

Terry Belanger
I-20: Book Illustration Processes to 1900
9–14 June, 2024, Charlottesville, Virginia

1) *Were the pre-course reading assignments useful? Are there any readings that you would like to see added or removed in future years?*

1. Gascoigne is excellent background and structure for the course. I think the advance reading list guidance should be more consistent with TB's expectation in class that students have read to about section 40, rather than saying it is necessary to read it all. Even better, the guidance could prioritize sections in an order more relevant to the course than their sequence in the book.
2. The pre-course reading of Gascoigne was invaluable—I don't think this course is even possible if you haven't read Gascoigne at least once, preferably twice.
3. {private response}
4. The readings were very pertinent to the class. They were very useful.
5. Yes, I found the readings to be very helpful and critical for the course.
6. Yes, the Gascoigne is really great and needs a careful read.
7. Useful and necessary. I do not think additional required readings are needed. TB's reading lists and verbal recommendations will be useful for students for further investigation according to their needs.
8. Course reading was useful preparation and necessary as it was used throughout the week. Gascoigne was consulted several times a day in class and as preparation, I re-read sections in advance.
9. Gascoigne was essential. Helps ease the pressure of a very fast-paced class.
10. Yes.
11. So incredibly useful.
12. Gascoigne is a perfect text for this course, and I'm so pleased to have been introduced to it. TB's exit list bibliography perfectly and very thoroughly supplements Gascoigne post-course, and I think the simplicity of having just one required text during the course was good in terms of avoiding information overload.

2) *What are your thoughts on the course workbook and/or other teaching materials distributed during class? Was the content appropriate and useful? Will it continue to be useful for you after the course?*

1. The course workbook was useful, but it could be organized more effectively, perhaps in the order materials in it are used in the course.
2. The workbook is definitely useful. I wish that it were organized differently, especially the bibliography—there are several different lists of texts, which makes it tricky to find any particular book or print.
3. I intend to save the workbook forever and I know I will return to it often post-course, though at times it was a scramble to use it effectively during class and to collate its contents to relevant examples at hand. That said, while the course is an organized survey, TB's teaching does not proceed strictly linearly because he has so much knowledge to share—learning to follow his lines of thought, rather than relying on a workbook or text to orient me, ultimately made me much sharper and helped me get a lot more out of the course. Viewing so many prints and other objects in class

while TB spoke about them was an irreproducible experience that I feel very fortunate to have had.

4. The workbook is excellent—I'm planning to use it in the future.
5. Yes, the course workbook was useful in class and will be useful in the future. Thank you for all these helpful resources!
6. The workbook was good.
7. Very good. Useful during the class, and I'll refer back to it. It was sometimes hard to find examples in it and in the playlists. Perhaps the packets used in the class could be asterisked, or easier to identify by title/author by putting this information first or just after the print process information. Some students were trying to find examples in the list to take notes next to the entries in their workbook.
8. I will continue to refer to the course workbook. The schedule would have been helpful in advance to focus readings.
9. The handout will make for a good quick reference and bibliography.
10. Yes, it was useful.
11. Very helpful and I will refer back to all of it.
12. The workbook is filled with invaluable information and will be a good addition to my reference library for sure. At times it was difficult to use in class—collating relevant content to what we were discussing moment to moment could be a scramble.

3) *Which aspects of the course were most intriguing and relevant for you as an individual? Did you walk away with any new insights, ideas, or project plans?*

