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I-85: Japanese Prints and Illustrated Books in Context  
2-7 June, 2024, Philadelphia, Pennsylvania

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 thought that they were very useful and eye opening. Just the concept of viewing these works of art from upper right down and across to the left, as Eastern readers would, as opposed to viewing from left to right, was an amazing insight.
2. Yes.
3. Yes, they were useful. I appreciate JND's awareness that we may not have time to read all the materials, and she provided an updated syllabus to explain which ones she preferred we focus on vs more optional readings.
4. All the readings were great and very useful. (I did do the course readings for each day.) I appreciated the recommendations for further reading, as well. In particular, I found that the JND book on the initial reading list provided great background. We discussed additional readings about sumptuary laws, which would be great, as would be something about changes to publication under the Meiji regime, if possible.
5. Having the reading accessible indefinitely is a major benefit.
6. The readings were helpful, especially the ones included in the printed schedule that corresponded to what we were seeing each day.
7. Yes, the assignments were very useful. I found that I had a much better understanding of the material we covered throughout the week thanks to the pre-reading and could engage with everything we saw more effectively. I very much appreciated that the reading wasn't too heavy and didn't require a significant amount of time to complete.
8. They were useful. I will likely get the most benefit from them as future resources—the readings were shared the Friday before class started, and I personally had no energy to read while taking the course.
9. The pre-course reading assignments are very helpful in understanding the content of the class.
10. {no response}

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. Yes, and yes!
2. A rich resource and reference guide.
3. The course workbook was great, and the content was appropriate. I love how the pages are for general reference and how JND provided extensive bibliographies for every item shown to us. Yes, the course materials will be useful after the course. Again, I appreciate JND's commitment to open access and leaving files up for us as well as adding more materials to our shared drive based on class feedback.
4. The workbook and materials provided were really helpful and will continue to serve as reference sources after the class. I also really appreciated that we got the spreadsheets of materials for each day, so that we could track them, and also potentially return to consult them in the future. I also really appreciated the

bibliography that was included, which will be great for consulting and gathering reference materials for myself.

5. Having materials accessible indefinitely is a major benefit.
6. The course materials were very helpful. I especially appreciated the daily Excel printout that showed information for each book and print. It makes it possible to find the books in the catalog and keep track of what we saw.
7. I greatly appreciated the handouts we got during the course. For us, they consisted of reference material that was helpful in understanding all parts of the Japanese print, as well as a compendium of artist and publisher seals and signatures. I anticipate referring to these handouts multiple times in the future.
8. I appreciated having the hard copy of materials/the workbook. I think I would have preferred that we review all info inside as a class, which would have given me a chance to ask questions about them.
9. All the materials distributed during class are useful, not only for the class but also for future reference.
10. The workbook and teaching materials were excellent—they provide extensive metadata for the materials we looked at, and basic reference information that I will use for years to come.

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 instructor's and the teaching assistant's knowledge on this subject are incredible, as was the selection of Japanese books and prints that we had the pleasure to view each day this week. The fact that we were able to handle and page through this material was wonderful and inspiring, and I am more excited than ever to delve into the collections at the institution where I work.
2. Hands-on time with rare materials is engaging and rewarding.
3. I would love to invite JND to speak at my institution later in the future. Our museum has some ukiyo-e prints which I want to look at more closely now that this class has helped shaped my understanding of Japanese illustrated prints. I also thought the hands-on workshops like the Japanese bookbinding was quite fun and will consider how to make that a possible workshop at my organization.
4. I thought the class was fantastic and really well-taught. There was a good mix of PowerPoints and time looking at books. I thought that, if anything, there could have been just a little more PowerPoint time—perhaps a bit on censorship laws as well as something on changes in Meiji era printing and publishing would have been great. Also, perhaps a more formal discussion, if possible, around thinking about reprints, the concept of reprints, and in particular Meiji era reprints of Edo period books. I loved the number of books that we got to look at, and really appreciated that time. I now feel like I have a pretty good grasp of what I should be looking at when I see a Japanese illustrated book, and I have a good sense of how the illustrations developed historically. I also really appreciated the discussion of prints and books together, and the way they were discussed as being part of the same market.
5. Looking at so many materials with the instructor and TA was most intriguing.
6. It was so helpful to look at the books with the other students. JND created an engaging and positive environment where everyone felt comfortable participating. There was a good mix of students with different backgrounds and perspectives—

conservation, Japan studies, the book trade, etc. We were able to learn from each other, as well as from JND and her teaching assistant.

