

Detailed Course Evaluation

- 1) *How useful were the pre-course readings? Did you do any additional preparations in advance of the course?*
 1. Very useful. More would have been better, but we would not have been able to complete it.
 2. Quite useful. If a list of online video examples of print processes could be included, that would help give some context to Gascoigne's *How to Identify Prints* (and an occasional needed break). There is a lot of junk on YouTube, but some gems, too.
 3. The book was hard to absorb, but once I saw the prints in person it was like a stream of "aha" moments, so I think it is definitely a good read to prepare.
 4. Pre-course readings were helpful, and set a solid foundation. In-class examples helped clear up all/most confusion.
 5. Very useful.
 6. Gascoigne was good, but will be more helpful in review after the course.
 7. Very useful—should have read them twice.
 8. It would be impossible to survive the course without reading Gascoigne beforehand.
 9. Very useful and *manageable*. It was great to be able to concentrate on one book rather than rush through several.
 10. Gascoigne—excellent, heavy going. Will read again. Linda C. Hulst's *The Print in the Western World: An Introductory History*, 900-pages long, mostly familiar to me, of interest, read it all.
 11. Pre-course readings were good—Gascoigne especially. The other text was not as useful. I read Gascoigne thoroughly and studied prints in our collection in preparation for the class.

- 2) *Were the course workbook and other materials distributed in class appropriate and useful (or will they be so in the future, after you return home)?*
 1. Yes.
 2. They were useful for the class, and will serve me once I return. Not only the notes I scrawled all over the workbook, but the reading and text recommendations, too.
 3. The workbook is helpful, but we did not refer to it too much.
 4. Yes. I was given many invaluable resources to refer to. The outlines in the workbook can help if more information is desired.
 5. Yes. Very useful, and I will transcribe my notes and use them throughout the year for collection development.
 6. The timeline will be very helpful.
 7. Yes.
 8. Yes.
 9. The bibliography in the workbook will be useful.
 10. Excellent as a course outline. Intersperse written detail of each area before the material list. Leave space after each for notes—they tend to get scattered through

- list. I will reread both workbook and Gascoigne.
11. Yes.
- 3) *Have you taken one or more RBS courses before? If so, how did this course compare with your previous coursework?*
1. Just as good as “Desbib,” different somewhat, brilliant essentially.
 2. I think I will likely steal from this class as much as I continue to steal from the previous class I took over five years ago. The experience was similar, but this class developed into a pretty cohesive group of colleagues-bordering-on-friends toward the end.
 3. {No response—RBS staff}
 4. N/A—first course.
 5. Yes. This course built on the content in the earlier course, “History of Printed Book Illustration in the West,” and answered questions of process raised in that course.
 6. Yes; equally strong. It’s clear he’s been fine-tuning the content for years.
 7. Twenty-five years ago—same high quality.
 8. N/A.
 9. This was my first class.
 10. N/A.
 11. This is my first course.
- 4) *What aspects of the course content were of the greatest interest or relevance for your purposes?*
1. Identifying prints.
 2. I really like the labs—taking part in the processes helped clarify a lot in identifying them. Also seeing the various tools used.
 3. Hands-on time with prints—the more the better. Nothing helps illuminate the subject more clearly. I feel doubly more equipped to identify print processes.
 4. Identification of processes in the 1700s and 1800s, and materials that we may reference in future to find original print-method examples and their methods. Also, guides for the work of well-known figures will help me this year.
 5. The overall content, differentiating among processes.
 6. Part I—manual processes.
 7. Print-process identification is by far the primary content of the course, and most relevant to me. Explanations of the processes themselves were discussed to a lesser extent, and were also useful.
 8. Learning a pragmatic strategy with which to approach identification of prints.
 9. Visual interaction with the material. Timeline—could inter-sort examples with the timeline.
 10. I understood the basics, but the fine points and *context* were very useful to learn.
 11. {No response—RBS staff}

5) *Did the instructor successfully help you to acquire the information, knowledge, and skills that the course was intended to convey? Was the intellectual level of the course appropriate?*

