraced the opportunity to interpret the Center’s collections in exciting and engaging ways for a broader community here in Austin and far beyond it.

The largest community that the Ransom Center serves, however, is a future one, and ensuring the health of this institution over time is one of our most important responsibilities. This year we have taken further steps to fulfill the Ransom Center’s mission far into the future with the recent commissioning of further study of our building needs. This Framework Study, which is continuing as I write, draws extensively upon the Ransom Center’s 2017 master plan, and, with the leadership and support of the Provost, prioritizes upgrades to critical building systems and preservation of the collections.

In time, this planning will lay the foundation for a future renovation of the Ransom Center’s collection storage areas, and one of the key goals of this work will be to achieve more optimum preservation environments for the Ransom Center’s world-renowned collections. While all collections will benefit from these building improvements, the need is especially acute for some of the Center’s most ephemeral and endangered materials, among them the Center’s extensive photography holdings.

My colleagues and I are committed to applying advances in preservation science to the long-term care of the Center's collections, in order to ensure that these collections will remain a vital part of the University’s teaching and research mission far into the future.

The planning we are undertaking now promises to secure that future for generations to come, and I look forward to sharing future updates on these developing plans.

STEPHEN ENNISS
BETTY BRUMBALOW DIRECTOR
enniss@austin.utexas.edu
### AT A GLANCE 2018–2019

#### VISITORS

<table>
<thead>
<tr>
<th>Metric</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total visitors</td>
<td>60,090</td>
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<tr>
<td>Exhibition attendance</td>
<td>44,719</td>
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<tr>
<td>Students visiting with classes</td>
<td>8,241</td>
</tr>
<tr>
<td>Researcher visits</td>
<td>4,791</td>
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<td>Program attendance</td>
<td>2,339</td>
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#### RESEARCH AND CONSERVATION

<table>
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<tr>
<td>Researchers’ geographic origins</td>
<td>37 countries</td>
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<tr>
<td>Research fellowships awarded</td>
<td>53</td>
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<tr>
<td>Collection items conserved</td>
<td>3,691</td>
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#### ONLINE PRESENCE

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<tr>
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<tr>
<td>Unique website visitors</td>
<td>1,070</td>
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<td>Social media followers</td>
<td>159,012</td>
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#### FUNDRAISING AND MEMBERSHIP

<table>
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<th>Metric</th>
<th>Value</th>
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<tbody>
<tr>
<td>Funds raised</td>
<td>$2,629,668</td>
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<tr>
<td>Members</td>
<td>1,070</td>
</tr>
</tbody>
</table>
As often happens, one finds much more in the archives than one hoped initially. I was thrilled to find unexpected treasures in the files.

—Patrick Hersant, Université Paris 8, Vincennes-Saint-Denis, recipient of an Alfred A. and Blanche W. Knopf Fellowship

Fostering Research and Learning

The Ransom Center welcomes students, faculty members, scholars, and anyone with an interest in our collections and the humanities into our Reading and Viewing Room. Researchers from 37 countries studied the Center’s collections this year, many supported by fellowships that enabled them to conduct in-depth research over several weeks or months. This research results in a deeper understanding of our cultural heritage and innovative scholarship that is often shared through new books and articles, theses and dissertations, exhibitions, digital humanities projects, or other creative works. The Center remains a dynamic space for teaching and learning. Our staff collaborate with faculty to create enriching learning experiences and to empower students to embark on independent research projects that make use of our collections. Internships offer students invaluable experience working with unique collections in a supportive and collaborative environment. We are equally committed to extending the reach of our collections beyond Austin, Texas. To that end, we continue to grow our digital collections, making materials available online to a global community.
I loved the experience of visiting the Center! I was received with care and interest. The registration process was easy. And there I was, in front of [Gabriel] García Márquez’s manuscripts. I spent two days visiting the library and sharing the materials, as if they also belong to me, as a user.

—Researcher, responding to our researcher survey
## Reference Queries

<table>
<thead>
<tr>
<th>Year</th>
<th>Onsite</th>
<th>Offsite</th>
<th>Total</th>
</tr>
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<tbody>
<tr>
<td>2014–2015</td>
<td>14,431</td>
<td>3,175</td>
<td>11,256</td>
</tr>
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<td>2015–2016</td>
<td>12,083</td>
<td>4,553</td>
<td>7,530</td>
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<tr>
<td>2016–2017</td>
<td>16,225</td>
<td>5,993</td>
<td>10,232</td>
</tr>
<tr>
<td>2017–2018</td>
<td>14,871</td>
<td>4,717</td>
<td>10,071</td>
</tr>
<tr>
<td>2018–2019</td>
<td>12,154</td>
<td>4,346</td>
<td>7,808</td>
</tr>
</tbody>
</table>

