

Terry Belanger  
I-20: Book Illustration Processes to 1900  
20–25 July, 2025, 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. Yes, I appreciated that the pre-course reading wasn't very extensive and was focused exclusively on identification of prints; learning about the actual process of making the processes beforehand would've been overly complicated and unhelpful. Keep it short!
2. Yes.
3. Yes—the Gascoigne was great. I think it would be helpful to add other visual resources like videos demonstrating processes.
4. Yes—the readings are a must to start the conversation!
5. The main text was somewhat useful, but often dense (technical). It could be preceded by a more generalist text.
6. Yes! Gascoigne is good, but it is painfully weak on photomechanical processes. There are no photos of photogravure in the whole book.
7. The reading was helpful. It was Gascoigne. Maybe adding a few articles or pre-watching process videos might have been helpful to hit the ground running.
8. Yes, the Gascoigne reading was essential. As for additional reading, I would actually suggest finding YouTube videos that demonstrate the relief, intaglio, and litho techniques.
9. Yes, Gascoigne is necessary for the fundamentals that TB elaborates on.
10. The book was very useful. I wish I had the time to read it all. I think it may be more manageable to assign only specific chapters as pre-course reading, because few people have the spare time necessary to complete such a complex reading.
11. The Gascoigne is dense at times and a handbook, so I didn't expect a narrative experience. I'm glad I started reading it several months ahead of the course so that I read through it all.
12. I found all of pre-course reading material helpful. It helped prepare me with a base of knowledge coming into the week.

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. I will definitely keep using the course workbook post class; I took all my notes in it, and the bibliography at the end as well as the short glossary will be incredibly useful.
2. The workbooks were helpful, and the teaching materials were appropriately juxtaposed with our class material.

3. The workbook is good but could use updating. It was a challenge seeing materials not listed. It also would have been helpful to have TB walk us through the workbook at the start of the course. It would also be great to have blank spaces for note taking immediately adjacent to the item listed in the playlist.
4. Being able to reference take home materials after the course helps to review and dive deeper on topics of particular interest.
5. Both the course workbook and the excellent (and probably unparalleled) teaching materials were extremely valuable in learning how to research and identify prints. The bibliography is very helpful since it is divided by topic.
6. It was very unpolished. Hard to use. Many of the things we look at were not in there. TB forgot to introduce how it had the medium identification for most items in a list. We didn't see everything on the medium ID list and some of the books he said would be in the bibliography were not.
7. Yes, it was useful, I'm sure I will revisit it as needed.
8. Yes. The bibliographic portion is excellent and will be useful.
9. Yes, both for class and after.
10. I'm very happy with the workbook, especially the bibliography and the detailed list of the image packets used in class. I will use it in the future as a guide for terminology, and I will buy some of the recommended bibliography.
11. The content and collections were one of my favorite parts of the course. I felt like I had access to materials that I'd never otherwise encounter in my day-to-day work.
12. The material was helpful and the group activities allowed us to collaboratively think and eventually discuss some of our own experiences.

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. I spend a lot of time looking at book illustration processes as part of my job, and to be honest, I feel much more confident now about keeping things simple in my description, especially for post-1800 or so. In the past, I've felt like I needed to be as precise as possible, and sometimes that's just not possible as we saw in class. I will go forth using "relief", "intaglio," and "planographic" with abandon!
2. I've always wanted to take a class with TB as he's a proper legend, but his class directly related to my job and I wanted to use it to learn more about the materials I work with. I didn't walk away with any ideas to make this information accessible to others, but it will personally help my professional development.
3. All the visual reviews were great. I look forward to reviewing the items at my institution, prepped with this new information. I also was inspired to integrate this type of review in my own teaching.
4. {no response}
5. Early illustration and printing processes were why I came, but I leave being much more interested in later techniques and products as well.
6. I wanted to know more about older print processes. I did learn more, but now I feel more confused about etching versus engraving. The older processes were less familiar.

7. I think this really set me up for how to view a print and gave me the vocabulary to look things up further.
  8. I don't really deal with prints but found the information useful. Some of the lithographic data was technical and I am not sure I quite understand much of it.
  9. Getting to look closely at originals will be useful in identifying items in my library collection.
  10. The hands-on approach of this course was incredibly helpful and effective. I now know how to look at prints and what are the elements I'm looking for. It never occurred to me that having some kind of magnifying instrument was actually relevant—now I'm going to buy them all! I also will try to practice woodblock carving at home and maybe intaglio too.
  11. I was interested in the intersections of print production across periods and how that reflects today's processes.
  12. I found much relevance with the grant funding and assessment information. This will allow me to bring this to my job and implement these strategies immediately.
- 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, I feel exhausted (in a good way) with everything we covered. There are so many processes I had a vague but not real sense of, and now I feel like I A) know where to look for identification help, and B) have a concrete guideline to start out with when identifying (look for plate, look at text, &c.).
  2. TB is a card. He's spritely, warm, incredibly knowledgeable about his field of expertise, and supportive. I was quite intimidated by him at first because he is "Terry Belanger," but he softened up towards the end of the week. As a previous educator, we are told to "Never smile before Christmas" as it's easier to be strict and soften up, rather than the other way around. His teaching style suited my learning style, and even though there was constant information throughout the week, it was extremely helpful.
  3. I did, and I feel like there's a lot more to learn. I feel way more equipped to continue to study on my own.
  4. The week packs in a lot of information and gives you notes or hands-on experience to continue deepening knowledge after the course.
  5. Yes.
  6. Not exactly. The first few days were rough and didn't cover identification as much as I'd hoped. It was hard to ask questions when TB didn't seem to understand the point of our questions and didn't fully answer them most of the time. I suspect he couldn't hear us well. Not his fault.
  7. Yes. It was a lot to cover in a week but I feel on the right track to continue learning on my own.
  8. Yes, but on 4, 3.
  9. Yes, and yes.
  10. YES! I need to process everything and organize the new information, but there's the book for that.