1. Yes.
2. Simply...yes, and yes. Sometimes I felt like the pace of the class got ahead of me, and I wasn't quite able to soak it all in.
3. I feel like I learned a lot in such a condensed session. Definitely a good level for those unfamiliar with printmaking to those with intermediate knowledge.
4. Yes, or I can adequately find that information with the sources provided. I found the intellectual level to be appropriate.
5. Yes. The knowledge from the Gascoigne readings and the teacher were greatly improved and illuminated by making works using the processes of etching and woodcut ourselves. It became clear how multiple methods are used. I would like more on litho-stone processes in this class, to work using the process.
6. Yes, and yes, although I wish I could have had more visual aids (like videos, even bad ones) to help me understand the processes.
7. Very.
8. Yes.
9. Yes, although an important take-home message was that identification is often hard or impossible.
10. Yes to both.
11. Yes. I would like more detail on how processes were made and how that relates to physical and visual clues for identification. This was explained well in some cases and less so in others.

6) *What did you like best about the course?*

1. The whole thing. It was as fantastic as I hoped it would be, or maybe even better. It's just too short. I will keep an eye on the advanced version.
2. Packets, packets, packets.
3. Labs!
4. Hands-on time with prints, followed by thorough explanation.
5. Combination of highly qualified students (who served as co-instructors for one another in a way), the readings, workbook, packets, TMG, and TB. On Booksellers' Night, I think each student in our group was at Franklin Gilliam Rare Books, surrounding the books there and arguing about methods used in various prints.
6. The lab work.
7. Course packets: the possibility to see the object. Only shortcoming is not seeing a video on how some of it was achieved, i.e., making an electrostatic plate.
8. The endless flow of original examples of prints with TB's explanation is the best part of the course. The volume and variety of RBS's teaching collections and the faculty's knowledge is astounding. The enthusiasm is infectious.
9. The large number of examples and the excellent system of organization that enabled us to get through them in the time allocated.
10. Vastly informed visual knowledge. Analytical structure and techniques for looking at individual books.
11. The variety of objects from the collections was great. The hands-on printmaking was very useful.

7) *How could the course have been improved?*

1. More of the same. TB, you were asking about the linocut, etching, and drypoint experience. I think it was very valuable in two ways: 1) great to clarify how things are made—takes up time, but not an awful lot of it; and 2) taking home the lino block saved class time, of course. They are also useful in that they break up the day a bit—four identically run sessions can just become a bit taxing. So: even though I wanted more time with the materials (of course), I am happy we did those three things, as well. Some chemical process (aquatint?) would have been interesting to do, too, but it may not be possible here.
2. Is this where I should comment on the labs? Here goes: Of the three labs, I felt that the etching and the drypoint were probably the most intellectually useful. Relief printing is fairly easy to understand, so the act of carving the linocut didn't have the same enlightening quality to it. I am, however, reluctant to conclude that it should be dropped from the course. The hands-on work was enjoyable, and the lab, though occupying one of our periods, was an opportunity to understand issues in the relief-making process. As I mentioned earlier, the packets were the meat-and-potatoes of the course, but the labs were the desserts. And Spartans though we may fashion ourselves to be, even Spartans like dessert now and then. When I bring elements of this course to {my home institution}, I will advocate for some degree of lab work.
3. I wanted to have more of a visual grasp of how lithography worked because it was hard to visualize how those prints are made, especially with color. I think knowing the process goes a long way in identification.
4. More visual aid for certain processes; not all are possible, but maybe video examples? Notably in lithography and electrotyping. Seeing the process could help understanding.
5. Original examples to take home or have access to during the year would really be the cherry on top, but I realize this is not feasible.
6. As I said in response to Q5, above, videos or something would have been helpful.
7. 1) Divide course into two parts: Part I would cover Gascoigne, pages 1-31; Part II, the rest of the book. As it is, there is a lot to cover, and the photographic processes may be of less interest to some and are certainly more complicated. Furthermore, more time could be spent on Part I examples. 2) Although there is a wealth of videos out there, they do not necessarily address a specific course. RBS could produce *short* videos, two to ten minutes, on specific subjects in FAQ format (e.g., transfer lithography, printing from a litho stone, creating electroplate, basics of woodcutting as it was done).
8. The drypoint seems less necessary than the other labs. One example, run through the press until it makes awful impressions, would be instructive. A more illustrative and thorough explanation of photographic processes is needed for complete understanding and confidence.
9. Handouts summarizing the key identification points for major types of prints. (Gascoigne doesn't always give them all.)
10. Make one image plate instead of three; or, in one session, do three plates, one-third of the class per each. Find time for more course material/examples. Cutting off at 1900? Could get deeper into color and halftone.
11. Clearer descriptions of some processes are needed.

