



HARRY RANSOM CENTER
Annual Report 2018–2019





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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.

A handwritten signature in blue ink, appearing to read 'S. Ennis', with a long horizontal flourish extending to the right.

STEPHEN ENNISS

BETTY BRUMBALOW DIRECTOR

enniss@austin.utexas.edu

AT A GLANCE 2018–2019



VISITORS

60,090

Total visitors

44,719

Exhibition attendance

8,241

Students visiting
with classes

4,791

Researcher visits



2,339

Program attendance



RESEARCH AND CONSERVATION

37 countries

Researchers' geographic origins

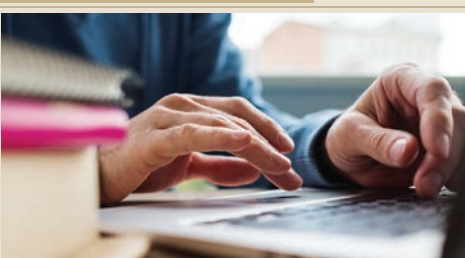


53

Research fellowships
awarded

3,691

Collection items conserved



ONLINE PRESENCE



134,881

Online digital collection items

ONE MILLION,
TWENTY-TWO
THOUSAND, AND
FOUR HUNDRED

SEVENTY-FIVE

Unique website visitors

159,012

Social media followers



FUNDRAISING AND MEMBERSHIP

\$2,629,668 Funds raised

1,070 Members



MEMOIRS
MATH
&
PHYS

M^{re} DU CHATELET

LETTRES
MAD. LA MARQUISE
DU CHATELET

LETTRES

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TERRE

INSTITUTION
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PHYSIQUE

QC
123
M294
HRC

PDR

L'abbé de ...
Schriften
I.

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

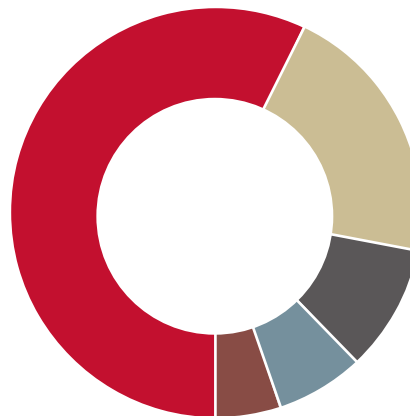


RESEARCH

The Ransom Center's Reading and Viewing Room and classrooms are dynamic spaces, welcoming students, faculty, and researchers from The University of Texas at Austin and peer institutions worldwide, as well as independent scholars and many other visitors. An important focus for staff this year has been to identify and overcome barriers to access, and to strengthen our commitment to provide a welcoming and inclusive space for anyone with an interest in our collections. We implemented a researcher survey this year to help us better understand the experiences and needs of our visitors, and the survey results are informing and reinforcing our efforts toward excellence in service to research and learning by all.

Researchers' Geographic Origins:

- | | | |
|-----------|-------------|--------------------------|
| ARGENTINA | INDIA | PORTUGAL |
| AUSTRALIA | IRELAND | SOUTH AFRICA |
| AUSTRIA | ISRAEL | SOUTH KOREA |
| BARBADOS | ITALY | SPAIN |
| BELGIUM | JAPAN | SRI LANKA |
| CANADA | MALTA | SWEDEN |
| COLOMBIA | MEXICO | SWITZERLAND |
| CYPRUS | NETHERLANDS | TAIWAN |
| DENMARK | NEW ZEALAND | THAILAND |
| ESTONIA | NORWAY | UNITED KINGDOM |
| FRANCE | PANAMA | UNITED STATES OF AMERICA |
| GERMANY | PHILIPPINES | |
| HONG KONG | POLAND | |