*Denotes the cumulative number of days all researchers spent in the Reading and Viewing Room*

## Onsite Researcher Use of Collections

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Researcher Visits</td>
<td>6,925</td>
<td>5,940</td>
<td>5,656</td>
<td>5,594</td>
<td>4,791</td>
</tr>
<tr>
<td>Unique Researchers</td>
<td>2,052</td>
<td>2,071</td>
<td>1,873</td>
<td>1,856</td>
<td>1,782</td>
</tr>
</tbody>
</table>

## Most Frequently Circulated Collections

- Alfred A. Knopf, Inc (709 requests)
- David O. Selznick (528 requests)
- Morris Leopold Ernst (479 requests)
- David Foster Wallace (470 requests)
- London Review of Books (443 requests)
- Carlton Lake (345 requests)
- Gabriel García Márquez (332 requests)
- J. M. Coetzee (216 requests)
- Don DeLillo (212 requests)
- Sanora Babb (187 requests)
- Kazuo Ishiguro (187 requests)
- Robert De Niro (181 requests)

## Top Areas of Study for New Researchers

- Literature
- Lesbian, Gay, Transgender, Bisexual, and Queer Studies
- Publishing
- African American Studies
- Women’s Studies
- Performing Arts
- Film & Television
- History
- Jewish Studies
- Costumes & Personal Effects
- Art & Art History
- Photography
[The fellowship] offered me the experience of concentrated looking... You have superb, indeed world-class, holdings of early photography, primarily in the Gernsheim Collection. These are of significance to photography scholars internationally; their status will not diminish.

—Duncan Forbes, University of Westminster, recipient of a Marlene Nathan Meyerson Photography Fellowship

FELLOWSHIPS

The Ransom Center granted $142,000 in fellowship awards in 2018–2019 to support the in-depth research of 53 individuals. During short-term residencies at the Center, fellows consulted materials across the Center’s collections, researching such diverse subjects as Zimbabwean women writers, the history of modern art in America, and photography and the colonial imagination. An ongoing partnership with the Arts & Humanities Research Council (AHRC) supported seven additional AHRC-funded fellows from the U.K.

FELLOWSHIPS AWARDED

FELLOWSHIPS: 43

DISSERTATION FELLOWSHIPS: 10

TOTAL: 53
RESEARCHER PUBLICATIONS

During 2018–2019, scholars and writers produced more than 93 books, 45 articles, 3 dissertations, and 8 exhibitions based on their research in the Ransom Center’s collections. These works advance scholarship while sharing the Center’s collections with audiences around the world. Some of the notable publications include:

_Eyes Wide Shut: Stanley Kubrick and the Making of His Final Film_, by Robert P. Kolker and Nathan Abrams* (Oxford University Press, 2019)

_Visual Histories of South Asia_, edited by Annamaria Motrescu-Mayes* and Marcus Banks (Primus Books, 2018)


_Ancient Rome and Victorian Masculinity_, by Laura Eastlake* (Oxford University Press, 2018)


_Reading Coetzee’s Women_, edited by Sue Kossew* and Melinda Harvey (Palgrave Macmillan, 2019)

_Elizabeth Bowen, A Literary Life_, by Patricia Laurence (Palgrave Macmillan, 2019)

_Weird Fiction in Britain, 1880–1939_, by James Machin (Palgrave Macmillan, 2018)

_Literature and the Rise of the Interview_, by Rebecca Roach* (Oxford University Press, 2018)


_Study in Black and White: Photography, Race, Humor_, by Tanya Sheehan* (Penn State University Press, 2018)

_It’s Alive! A Visual History of Frankenstein_, by Elizabeth Campbell Denlinger (Giles, 2018)

_Modernism and the Law_, by Robert Spoo (Bloomsbury, 2018)

_The Complete Letters of Henry James, 1883–1884, Volume 1_, by Greg Zacharias (University of Nebraska Press, 2018)

* Ransom Center fellowship recipient
I learned that I have access to a plethora of primary sources here at UT, and it is not very hard to find them. I just have to make the time to come in to the Ransom Center!

—University of Texas at Austin student

TEACHING WITH THE COLLECTIONS

This year, the Ransom Center supported 428 classes and 8,241 students engaging with primary sources in the collections and seeking connections between those sources and broader course themes. A new student survey was implemented in spring 2019. This assessment tool illuminates key areas, both of success and challenge, in our instructional program. We found that over half of undergraduates coming for classes were visiting the Ransom Center for the first time. Among surveyed students who attended classes taught by Ransom Center staff, 77% were more confident conducting archival research, 83% were more excited to do archival research, and 88% were more comfortable visiting archives after the class.