1. The structure of the course around packets is great and provided the opportunity to see many examples of the results of printing processes. The firsthand experience of making a drypoint and a relief print provided a lot of subtle tacit knowledge of the processes involved, but also a general sense of the amount of work involved in each.
2. The lab elements (the linotype and the drypoint) were extremely useful in understanding why the shift from relief to intaglio was so welcomed, because it drove home how labor-intensive relief cutting is compared to engraving. The materials in the course are unparalleled. TB has accumulated an astonishing array of prints to work from.
3. Seeing more deeply into images! I feel like I have access to an entire world that formerly was hidden to me. This course is the start of an entirely new chapter in my work, just as I had hoped it would be. I can't wait to begin working with prints at my institution, and to keep reading and learning more.
4. I enjoyed the hands-on experience of making prints such as a drypoint and linocut. The before and after quiz was enlightening and a good learning tool.
5. I found the course fascinating! I'm thinking about how to construct my own teaching packets for students to compare different illustration processes.
6. Seeing so many materials in person was incredible and really helped me understand what to do when identifying prints and illustrations, something that would help me enormously professionally.
7. Everything—the many examples, the reading lists, the labs. It was especially helpful when we were told specifically what to look for in the prints.
8. Knowledge gained, especially of processes, will enhance an emerging research project. The bibliography will be invaluable as well. The lab sessions enhanced my understanding and I will bring all of these back to my institution.

9. Spending time on the process of creating prints was helpful. The etching more so than the relief, which was more intuitive. The test was also helpful for quickly checking mental flowcharts, and the hundreds of examples are an incomparable resource.
 10. Yes, lots of ideas for teaching, exhibition, and cataloging projects.
 11. I loved the mix of eye training (through repeated exposure to so many prints) and hands on carving/engraving and printing.
 12. I expected the course to be a lot more—programmatically, maybe?—in terms of approach: a method-by-method survey. I would describe it, in contrast, as immersive, which given time constraints vis-a-vis all the material to cover ended up being the best approach, I think. Viewing and handling many, many material examples has given me a really good foundation, I think.
- 4) *Did the instructors help you to acquire all the skills and information promised in the course description? Did you learn what you had hoped to learn?*
1. Yes, with the one exception that we did not actually make etchings as stated in the course description.
 2. Often, but not always. The section on relief had dozens of fantastic prints to look at, but it was not always clear what we were supposed to be looking for. This improved when we got to intaglio. I learned part of what I had hoped to learn, but the course often seemed more focused on looking at and appreciating the stunning collection than on learning and practicing how to identify different kinds of prints.
 3. See just above—yes!!!!
 4. Yes, I hoped to be introduced to an overview of printing processes, and I now understand more about the details of each one.
 5. Yes, and yes! Thank you, TB!
 6. Yes, definitely.
 7. Yes. I'm a beginner so there are some aspects that are still murky since we covered so much content, but I know the questions to ask, resources to consult, &c., to identify.
 8. Yes!! And more!
 9. Yes. The last half speeds up significantly, and is much more troublesome, but a good foundation has been laid. The class moves you from introduction to kind of familiar.
 10. Absolutely! It was a great class; I enjoyed it immensely.
 11. Yes!
 12. Returning to the comment above—I did learn what I hoped, ultimately, and not in the way I expected which I think made the course a lot more interesting for me: over the week I learned how to get the most out of TB's aggressive approach to the material, and ended up learning more about illustration (among other things) than I ever could have otherwise.
- 5) *How do you plan to use the skills and knowledge acquired during your time here?*
1. I plan to incorporate teaching about printing processes into my teaching with rare books, and also to incorporate specific identification into description of special collections materials.
 2. I plan to use these skills in the classroom and in my research. I am working right now on ways to incorporate the work from this course into my classes for next year!

3. I will absolutely use these skills and knowledge in my professional work, but I feel like I also have a very legitimate foundation to build upon now toward future graduate work and research.
4. I am planning to use it to help identify prints in books that are new acquisitions. I would like to also use it to assist patrons in identifying their work.
5. In my teaching and research.
6. Working with books and prints in general I will be using the skills constantly in my studies and future work.
7. Cataloging SC books—hand-press, artists' blocks, and others.
8. I will apply them directly to a research project, and indirectly to support students and faculty on my campus.
9. I will directly apply this to a lot of cataloging, and to teaching.
10. I feel that this class prepared me well for learning about prints, and I have a better sense of how to look at prints, and where to find help. Thank you!
11. I am going to add an expanded module in the history of illustration to my book history course, and add a print lab with illustration to my current letterpress lesson.
12. I will absolutely apply the knowledge acquired in my day-to-day work.