CIRCULATION OF COLLECTIONS

Non-UT Faculty and Independent Researchers: 57%

Non-UT Graduate, Undergraduate, and High School Students: 21%

UT Faculty and Staff: 10%

UT Graduate Students: 7%

UT Undergraduate Students: 5%



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

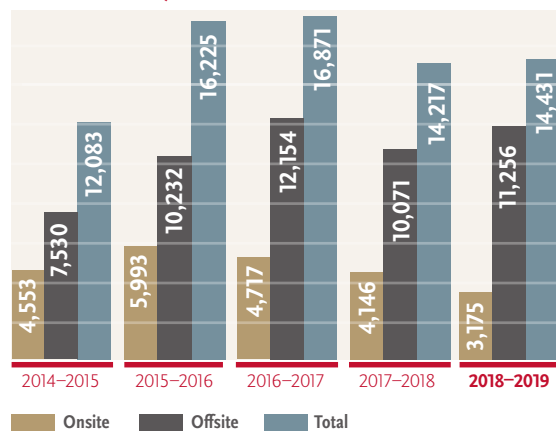
Jewish Studies

Costumes & Personal Effects

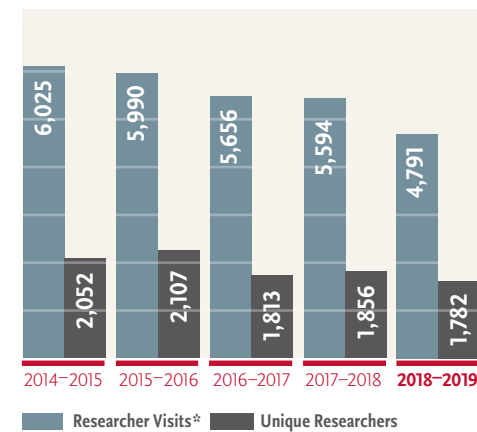
Art & Art History

Photography

REFERENCE QUERIES



ONSITE RESEARCHER USE OF COLLECTIONS



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

[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)

The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination, by Naomi Billingsley* (I. B. Tauris, 2018)

Work! A Queer History of Modeling, by Elspeth H. Brown (Duke University Press, May 2019)

Ancient Rome and Victorian Masculinity, by Laura Eastlake* (Oxford University Press, 2018)

Sophisticated Giant: The Life and Legacy of Dexter Gordon, by Maxine Gordon* (University of California 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)

Dramatic Exchanges: The Lives & Letters of the National Theatre, by Daniel Rosenthal* (Profile Books, 2018)

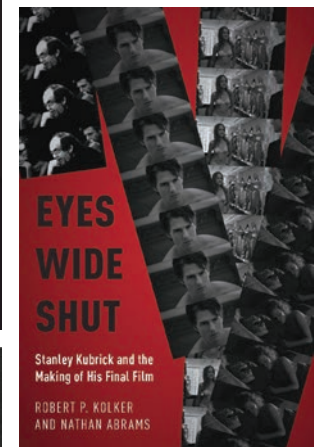
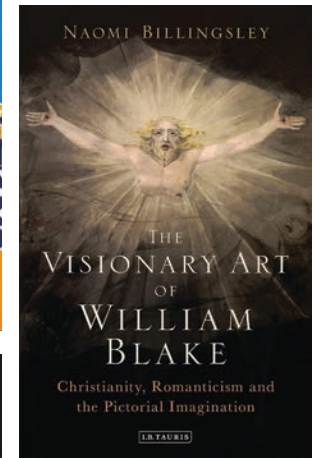
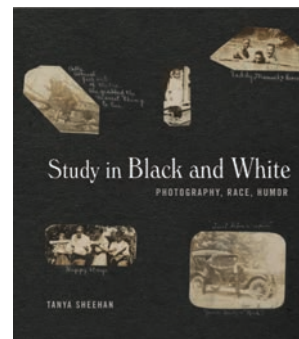
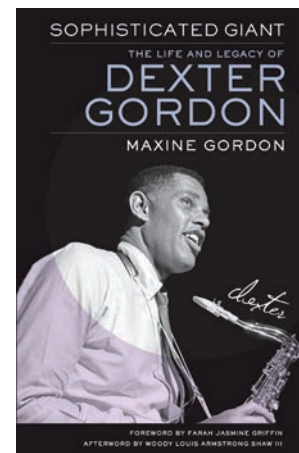
Study in Black and White: Photography, Race, Humor, by Tanya Sheehan* (Penn State University Press, 2018)

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

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

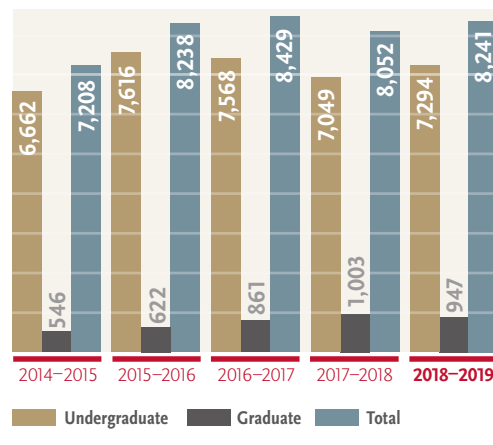
PRACTICAL SPECIAL EFFECTS

TWENTIETH-CENTURY DRAMA

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.