A SAMPLING OF COURSES TAUGHT AT THE RANSOM CENTER

- Archives and the History of Everyday Life
- Combining Work and Family: Challenges and Solutions
- The Film Musical
- Hybridity in Landscape/Architecture
- Machiavelli: Politics and Culture
- Orality, Literacy, and Technology
- Photography and the Urban Landscape
- Pop Culture and the Media
- Practical Special Effects
- Twentieth-Century Drama

STUDENT CLASSROOM ATTENDANCE

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<thead>
<tr>
<th>Year</th>
<th>Undergraduate</th>
<th>Graduate</th>
<th>Total</th>
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<tbody>
<tr>
<td>2014–2015</td>
<td>6,662</td>
<td>546</td>
<td>7,208</td>
</tr>
<tr>
<td>2015–2016</td>
<td>7,261</td>
<td>622</td>
<td>7,883</td>
</tr>
<tr>
<td>2016–2017</td>
<td>7,563</td>
<td>861</td>
<td>8,424</td>
</tr>
<tr>
<td>2017–2018</td>
<td>7,049</td>
<td>1,003</td>
<td>8,052</td>
</tr>
<tr>
<td>2018–2019</td>
<td>7,294</td>
<td>947</td>
<td>8,241</td>
</tr>
</tbody>
</table>
Introducing the Ransom Center prepared me for my post-graduate career in the most rewarding way. The collaborative nature of this institution, its mission to preserve and share its collections, and its place within a large research-oriented public university are all aspects that drew me to want to work here and gave me invaluable experiences and professional growth that I will take with me throughout my career.

—Emily Farek, Graduate Intern

**INTERNSHIPS**

This past year, Ransom Center staff mentored interns through hundreds of hours of professional work in positions relating to classroom instruction, description and access, education and public engagement, conservation, performing arts, public affairs, and technology services. Undergraduate interns developed content for the Center’s blog and social media outlets, taught undergraduate classes, and facilitated access to audiovisual content in the collections. Graduate interns assisted researchers and contributed to the organization of the symposium “Fugitive Futures: Graduate Students of Color Un-settling the University,” one of the first graduate-student led conferences hosted at the Ransom Center. The Center continued its strong internship and post-graduate fellowship programs in conservation, offering future conservators hands-on experience to develop their skills alongside our talented team of professionals.

We are grateful to the Thos. H. Law and Jo Ann Law Undergraduate Internship Endowment; the University’s Plan II Honors Program, Graduate School, School of Information, and University Leadership Network; the HBCU Library Alliance; and the Winterthur/University of Delaware Program in Art Conservation for helping support these internship opportunities. We are grateful to Judith and William Bollinger for their support of the Bollinger Post-Graduate Conservation Fellowship.

**UNDERGRADUATE INTERNS:**
- Annie Daubert—Humanities, Art History, Liberal Arts Honors, The University of Texas at Austin
- Austin Downey—English, History, Government, Liberal Arts Honors, The University of Texas at Austin
- Zaria El-Fil—Psychology and African & African Diaspora Studies, The University of Texas at Austin
- Katherine Gaard—Art History, Plan II, The University of Texas at Austin
- Lincoln Howard—Government, History, Liberal Arts Honors, The University of Texas at Austin
- AJ Inanc—Aerospace Engineering, The University of Texas at Austin
- Vashti Jenkins Taylor—English, Humanities, Florida A&M University, HBCU Library Alliance—Winterthur/University of Delaware HBCU Internship in Conservation
- Saima Misty—Public Health, The University of Texas at Austin
- Jared Neuharth—Philosophy, The University of Texas at Austin
- Allison Nguyen—Studio Art, The University of Texas at Austin
- Julie Richards—Anthropology, Women’s & Gender Studies, Sociology, The University of Texas at Austin
- Emily Vernon—Rhetoric & Writing, Anthropology, Information Studies, The University of Texas at Austin
- Zoya Zia—International Relations & Global Studies, Latin American Studies, Arabic, Liberal Arts Honors, The University of Texas at Austin

**GRADUATE INTERNS:**
- Sarah Carlson—American Studies, The University of Texas at Austin
- Emily Farek—Art Conservation, University of Delaware
- Caroline Johnson—American Studies, The University of Texas at Austin
- Diana Leite—Comparative Literature, The University of Texas at Austin
- Virginia Seymour—Information Studies, The University of Texas at Austin
- Mariah Wahl—Information Studies and English, The University of Texas at Austin

**POST-GRADUATE CONSERVATION FELLOW:**
- Claire Valero—Judith and William Bollinger Post-Graduate Conservation Fellowship
DIGITAL COLLECTIONS

Digitization and related services are performed by a small team of staff and student assistants with specialized handling and technical skills, and a shared commitment to and expertise in digital preservation.