11. I learned a lot from TB about the history of the book world generally, as well as in relation to the course topic. I feel like I've learned what I'd hoped to.
12. Absolutely, this allowed me to become more highly skilled to process our collections.

5) *How do you plan to use the skills and knowledge acquired during your time here?*

1. I plan to go back to my institution and share my knowledge (and course materials) with my colleagues so that we can better describe the materials in our collections!
2. I am going to apply my new knowledge of illustration processes to the materials at my job to help increase use and understand special collections materials.
3. Material identification and explaining processes to students and colleagues.
4. This course will be useful for informing my research as well as developing lesson plans for undergraduate students.
5. I will look at prints with much greater appreciation and understanding—and allow me to speak more competently about them to others.
6. To describe materials in my collection more accurately!
7. I hope to use this information in teaching.
8. I don't really deal with prints, so it is unclear.
9. Examining collections, exhibitions, and teaching.
10. Write more accurate book descriptions.
11. It will help me better understand historic illustration processes so that I can use that knowledge in preparing images for reproduction using current processes (analog and digital).
12. I plan on talking with my boss about starting projects for our A/V collections because we need to assess the materials for future use.

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

1. Catalogers, curators, and other library professionals.
2. Anyone working with rare books and prints.
3. Anyone working closely with prints that does not have a background in production.
4. Collections specialists, but also faculty working with the printed image in research or courses.
5. Novices in techniques and process.
6. Museum professionals, archivists.
7. Graphics librarians, but also any librarian describing materials. Print dealers.
8. Anybody involved in cataloging or collecting prints.
9. Anyone with interest and need to ID and study illustration processes.
10. Catalogers, book sellers.

11. I was surprised by how at-home I felt in the class as a print professional. My background was more relevant than I expected.
12. Anybody, I think it's good for students and for any time period in your career.

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. TB's maxims were hilarious. "The clock strikes 13 and casts doubt on all of the previous hours," or whatever that quote was, was my favorite. I just loved to hear him talk about his career, his life, funny encounters with people, and stories about buying/finding rare materials. The course did help me to separate my previous ideas about illustration processed with the ones I learned so that I can use that new info to help me in my job.
3. {no response}
4. {no response}
5. {no response}
6. There were some useful ID tips, like when something was timing of [illegible] I collotype shine. {private response}
7. {no response}
8. Not really.
9. {no response}
10. The packets were the best part. A very effective educational method.
11. {no response}
12. The Assessment and Conditions for A/V that will need to be Evaluated for Risk.

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

1. It might be helpful to include an instruction sheet for how to put together the burins and etching tool for the linocut.
2. I don't think so.
3. It would be great to have a mechanism for looking at a print simultaneously as a class—sometimes TB would mention something quickly and move past it before I fully saw it in my packet. Maybe a document reader with heightened viewing capacity or something. Some way for us all to look at the same thing, blown up beyond actual size. I am very glad I came and I learned a lot, but the look structure was sometimes hard to follow. These are very complicated processes and any bouncing around can be confusing and frustrating. {private response}
4. The printing experience requires a lot of time to prepare in the evenings, so it is a full week with evening events.

5. Somewhat more guided help in the process of identifying prints after a general overview of techniques, their histories, and uses.
6. Needs more organization. The workbook is disorganized and incomplete. Needs more structure. Introduction to processes and how to identify them before going off on tangents. This course is not for the faint of heart.
7. More time! Maybe links to videos before the class.
8. More discussions about the technical aspects of lithography. This is where short YouTube videos might help. (I would usually never recommend videos in an RBS course, but it might make sense).
9. {no response}
10. {no response}
11. It was hard at times to hear TB, even with the mic on.
12. {no response}

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. 10
2. 10
3. 8
4. 10
5. 8
6. 5
7. 10
8. 9
9. 10
10. 10
11. 9
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. NA
2. {no response}
3. N/A
4. N/A
5. N/A
6. N/A

7. We did printing of both a relief and intaglio process which really helped us understand the process behind what we were looking at.
8. N/A
9. N/A
10. N/A
11. N/A
12. Absolutely it was great to see all the facilities used. As well as the different technology used by this Institution and Duke.

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

1. {no response}
2. {no response}
3. N/A
4. N/A
5. N/A
6. Don't expect it to make sense at first. By Wednesday you'll get the hang of TB's teaching style.
7. N/A
8. N/A
9. N/A
10. Don't expect a linear "textbook" approach. Be ready to go with the flow! Everything will make sense in the end.
11. N/A
12. Take it, it's great, even if you think you have enough, there is always more to learn.

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

1. It was everything I wanted.
2. "Take the plate out of the plastic"-TB
3. Images galore / Relief, intaglio, lith / Color, process, look!
4. TB's course will be foundational to my evolving understanding of the field for years to come! For those working with printed image collections from a non-printing/non-artist background, the information is invaluable!
5. N/A
6. I was really annoyed and frustrated, then I felt okay. Then eventually I went with the flow.
7. It was really great and I hope this is just the beginning of my experiences here.
8. Excellent as usual. Nice to be surrounded in a book environment.
9. Excellent as always.

10. N/A
11. I'm so delightfully tired.
12. {no response}