STUDENT CLASSROOM ATTENDANCE





Interning at 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*
 Gaila Sims—*American Studies, The University of Texas at Austin*
 Mariah Wahl—*Information Studies and English, The University of Texas at Austin*

POST-GRADUATE CONSERVATION FELLOW:

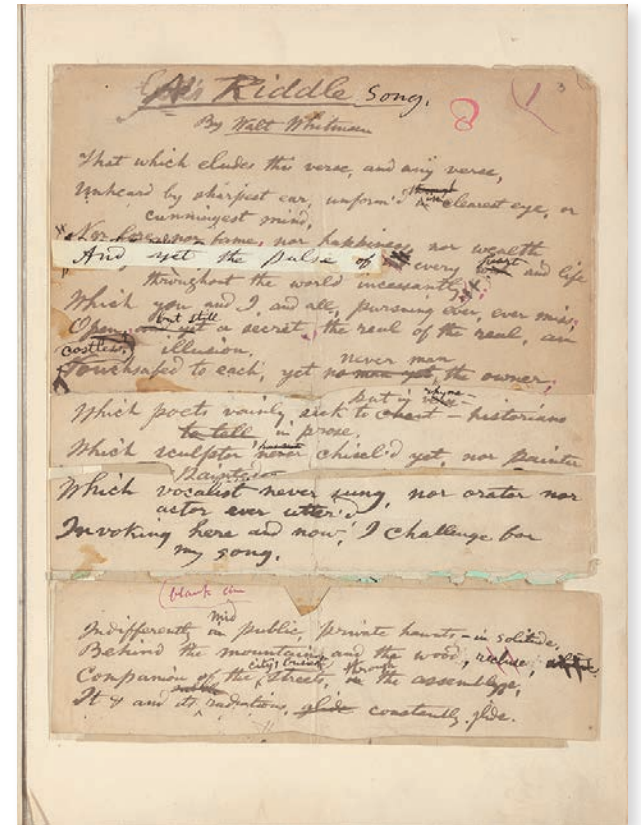
Claire Valero—*Judith and William Bollinger Post-Graduate Conservation Fellowship*

DIGITAL COLLECTIONS

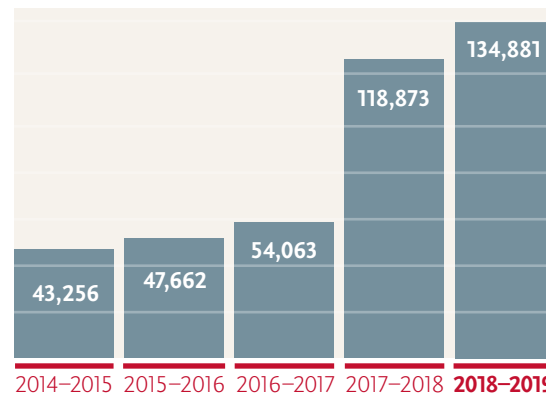
Digitization and related services are performed by a small team of staff and student assistants with specialized handling and technical skills, and a shared commitment to and expertise in digital preservation. New digital collections continue to be added to the Center's website. From the Carl H. Pforzheimer 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.

Walt Whitman's manuscript draft of "A Riddle Song," 1880. Walt Whitman Collection.



DIGITAL ITEMS AVAILABLE:



MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS

Movie Posters Collection

Gabriel García Márquez Collection

Gutenberg Bible

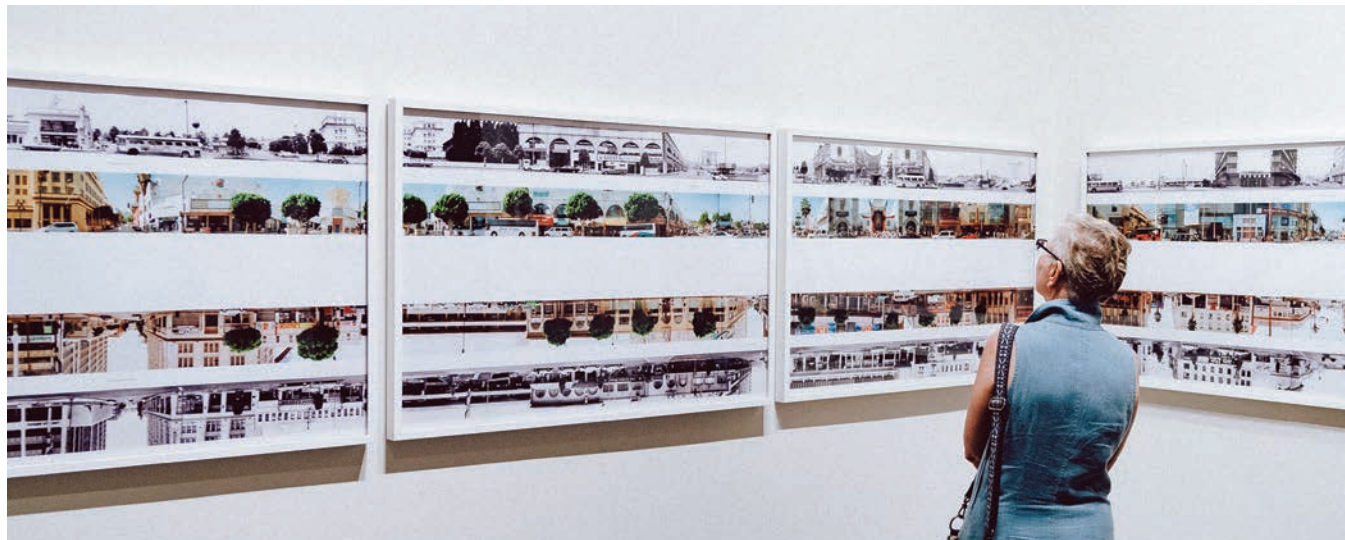


WEBPAGE VIEWS: 886,696



UNIQUE VISITORS: 85,577





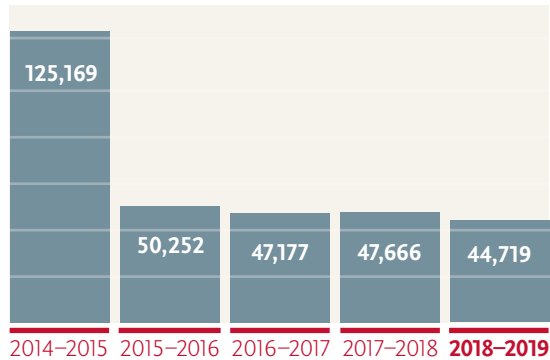
Engaging the Public



Playwright Terrence McNally at an event in celebration of his 80th birthday, 2018.

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.

EXHIBITION ATTENDANCE



Generous support for the Ransom Center's exhibitions was provided by the National Endowment for the Humanities.

EXHIBITIONS

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.

TOTAL VISITORS: 18,297 TOURS PROVIDED: 272 TOUR ATTENDANCE: 2,257



Artist Ed Ruscha at the exhibition opening, 2018.

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 Arp

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

Ottawa, 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

Blanton Museum of Art, Austin, Texas

Copies, Fakes, and Reproductions: Printmaking in the Renaissance

March 23–June 16, 2019

2 engravings from the Albrecht Dürer Art Collection

Witte Museum, San Antonio, Texas

The Art of Texas: 250 Years

May 4–September 30, 2019

1 Painting from the Tom Lea Art Collection

Crystal Bridges Museum of American Art,
Bentonville, Arkansas

Nature's Nation: American Art and Environment

May 25–September 9, 2019

1 photograph from the Gernsheim Collection

Blanton Museum of Art, Austin, Texas

Mapping Memory: Space and History in 16th-century Mexico

June 29–August 25, 2019

5 maps from the Kraus Map Collection

Art Galleries at Black Studies, Austin, Texas

Charles White and the Legacy of the Figure: Celebrating the Gordon Gift

August 28–December 7, 2019

2 lithographs from the Harry Ransom Center Art Collection

ABOVE: *Frida Kahlo and Arte Popular* at the Museum of Fine Arts Boston, 2019. Photograph by Robin Lubbock.