New digital collections continue to be added to the Center’s website. From the Carl H. Pforzheimer Library and related holdings, 114 early books are now available online in a new and continually growing digital collection of rare books. Other new resources this year include a Walt Whitman digital collection in celebration of the 200th anniversary of the author’s birth, and in-house digitization of 131 items from our moving image collections and 427 items from our audio collections.

This year the Center was the recipient of a competitive grant for a project titled “Creating a Digital LGBTQIA+ Collection from the Radclyffe Hall and Una Vincenzo, Lady Troubridge Papers at the Harry Ransom Center.” Funded by the Council on Library and Information Resources (CLIR) through grant programs made possible by the Andrew W. Mellon Foundation, the 20-month project concludes in 2021 and will digitize this archive in its entirety, including notebooks and drafts for Hall’s 1928 novel *The Well of Loneliness*, a landmark work in lesbian literature.
Engaging the Public

The Ransom Center is open every day to visitors who enjoy our free exhibitions and engage with our collections in other meaningful ways. Exhibitions this year showcased the Center’s extensive holdings relating to artist Ed Ruscha, explored the rise and continuing influence of the Arts and Crafts movement, and shared an array of stories from across the Center’s collections. A dynamic schedule of programs gave visitors special opportunities to hear from many of the most notable writers, artists, scholars, and cultural figures of our time. We extended the reach of our collections and programs beyond Austin this year through partnerships with other libraries and museums, by webcasting many of our events, and through our active collection loans program.
The Center’s exhibition program this year was enhanced by a number of collaborations. *Ed Ruscha: Archaeology and Romance* benefited from the generous loan of 33 artworks from the Ed Ruscha Studio, the Whitney Museum of American Art, and Gagosian Gallery, New York. Two University of Texas at Austin faculty members worked with staff to organize *The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America*. In conjunction with this exhibition, the Ransom Center partnered with Preservation Austin, which offered a complementary Craftsman-style Austin homes tour. And a *Stories to Tell* display and related scholarly publication about early modern books determined to be “Collated and Perfect” was created in collaboration with Yale University’s Beinecke Library.

Furthermore, this year the Center’s curatorial and conservation staff worked collaboratively to complete a re-examination of Joseph Nicéphore Niépce’s 1827 heliograph and its place in the history of photography. This work resulted in a reinstallation of our permanent display *The Niépce Heliograph*, with new interpretive text, in the Center’s lobby.

*Ed Ruscha: Archaeology and Romance*
August 11, 2018–January 6, 2019
Curated by Jessica S. McDonald, the Nancy Inman and Marlene Nathan Meyerson Curator of Photography

This first major exhibition drawn from the Center’s Edward Ruscha Papers and Art Collection examined the stages of conception, design, and production leading to the publication of Ruscha’s groundbreaking artist’s books and provided audiences with an unprecedented look into Ruscha’s creative process.

*Generous support for this exhibition was provided by Gagosian Gallery, Inc.*

*The Edward Ruscha Papers and Art Collection was acquired by the Harry Ransom Center in 2013 through a gift of the artist and a purchase with funds generously provided by Jeanne and Michael Klein and the Marlene Nathan Meyerson Family Foundation, with additional funds from The Eugene McDermott Foundation, Mark Wawro and Melanie Gray, and Susan Foote and Stephen Feinberg.*

**EXHIBITION ATTENDANCE**

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<th>Total Attendance</th>
</tr>
</thead>
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<td>125,169</td>
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<td>2016–2017</td>
<td>47,177</td>
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<tr>
<td>2017–2018</td>
<td>47,666</td>
</tr>
<tr>
<td>2018–2019</td>
<td>44,719</td>
</tr>
</tbody>
</table>

**TOTAL VISITORS: 18,297  TOURS PROVIDED: 272  TOUR ATTENDANCE: 2,257**
The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America
February 9–July 14, 2019
Curated by Christopher Long, Professor of History and Theory in UT’s School of Architecture, and Monica Penick, Associate Professor in UT’s School of Design and Creative Technologies

This exhibition examined how the ideas of Arts and Crafts reformers, influential to this day, crossed the Atlantic from Great Britain to the U.S. and transformed the homes and lives of ordinary people in the nineteenth and twentieth centuries.

The exhibition was accompanied by a companion publication of essays and images edited by Long and Penick and published by Yale University Press.

Generous support for this exhibition was provided by Lucifer Lighting Company and Dr. Ray and Leah Greenberg.

TOTAL VISITORS: 21,346  TOURS PROVIDED: 297  TOUR ATTENDANCE: 2,688

Stories to Tell: Selections from the Harry Ransom Center

The Ransom Center’s collections represent a deep well of creativity and reveal how writers, photographers, artists, actors, and filmmakers created their works. Many stories can be told from the Center’s holdings, and this ongoing exhibition of changing displays shares some of those stories.