8) *Did you learn what the course description/advertisement indicated you would learn?*

1. Yes.
2. Yes.
3. Yes!
4. Yes.
5. Yes, and no: yes, although I prepared for the full Gascoigne and didn't need to.
6. Yes.
7. I was exposed to all of it; I probably learned some of it—the trick is to see if I remember enough of it not to feel discouraged.
8. Yes.
9. Yes. Mostly. Discussion of photographic processes felt a little rushed/vague, and I have not grasped them well.
10. Yes. With more time, you could have the class identify some items as a group, discuss examples. Making plates doesn't add much to knowledge, compared to looking at material.
11. Yes. I know *a lot* more now than I did a week ago! Thanks!

9) *How do you intend to use or apply the knowledge or skills learned in this course?*

1. In teaching, research, and in looking at prints.
2. I intend to steal as much as I can to incorporate it into a general “history of the book” course being developed. Additionally, I am going to use it to create a catalog of examples in our collections. That way, I can pitch our collections to a wider audience of graphic design and art students.
3. I will try to get more involved in the curation of visual collections where I work.
4. Working with my collection, I can properly identify methods of book illustration. I can also use these skills in an educational manner in my institution, with students or faculty. This level of knowledge benefits the institution.
5. Identify materials in our collection we have to save (or not worry if we don't save). Purchase materials like bibliographies or works on key figures, locating their works in various books and magazines. Acquire or create relevant reference materials about this era of printing.
6. At this point in my career, it's more for personal knowledge than professional application.
7. Keep looking and learning.
8. I am using print identification skills in my undergraduate thesis and in my work as a collections assistant.
9. To better catalog illustrated books.
10. I collect books. 1) I used my new skills as a book dealer might, and will continue. 2) I am an active user of my illustrated-book collection. I will use my knowledge for de-accessioning and for broadening my collection. 3) In preparation of presentation material for public speaking.
11. I will study illustration processes in-depth and teach them to others using an online platform.

- 10) *If your course left its classroom, was the time devoted to this purpose well spent?*
1. {No response—RBS staff}
 2. {No response—RBS staff}
 3. N/A.
 4. N/A—no time outside of classroom.
 5. N/A. Thank goodness—*don't* want field trips, please.
 6. N/A.
 7. Translated into lab time and experience = yes.
 8. N/A.
 9. N/A. *On the print-making segments:* I learned a little from making my own prints—not a great deal, but it was still *well worth it* for adding variety to the week and for the opportunity it produced to use a different part of our brain and assimilate what we were learning. It was fun, too.
 10. Booksellers' Night was fun.
 11. N/A.
- 11) *If you attended the evening events (e.g., RBS Lecture, Video Night, RBS Forum, Booksellers' Night), were they worth attending?*
1. Lecture was interesting and relevant to class (good scheduling!!); Thursday Booksellers' Night just a good thing.
 2. Good out-of-class fellowship. Engaging intellectually. Free wine and cheese!
 3. The movie was really interesting and relevant to our course, and Booksellers' Night was a chance to test our new identifying skills in the shops.
 4. Yes. Great way to meet people in the field. Most were fun and informative.
 5. RBS Lectures, Video Night, Booksellers' Night. Super. Ghost of Linotype knocked out the video, and I'd like to see the rest of them.
 6. Yes.
 7. Yes.
 8. Yes.
 9. Yes.
 10. Yes. Booksellers' Night. Surprisingly reasonable prices, bought sixteen books, had them shipped.
 11. Yes.
- 12) *We are always concerned about the physical well-being both of the RBS teaching collections and of materials owned by UVA's Special Collections. If relevant, what suggestions do you have for the improved classroom handling of such materials used in your course this week?*
1. {No response—RBS staff}
 2. {No response—RBS staff}
 3. It all seemed pretty good.
 4. Some objects were hastily passed around. Extra-subtle care could have been used.
 5. N/A.
 6. More of a run-through of handling issues for people who don't know. I saw a classmate sliding their loupe around on the surface of the prints; it made me cringe.