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

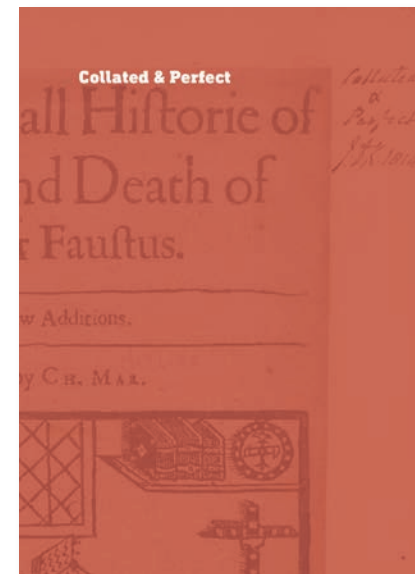
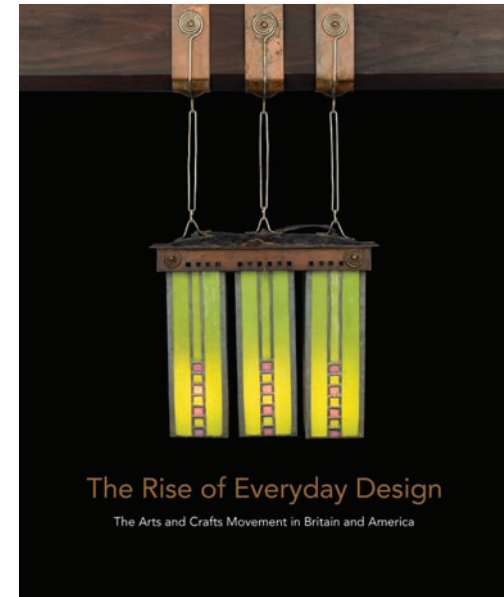
A companion publication to the exhibition *The Rise of Everyday Design: The Arts and Craft Movement in Britain and America*, this book offers a fresh look at the Arts and Crafts Movement, charting its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday 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.





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.



PROGRAM ATTENDANCE: 2,339



ONLINE VIEWS OF PROGRAMS: 3,294



LEFT TOP: Archivist Rachel E. Winston at the 2019 Flair Symposium.
LEFT BOTTOM: Photographer Louie Palu with one of his photographs frozen in ice during the 2019 *Arctic Passage* installation.
RIGHT: Panelists at the 2019 Flair Symposium.

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.