During 2018–2019, the exhibition featured the manuscript of a fictional diary by Fenton Johnson describing the experience of being African American in early twentieth-century America, John Wilson’s evocative prints illustrating Richard Wright’s Down by the Riverside, selections from the papers of playwright Terrence McNally on the occasion of his eightieth birthday, highlights from the recently acquired Arthur Miller papers, a display of authentic and forged Aubrey Beardsley prints, and a selection of photographs that were modified in some way after the moment of exposure in the camera, among many other items.

The Stories to Tell exhibition remains open while major exhibitions are being installed, providing visitors a meaningful exhibition experience year-round. This year, 5,076 visitors were able to engage with Ransom Center collections in Stories to Tell when the galleries would have otherwise been closed.
COLLECTION LOANS

The Ransom Center regularly shares collection materials with audiences at national, international, and other University of Texas museums and galleries through collection loans. During 2018–2019, the Center loaned 61 items to these 14 institutions:

**Museum of Texas Tech University,** Lubbock, Texas
*Pre-Modern Bibles: From the Dead Sea Scrolls to the Complutensian Polyglot Bible*
August 18, 2018–March 3, 2019
4 manuscripts from the Medieval & Early Modern Manuscripts Collection

**Blanton Museum of Art,** Austin, Texas
*Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris*
September 8–December 2, 2018
9 photographs from the Gernsheim Collection

**Nasher Sculpture Center,** Dallas, Texas
*The Nature of Art*
September 15, 2018–January 6, 2019
1 periodical from the Carlton Lake Collection

**Dallas Museum of Art,** Dallas, Texas
*The Cult of the Machine: Precisionism and American Art*
September 16, 2018–January 6, 2019
1 model from the Norman Bel Geddes Theater and Industrial Design Papers

**Morgan Library and Museum,** New York, New York
*It’s Alive! Frankenstein at 200*
October 12, 2018–January 27, 2019
1 sculpture from the Robert De Niro Papers

**Canadian Photography Institute,** National Gallery of Canada
*Oscar Rejlander: Artist Photographer*
October 19, 2018–February 3, 2019
6 photographs from the Gernsheim Collection

**Blanton Museum of Art,** Austin, Texas
*Ideas in Sensuous Form: The International Symbolist Movement*
December 15, 2018–March 10, 2019
11 artworks from the Dante Gabriel Rossetti Art Collection, Aubrey Beardsley Art Collection, Carlton Lake Art Collection, and the Gernsheim Collection

**Metropolitan Museum of Art,** New York, New York
*Monumental Journey: The Daguerreotypes of Girault de Prangey*
January 30–May 12, 2019
4 daguerreotypes from the Gernsheim Collection

**Peabody Essex Museum,** Salem, Massachusetts
*Nature’s Nation: American Art and Environment*
February 2–May 5, 2019
1 photograph from the Gernsheim Collection

**Blanton Museum of Art,** Austin, Texas
*Words/Matter: Latin American Art and Language at the Blanton*
February 17–May 26, 2019
1 art book from the Harry Ransom Center Book Collection

**Museum of Fine Arts Boston,** Boston, Massachusetts
*Frida Kahlo and Arte Popular*
February 27–June 19, 2019
2 paintings from the Nickolas Muray Collection of Mexican Art

**Rienzi - Museum of Fine Arts Houston,** Houston, Texas
*Broadway’s Amazing Mastersons*
March 2–July 31, 2019
10 works on paper from the Carroll and Harris Masterson Papers

**J. Paul Getty Museum,** Los Angeles, California
*Oscar Rejlander: Artist Photographer*
March 12–June 9, 2019
6 photographs from the Gernsheim Collection

RANSOM CENTER PUBLICATIONS

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

The Rise of Everyday Design: The Arts and Craft Movement in Britain and America
Edited by Monica Penick and Christopher Long
Published by Yale University Press in association with the Harry Ransom Center, 2019

A companion publication to the exhibition The Rise of Everyday Design: The Arts and Craft Movement in Britain and America, this book offers a fresh look at the Arts and Crafts Movement, charting its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households. The book is illustrated with furniture and designs by William Morris, Gustav Stickley, and Elbert Hubbard’s Roycroft community, along with such ephemera as the catalogues, sales brochures, and magazine spreads that generated popular interest. This perspective offers a new understanding of the Arts and Crafts idea, its geographical reach, and its translation into everyday design.