6) *Who might benefit the most from taking this RBS course?*

1. Anyone who thinks about historical printing in their work: art historians, media historians, and historians of technology interested in printing; artists interested in working with historical processes; and librarians, curators, dealers, and collectors of both rare books and prints.
2. I think this course would be useful to professors, librarians, booksellers—a wide range of people interested in print illustration.
3. If you have any interest at all in illustration, whether in books or otherwise; in printing methods and processes; in photographic processes; or in bibliography or book history generally (or an interest in any combination thereof!), this course can open new vistas for you that you've never even realized were there.
4. Art reference librarians who receive questions about works on paper, acquisitions librarians, and catalogers.
5. Librarians, archivists, scholars interested in learning about European illustration processes.
6. Anyone interested in book illustration.
7. Special collections librarians and catalogers, curators, academics, rare book sellers.
8. This course is wonderful because it applies to a range of backgrounds: scholars, librarians, and emerging professionals/scholars.
9. Educators, booksellers, curators of prints.
10. Special collections librarians.
11. Researchers who work with prints and those who want to be able to teach illustration more effectively.
12. {no response}

7) *If applicable, what were the most original, powerful, or otherwise noteworthy educational moments in the course? Were there any "aha!" moments you'd like to share?*

1. {no response}

2. The fragment from the Mainz psalter was phenomenal. It was also really memorable to try to create my own prints—that experience was priceless.
3. Being able to distinguish an aquatint from collotype; and relief color from hand-coloring!
4. I learned that original wood blocks were translated into electrotypes that were used for the actual printing. It was very helpful to see the blocks and plates. It was helpful to compare the same image made using different processes.
5. Comparing similar but different illustration processes helped tremendously.
6. Using all the tools to look at the prints and beginning to differentiate them. The labs and realizing the work required to make a relief print.
7. {no response}
8. The labs.
9. Seeing more complex intaglio and later prints under high magnification helped a lot. And seeing firsthand the tools used in production.
10. Just seeing so many examples was truly amazing, though at times overwhelming.
11. I learned that I really enjoy making linocuts! Also, when I first started to recognize a mezzotint on a woodcut.
12. {no response}

8) *Are there any other ways in which the course could have been improved?*

1. TB is a skilled teacher, but he very often gets in his own way with stories that are only relevant to his own experience and not to the broader history of printing.
2. 1. Please consider ending the course at 1860, and spending more class time honing the classwork on prints to that point. That would place the focus where I think most of the students had the most interest, and allow for more time to practice the skills and work with other students to try to figure out how to identify prints. Breaking down the “pop quiz” prints and letting students work together in pairs or small groups to try to figure them out would probably be a better learning experience for most people than a “gotcha” post-test. 2. The missing element a lot of the time was context. Because we were looking at a whole parade of items at the same time as we were listening to TB introduce new items, it was easy for the context to get lost, and a print is much less useful if it's not clear what you are looking at. Please consider having a PowerPoint or a handout for each session that lays out the years, identifying features and names of prints, and key elements to look for in that section. That would help enormously. 3. I almost hate to say this because the collection is so fantastic, but fewer prints and more time to work on them together with other students would help a lot of students learn skills better. 4. I want to give a shoutout to Sarah. I went to her on the last day to let her know that some of the materials being passed around were problematic given that there was no time to offer historical context. She was immediately helpful and planned to shift some materials so that the issue won't be a problem for future students. (One of the prints I was assigned at random (“The City of Pellacata and its Castle”) had images of black people being hanged and tortured. In a class addressing the sociocultural context of the images this could be a productive focus of discussion, but if all we are looking at is the kind of printing, replacing that with a more neutral image would be better, I noticed that there were zero Black students in any of the four classes this session at UVA, and I am sure that RBS would want to foster an environment that would help to increase students from all demographics. The other

potentially problematic example that I noticed was the electroplate blocks from the toy catalog. The blocks themselves were great, but the catalog included “Mammy” and “Darky” dolls, which again is problematic when there's no opportunity for historical context and discussion.