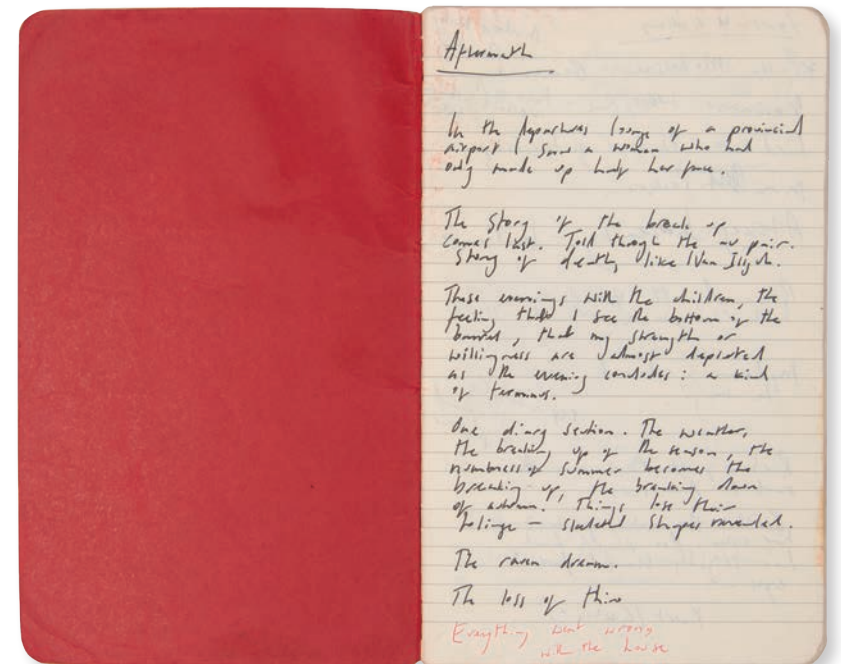




Supporting and Enhancing the Collections

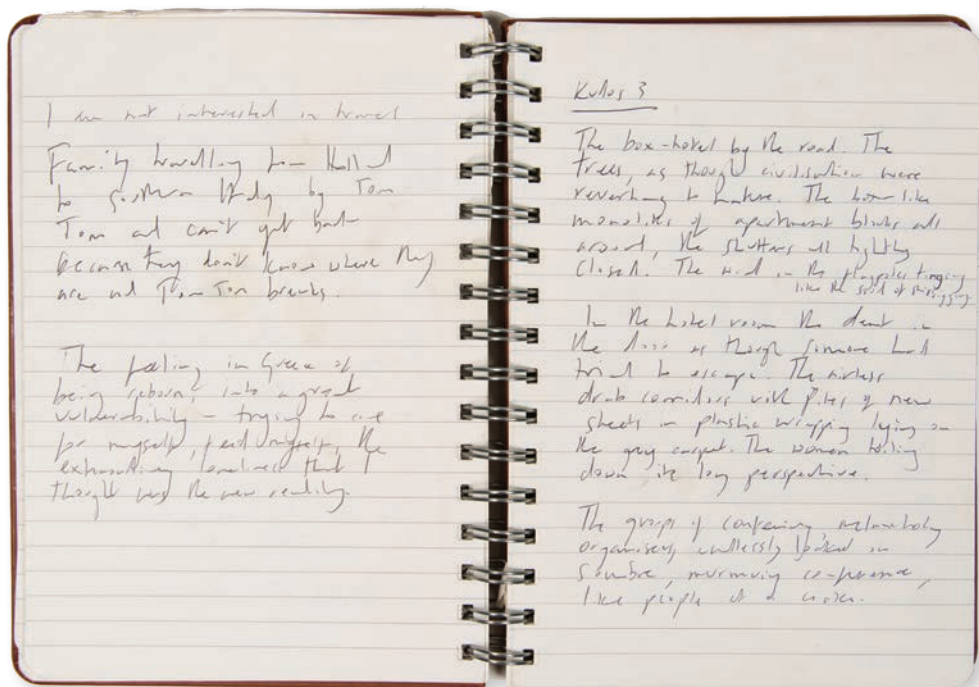
The Ransom Center's curators, conservators, archivists, librarians, and other staff are deeply committed to the stewardship of our remarkable holdings. Curators continued to strengthen our collections through new acquisitions this year that offer unique opportunities for research, teaching, and community 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.

OPPOSITE: Dawoud Bey (American, b. 1953), *Untitled #18 (Creek and House)*, from the portfolio *Night Coming Tenderly, Black*, 2018. Gelatin silver print, 20 x 24 in. Purchased with funds provided by the David Douglas Duncan Endowment for Photojournalism, the Units at Black Studies, and the Charles and Elizabeth Prothro Endowment in Photography, 2019:0014:0005 © Dawoud Bey.
RIGHT: Journal containing Rachel Cusk's notes for her 2012 memoir *Aftermath: On Marriage and Separation*, 2011–2012. Rachel Cusk Papers.



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



Journal containing Rachel Cusk's notes for her 2018 novel *Kudos*, ca. 2017. Rachel Cusk Papers.

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.

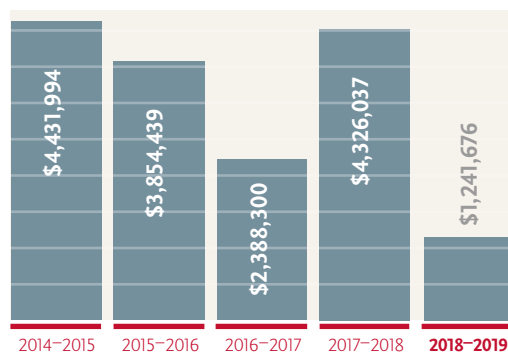
Christopher Okigbo Papers

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



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.



ABOVE: Frederick Seidel's early notebooks and journals, ca. 1960s–1970s. Frederick Seidel Papers.
RIGHT: Christopher Okigbo. Courtesy of the Christopher Okigbo Foundation.

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.

COLLECTION ITEMS TREATED BY CONSERVATORS: **3,691**

HOURS DEVOTED TO CONSERVATION TREATMENTS: **1,272**

PRESERVATION ENCLOSURES CREATED: **2,007**



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

27

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.

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.



FULL-TIME STAFF: 61

PART-TIME STAFF: 27

STUDENT ASSISTANTS: 41

TOTAL STAFF: 129

STAFF PUBLICATIONS

Chance Adams (co-author with J. Schneider, S. DeBauche, R. Echols, C. McKean, J. Moran, D. Waugh), "Appraising, Processing, and Providing Access to Email in Contemporary Literary Archives," *Archives and Manuscripts*, vol. 47, no. 3 (2019), pp. 305–326.