Collated & Perfect
By Kathryn James and Aaron T. Pratt
Published by Yale University’s Beinecke Rare Book & Manuscript Library and the Harry Ransom Center, 2019

This publication tracks the changing standards that collectors, institutions, and scholars have used to describe and evaluate early printed books. Doing so reveals why the books take the often-surprising forms they do today. A collaboration between the Ransom Center and Yale University’s Beinecke Library, the publication complemented exhibition displays and public programs hosted at both institutions in 2019.

An invaluable catalog.
—Edward Rothstein, of the Wall Street Journal about The Rise of Everyday Design
PROGRAMS

The Ransom Center offered 24 free, public programs in 2018–2019 to provide audiences special opportunities to engage with significant cultural figures of our time. Audiences attended a reading by author Rachel Cusk, whose archive was acquired by the Ransom Center. Poetry readings by Brian Turner and Dunya Mikhail for the Dean F. Echenberg War Poetry reading series drew attention to the experiences and impacts of war. In a collaboration with SXSW, photographer Louie Palu installed his photographs within blocks of ice on the Ransom Center’s plaza and then joined curator Jessica S. McDonald for a discussion with his National Geographic editor. Programs with artist Ed Ruscha and playwright Terrence McNally filled to capacity. Scholar Wendy Kaplan discussed women in the Arts and Crafts movement. Rare Ed Ruscha films were shown, Maxine Gordon joined us for a screening of Round Midnight, and scholar Leslie DeLassus discussed the early special effects work of Norman O. Dawn.

Our 13th biennial Flair symposium, “Ethical Challenges in Cultural Stewardship,” featured a keynote address by author Joyce Maynard, who reflected on her correspondence and relationship with J. D. Salinger when she was 18 years old. Archivists, attorneys, conservators, curators, educators, librarians, scholars, and others convened at the Ransom Center for three days of meaningful discussion about how organizations and individuals can help build more ethical cultural heritage institutions and practices.
MEMBERSHIP

Ransom Center members enjoyed exclusive opportunities to deepen their involvement with the Center. All members were invited to exhibition opening events for *Ed Ruscha: Archaeology and Romance* and *The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America*. We hosted private curator-led tours and open houses in the fall and spring to engage members with the Center’s rich holdings. Members received discounted and early registration for the Ransom Readers Book Clubs, as well as a discount in the Center’s store. Through partnerships with the Austin Film Festival, Preservation Austin, and other organizations, members received additional discounts and invitations to local arts and cultural activities such as film screenings, symposia, a Craftsman-style homes tour, and more. We are deeply grateful for the continued support and involvement of our members.

NUMBER OF MEMBERS: 1,070

MEMBERSHIP INCOME: $115,648

VOLUNTEERS

Our talented volunteers are among the Ransom Center’s closest friends and supporters. This year, dozens of volunteers provided thousands of hours of assistance in support of the Ransom Center’s mission. Volunteers worked as docents, greeted visitors, offered exhibition tours, and assisted with programs and special events. Volunteers supported conservation, cataloging, and registrarial activities, and helped our staff in countless other ways.
Supporting and Enhancing the Collections

The Ransom Center’s curators, conservators, archivists, librarians, and other staff are deeply committed to the stewardship of our remarkable holdings. Curators continued to strengthen our collections through new acquisitions this year that offer unique opportunities for research, teaching, and community engagement. Updates were made to the Center’s Collection Development Policy and Deaccessioning Policy to guide us in important collection management tasks. Conservators and technicians did extensive work to rehouse and conserve collection materials, focusing their efforts on especially fragile and at-risk materials. Archivists and catalogers enhanced access to the Center’s holdings through new finding aids and cataloging records that make the Center’s collections discoverable to researchers around the world.
Rachel Cusk is one of the most exciting novelists writing today. Her novels explore the way identity is shaped by language and reveal as well the way the novel may serve as a site of struggle over the self. In placing her papers at the Ransom Center, Cusk has given us an intimate record of that struggle with life and with art.

—Stephen Enniss, Director of the Ransom Center

ACQUISITIONS

The Ransom Center is committed to enhancing its collections to support research, teaching, and community engagement with rare and unique cultural materials. A few of the Center’s many notable acquisitions made during 2018–2019 are highlighted below.

Rachel Cusk Papers
The Ransom Center acquired the papers of British writer Rachel Cusk (b. 1967), author of the acclaimed *Outline* trilogy among other notable novels, memoirs, and other works. Notebooks, journals, drafts, correspondence, digital files, and other materials in her archive date from the 1980s to the present.

Christopher Okigbo Papers
The Ransom Center acquired the surviving papers of Nigerian poet Christopher Okigbo (1932–1967), who is celebrated for innovative poetry that reflects modernist, classic, and African influences. The archive includes manuscripts of poems—including many unpublished works—written in English and Igbo, as well as correspondence and other writings.