3. I have just one suggestion—during the diagnostic tests, with the matted examples kind of arranged around the room, it was difficult to make it to everything, so maybe if viewing could be systematized somehow to ensure every student gets to see everything? Also, initially I suggested that an answer key with facsimile images would be a useful resource; but I understand the desire to keep the test answers from leaving the room, particularly as the images used are necessarily the same from year to year.

4. While we are looking at prints passed around, it is easy to miss items that the instructor is presenting—it would be useful to have a PowerPoint that provides basic info, so that if we are concentrating on a physical item we can still catch up with the instructor. It would be helpful to end class on time.

5. A bit more time to look at and discuss the illustrations would be helpful but I know hard to fit in, given the goals/scope of the course.

6. The space was a little tight at times when looking at big prints.

7. We didn't do much close looking at packets on day one, for instance looking at woodcut vs. wood engraving for identification; this would have been helpful. Yes, I got my money's worth. I would definitely recommend the course to anyone who needs to identify prints. I can't imagine a better way to learn this content or that there is anyone more knowledgeable on this subject.

8. N/A Would recommend, especially as an intro course for those that deal with illustrations or printing in any capacity.

9. More space to take the quiz. More direction on proper handling of books. I feared for the covers of many items that were passed around.

10. {private response}

11. I would have loved a little longer dedicated to the final exam and debrief. For me a greater focus on pre-photo processes would have been great (I do think I started to feel overwhelmed by the later processes, although they are obviously important).

12. I think the opening and closing illustration =diagnostic text could be improved. Students could get more out of it by streamlining the organization of examples to identify, organizing them by number, passing them in an organized fashion from student to student, something of that kind. Also, a resource pairing images with correct identifications which students could keep would be wonderful to have!

9) *Do you feel that you got your money's worth? How likely are you to recommend this course to others? On a 1-10 scale, 1 would indicate that you disagree that you got your money's worth, 5 would indicate a neutral response, and 10 would indicate that you agree that you got your money's worth.*

1. 4
2. 9
3. 10
4. 10
5. 10
6. 10
7. 10
8. 9

9. 10
10. 10
11. 10
12. 10

10) *If your course made any (virtual) field trips outside of the classroom or had guest speakers, do you feel that they enhanced the course experience?*

1. {no response}
2. The labs and the work with the two presses was invaluable!
3. {no response}
4. {no response}
5. Yes, I loved making a drypoint and relief. This hands-on aspect of the course was tremendously valuable.
6. The labs really enhanced the experience.
7. The lab work was valuable in understanding some of the processes.
8. N/A
9. N/A
10. N/A
11. The lab trips to use the printing presses were wonderful.
12. {no response}

11) *Do you have any additional thoughts or advice for anyone considering taking this course in a future year?*

1. {no response}
2. Do the advanced reading work. You will need it!
3. If you feel at all compelled toward this course, you are highly likely to enjoy and get a lot out of it. I expected to be highly intimidated by TB, but he's a warm, kind, and approachable person who loves teaching and appreciates his students, in addition to being brilliant. I wish I could take descriptive bibliography with him!
4. {no response}
5. {no response}
6. Read Gascoigne carefully and if you don't understand what he describes, go back to previous chapters or research the terms.
7. You'll want to read Gascoigne before and probably after!
8. Read Gascoigne more than once.
9. The second half of Gascoigne is more helpful after the class.
10. Thank you! I learned a lot, very grateful for the opportunity to attend this course.
11. Definitely read Gascoigne in advance as the course description tells you to. Spend as much time as you can looking at every single print you get.
12. {no response}

12) *If you had to sum up your RBS experience with a single sentence, phrase, or haiku, what would you say?*

1. {private response}

2. Seeing so many different items in the collection was amazing, but I would love to work more on the skills and have more opportunities to work together with other students.
3. Through the lighted loupe. Figures melted into forms! Ingenious art.
4. Informative, organized, intensive.
5. Informative, educational, and engaging! The best professional development experience I've had to date.
6. An overload of information and looking at more printed material than I thought possible.
7. {no response}
8. Illuminating and energizing.
9. If I retain 10% of what was given to me, I'll still feel halfway to expert.
10. {private response}
11. It feels amazing to have learned so much!
12. {no response}