7. The set-up in this course is fine.
8. N/A.
9. I thought care-taking measures were appropriate, and I appreciated the freedom to handle the prints.
10. I was very surprised by how carefully materials are shelved and conserved.
11. The collections contain some really special objects. Print handling by staff could be *greatly* improved. Some of the housings could also use some attention both in construction and proper materials

13) *Did you (or your institution) get your money's worth? Would you recommend this course to others?*

1. Of course.
2. Yes, and yes.
3. Yes indeed!!
4. Yes. I'd highly recommend this course.
5. Yes.
6. Yes, and yes.
7. Yes.
8. Yes.
9. Yes.
10. Yes. Yes.
11. Yes, and yes.

14) *Any final or summary thoughts, or advice for other persons considering taking this course in a future year?*

1. {No response—RBS staff}
2. {No response—RBS staff}
3. I loved it! So much knowledge from really great minds. Great people all around. I'm already planning my application for the next class.
4. Very professional, yet casual, setting in the courses; I found this welcoming and great for learning. I appreciated being able to interact with others in the field, but in different roles. A+ experience.
5. Hire TMG immediately if she ever leaves her RBS job.
6. I really liked the labs. Even though they're time-consuming, they're a good departure from the lectures and help ward off intellectual fatigue. They also help illustrate (pardon the pun) the processes better. Also, more fruit at breakfast would be great.
7. {No response—RBS staff}
8. To acquire an outstanding level of understanding and skills in bibliographic topics outside of a full academic program—and furthermore, to galvanize connections in the book world—RBS cannot be surpassed in its excellence.
9. {No response—RBS staff}
10. {No response—RBS staff}
11. {No response—RBS staff}

Aggregate Statistics

Number of respondents: 11

Leave

Institution gave professional leave: 8 (72.72%)

N/A: student, retired, or had summers off: 3 (27.27%)

Tuition

Institution paid tuition: 4 (36.36%)

Student paid tuition: 3 (27.27%)

Exchange or barter: 1 (9.09%)

Scholarship from RBS: 1 (9.09%)

Fellowship from RBS: 1 (9.09%)

Other (ABAA Scholarship): 1 (9.09%)

Housing

Institution paid housing: 5 (45.45%)

Student paid housing: 3 (27.27%)

Fellowship from RBS: 1 (9.09%)

N/A: stayed with friends or lived at home: 2 (18.18%)

Travel

Institution paid travel: 5 (45.45%)

Student paid travel: 4 (36.36%)

Fellowship from RBS: 1 (9.09%)

N/A: had only local travel expenses: 1 (9.09%)

Which one category most closely defines what you do for a living, or why you are at RBS?

Antiquarian bookseller: 1 (9.09%)

Conservator/binder/preservation librarian: 1 (9.09%)

Full-time student: B.A.: 1 (9.09%)

Librarian with some rare book duties: 3 (27.27%)

Rare book librarian: 1 (9.09%)

University assistant professor: 1 (9.09%)

Library exhibition manager (rare books): 1 (9.09%)

Nonprofit research institute: 1 (9.09%)

Other: 1 (9.09%)