Frederick Seidel Papers
The papers of Frederick Seidel (b. 1936) offer insights into the life and work of this celebrated, provocative, and elusive American poet. The archive includes handwritten poems and notes, pocket diaries and notebooks, correspondence, photographs, and other documentation of his writing career.

**ACQUISITION EXPENDITURES**

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014–2015</td>
<td>$4,341,394</td>
</tr>
<tr>
<td>2015–2016</td>
<td>$3,854,439</td>
</tr>
<tr>
<td>2016–2017</td>
<td>$2,383,300</td>
</tr>
<tr>
<td>2017–2018</td>
<td>$4,220,837</td>
</tr>
<tr>
<td>2018–2019</td>
<td>$1,241,676</td>
</tr>
</tbody>
</table>
Mel Gordon Papers
The Ransom Center has acquired the archive of theatre historian and acting teacher Mel Gordon (1947–2018). The collection includes original documents relating to American method acting, German cabaret, and the Grand Guignol. Hundreds of rare sound recordings capture performances of vaudeville, early twentieth-century Broadway theatre, and interviews with noted actors and directors.

Dawoud Bey, Night Coming Tenderly, Black, 2018
In this portfolio of ten gelatin silver prints, distinguished photographer Dawoud Bey (b. 1953) visualizes the likely paths of fugitive slaves making their way along the Underground Railroad at night, inching north toward Canada through darkened landscapes of Ohio. The portfolio was purchased in collaboration with Black Studies at The University of Texas at Austin.

Joseph Landis Collection of Isaac Bashevis Singer
The Center’s extensive holdings relating to Nobel Laureate Isaac Bashevis Singer (1902–1991) were enhanced with a collection of diaries, notebooks, and manuscripts that were given by Singer to his friend, Yiddish scholar Joseph Landis.

Addition to the Papers of James Tate and Dara Wier
Substantial additions were made to the Center’s papers of American poets James Tate (1943–2015) and Dara Wier (b. 1949). The materials include extensive notebooks and journals by Tate, drafts and manuscripts by both writers, and family materials that document the lives and careers of these important poets.

Additions to Collections
The Ransom Center also made additions to its collections relating to Anthony Burgess, Jim Crace, Gabriel García Márquez, Allen Ginsberg, Fannie Hurst, Doris Lessing, Penelope Lively, the London Review of Books, Paul Schrader, Clancy Sigal, and David Foster Wallace, among others.
PRESERVATION AND CONSERVATION

Conservation treatments in 2018–2019 targeted priority collection holdings that required stabilization and protection for use in the Ransom Center’s Reading and Viewing Room and classrooms. Other treatments readied collection materials for exhibition in the Center’s galleries or for loan and exhibition in cultural institutions around the world. Staff also designed and constructed protective enclosures for collection materials, including Norman Bel Geddes drawings, posters from the Circus Collection, fragile daguerreotypes, and large-scale photographs. In October 2018, the Center launched an 18-month project to rehouse the heavily researched Magnum Photos, Inc. Collection. Approximately 118,000 photographs from the collection have been rehoused in the project thus far.

In September 2018, the Ransom Center embarked on a two-year project funded by the National Endowment for the Humanities to preserve through digitization 2,862 unique sound recordings in the collections. Halfway into the project, hundreds of digital files can now be accessed in the Center’s Reading and Viewing Room, including recordings relating to Washington Post editor Ben Bradlee, photojournalist David Douglas Duncan, writer Norman Mailer, and film star Gloria Swanson.

<table>
<thead>
<tr>
<th>COLLECTION ITEMS TREATED BY CONSERVATORS:</th>
<th>3,691</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOURS DEVOTED TO CONSERVATION TREATMENTS:</td>
<td>1,272</td>
</tr>
<tr>
<td>PRESERVATION ENCLOSURES CREATED:</td>
<td>2,007</td>
</tr>
</tbody>
</table>
CATALOGING

This year, catalogers worked on the Dean F. Echenberg War Poetry Collection, a collection of published and manuscript writings by those who experienced war. Archival collections cataloged and now open for research include the Ruth Ainsworth Collection, the Christopher Okigbo Papers, and the Peter O’Toole Papers, among others. Visual material collections cataloged this year include the Arthur Rackham, Ernest H. Shepard, and T. H. White art collections, and the Bernard Arp Sindberg Papers and Photography Collection, a collection of hundreds of photographs documenting Nanjing during the 1937–1938 Second Sino-Japanese War. Catalogers also worked closely with University of Texas Libraries colleagues in planning for a major migration of library catalog software systems, to be completed in early 2020.