Eric Colleary, "Behind the Bookcase: Houdini the Collector," *Early Popular Visual Culture*, vol. 16, no. 2 (2018), pp. 219–225.

Stephen Enniss, "'Sun Blest': A History of the Festival Publications Poetry Pamphlets," *The Book Collector*, vol. 68, no. 2 (2019), pp. 270–280.

Jessica S. McDonald, "Moments in a Real World," in *Nathan Lyons: In Pursuit of Magic*, with Lisa Hostetler and Jamie M. Allen (Rochester: George Eastman Museum, in association with UT Press, 2019), pp. 12–35. "Selected Chronology," pp. 276–286, and "Selected Bibliography," pp. 288–295, also by McDonald.

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

Katherine Quanz (co-author with James Buhler, Eric Dienstfrey, Brooke McCorkle, and Joan Titus), "Reflections on Society for Cinema and Media Studies Conference, Seattle 2019," *Music, Sound, and the Moving Image*, vol. 13, no. 1 (2019), pp. 59–82.

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

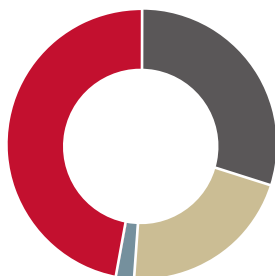
EXPENDITURES: \$8,542,903

- 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%



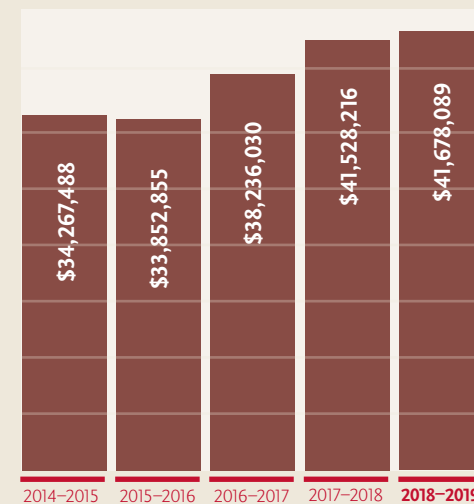
* Does not include pledges

ENDOWMENT

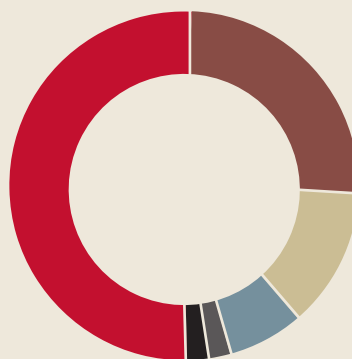
MARKET VALUE: \$41,678,089

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

ENDOWMENT MARKET VALUE

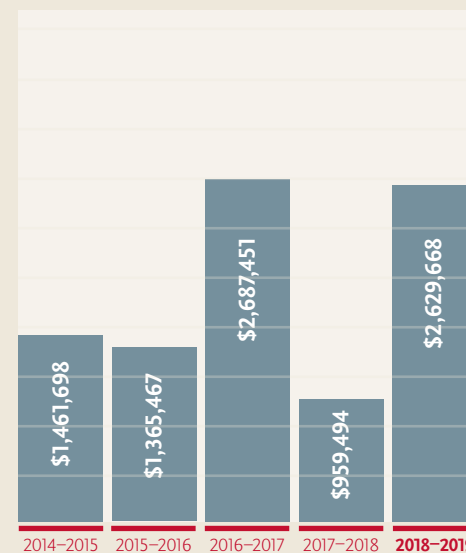


GIFTS AND GRANTS: \$2,629,668



- Requests: 51%
- Individuals: 26%
- Foundations: 13%
- Government Grants: 7%
- Trusts: 2%
- Corporations: 2%

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

\$150,000–\$199,999

Council on Library and Information Resources
National Endowment for the Humanities

\$125,000–\$149,999

Pilar and Jaime Dávila

\$50,000–\$124,999

Madison Charitable Foundation Inc.

\$25,000–\$49,999

Judith and William Bollinger
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\$1,000–\$4,999

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The Mark and Suzanne Vollette Charitable Foundation
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Patricia E. Winston
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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 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 Gilbert at 512-471-9643.





RANSOM CENTER ADVISORY COUNCIL

2018–2019

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