FEATURED CONSERVATION TREATMENT

In partnership with imaging specialists and conservation scientists across the U.S., in summer 2019, the Ransom Center undertook a project to ensure the long-term preservation of Joseph Nicéphore Niépce’s heliograph, the earliest surviving photograph created using a camera, and one of the most celebrated objects in the history of photography. One goal of the project was to replace and update the environmental monitoring system for the special case enclosing the publicly displayed heliograph.

In 2002, the Ransom Center partnered with Getty Conservation Institute (GCI) scientists to design an oxygen-free display system. The case holding the heliograph is hermetically sealed and filled with argon, an inert gas that protects the heliograph and its wood frame from the direct and indirect effects of oxygen-induced deterioration.

The support system for maintaining the argon environment is hidden underneath the exhibition display. It consists of sensors (for oxygen and temperature/humidity) and a pressure transducer (to maintain the case’s atmospheric equilibrium) attached to the back of the heliograph’s case. These components are attached to a datalogger that continuously monitors the case’s environment for changes. The argon atmosphere in the case is maintained by the use of silica gel and Art-Sorb™ sheets. Activated charcoal is also placed in the case to protect the heliograph against possible off-gassed products from the case’s construction materials and the heliograph’s wood frame.

Two GCI scientists specializing in environmental systems and photographic materials worked with Ransom Center paper and photograph conservators to inspect the case, calibrate the new sensors, and purge the case with argon to establish the necessary environment for the heliograph’s long-term preservation.

HIGHLIGHTS OF NEWLY CATALOGED COLLECTIONS:

- CHRISTOPHER OKIGBO PAPERS
- PETER O’TOOLE PAPERS
- ARTHUR RACKHAM ART COLLECTION

IN 2018–2019:

ARCHIVAL MATERIALS CATALOGING

- 35 online finding aids created or updated
- 66% of archival collections currently cataloged

PRINTED AND PUBLISHED MEDIA CATALOGING

- 3,351 catalog records created or updated
- 80% of books and serials titles cataloged

VISUAL MATERIALS CATALOGING

- 1,221 item-level catalog records created or updated
- 1,411 collection-level catalog records created or updated
- 12 online finding aids created or updated
- 53% of collections currently cataloged
Staff

The Ransom Center’s talented staff works 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


Aaron T. Pratt (co-author with Kathryn James), Collated & Perfect (Beinecke Rare Book and Manuscript Library and Harry Ransom Center, 2019).


Staff Professional Service

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

American Alliance of Museums, Museum Assessment Program for Collections Stewardship; American Institute for Conservation, Book and Paper Group and Photographic Materials Group; American Library Association; American Theatre Archive Project; Archivists of Central Texas, Austin Archives Bazaar; APOYOnline; Association of College & Research Libraries, Rare Books & Manuscripts Section, Bibliographic Standards Committee and Instruction and Outreach Committee; Association of Moving Image Archivists; Grolier Club; International Council of Museums, Conservation Committee and Photographic Materials Working Group; LD4P2 Rare Materials Affinity Group; RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage Editorial Board; Society of American Archivists, SNAP Board; Society for Cinema and Media Studies, Sound and Music Scholarly Interest Group; Theatre Library Association; Western Association for Art Conservation.
Financials

EXPENDITURES: $8,542,903
- Personnel: 54%
- Operating expenses: 24%
- Acquisitions: 15%
- University loan repayment: 4%
- Capital expenditures/Other: 3%

FUNDING SOURCES: $8,786,610
- University’s state support: 47%
- Gifts and grants*: 30%
- Endowment earnings: 21%
- Earned Revenue: 2%

* Does not include pledges

EXPENDITURES:
- Personnel: 54%
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ENDOWMENT
MARKET VALUE: $41,678,089

PROJECTED ANNUAL DISTRIBUTION
FOR 2019–2020: $1,876,101

ENDOWMENT MARKET VALUE

GIFTS AND GRANTS: $2,629,668

GIFTS AND GRANTS

PLANNED GIFTS

Many friends advance the mission of the Ransom Center by adding charitable gifts to their wills. A planned bequest is a powerful and enduring expression of support. This past year generous donors made substantial pledges to the Center’s endowments, programs, and collections. These extraordinary legacies will enhance the Ransom Center for generations.
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, 2018, and August 31, 2019.

$1,000,000 and above
Estate of Miguel Gonzalez-Gerth

$500,000–$1,499,999
Council on Library and Information Resources National Endowment for the Humanities

$25,000–$124,999
Madison Charitable Foundation Inc.

$5,000–$9,999
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Marion Lear Swaybill
The Mark and Suzanne Vollette Charitable Foundation
Mark L.D. Wawro
Patricia E. Winston
William P. Wright, Jr.

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 express our deep gratitude to the many individuals who honored the memory of James Dahl (October 6, 1978–February 13, 2019), Ransom Center friend and Advisory Council member, through generous contributions.

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.
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