7. I really enjoyed just being able to handle and look through such a wide range of historic material. I never imagined I would be able to see even a fraction of what I saw throughout the week and I'm grateful we were allowed to actually touch/use the material ourselves. JND and Nick were always there providing context and further information on what we were looking at, ready to answer any and all questions we had. So that combination of having firsthand access to the materials and having them explained in context was the most intriguing part for me. I walked away with many new insights as someone who did not have a formal background in this material, and I plan to apply what I learned when cataloging and researching the collection where I work.

8. I really appreciated that the Teaching Assistant for this course was so incredibly knowledgeable; I am a beginner at this topic and I had many questions.

9. What I benefited from the most was that I was able to observe and study rare books and authentic prints every day. This allowed me to gain a lot of first-hand experience, which I believe will be of great help to the work I am now engaged in.

10. I came away with a handful of materials that I may be able to integrate into my research.

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, and yes!

2. Yes.

3. Yes, I learned so much and the resources provided by the class will also help me if I want to further research something in my collections. Overall, the course was highly informative and everyone was delightful to work with and talk to. Nick was a great TA too!

4. I wanted this class to help me have a better vision of how to build our Japanese book collections and how I can teach with them. Although we didn't address collecting specifically, I definitely feel that the class did both these things, and I learned a ton over the entire class.

5. Yes.

6. I learned what I hoped to learn and more. JND built the collection at Penn and is intimately familiar with it, as well as the collection at the Philadelphia Museum of Art. It was such a special opportunity to explore the collection with her expert guidance.

7. Absolutely, JND and Nick went above and beyond the course description. I learned everything I had hoped to learn and more.

8. Yes, although it really is pitched to an audience with knowledge of the material culture/history/language of Japan. I often felt I needed basic info that others seemed to already know, and it was hard to ask without slowing everyone else down. I got some important tools, but I still have many questions; hopefully the readings/resources will help answer those.

9. Yes, the course gave me more knowledge and skills than I expected.

10. JND and Nick laid out an array of materials that exceeded my wildest imagination. The readings, PowerPoints, and lectures were excellent, but what was

truly valuable was the time we spent learning Edo-period materials with our own eyes and hands.

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

1. The knowledge I've gained about these artists and the production and evolution of Japanese printed materials is really inspirational. I now view my work with this material at my own institution as an opportunity to continue building upon this knowledge, which to me is very exciting.
2. I will apply the skills and knowledge to teaching one-shot classes at my institution. I feel more confident after taking the course.
3. It was a great opportunity for professional development and to also learn from my peers about their institutions and what they do. I would like to use the skills and knowledge acquired to consider possible programming or lectures that could be beneficial for the community at my institution.
4. I plan to use these skills to build the collections at my institution and teach sensitively with them. It will also allow me to better collaborate with interested faculty.
5. For references and knowledge to identify original source materials.
6. I will use what I learned in teaching and in student-led exhibits.
7. In my collection, there are thousands of photographs of Japanese prints and paintings in various stages of being cataloged. Many items need more information and context to make them useful to researchers, not to mention those that aren't cataloged at all. I also hope to be better able to identify potentially understudied or rare items, which I feel much more confident in doing after taking this course. I have a much better working knowledge of the different artists, history, and context of Edo period print culture, which will greatly inform my perspective when revisiting the items in our collection.
8. {no response}
9. What I learn in the class will help me better serve the scholars, students and the public who use our library. At the same time, the knowledge and skills I have gained will also allow me to learn more about our own collections, which can be used more fully.
10. {no response}

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

1. Really anyone who works with Japanese print and book collections—the course is very comprehensive, and it is a wonderful opportunity to view this material closely and hands on with true experts in the field.
2. {no response}
3. I think the course is easy to understand for anyone interested in Japanese books and prints even if they don't have strong prior background knowledge. I highly encourage people to take this course! JND's teaching style is engaging and active with her in-class activities and discussions to get everyone talking.
4. One of the great things about this class was the wide variety of people who were there. We had art history people, literature people, booksellers, cataloguers, curators, and more. Some people spoke and read Japanese, and some did not. Some people

were knowledgeable about some aspects of book history (Chinese, Western, &c.) and some had very little background in the discipline. I think we all got something out of the class, and having the large number of different backgrounds really contributed to the types of discussions we could have.

5. Those working with Japanese prints and illustrations, but Ph.D. students and researchers in this field.

6. I think there is something for everyone here: students, teachers who use Japanese materials, book collectors and traders, catalogers.

7. This course would be most beneficial to people working on Japanese prints, Japanese paintings, or the history of the Edo Period (Seventeenth to Nineteenth century). There is also relevance to those interested in print culture in general, cultural exchange in Asia, the history of the book, and the types of material used in print and bookmaking.

8. I think the person who would benefit the most would be someone who already has a basic understanding of Japanese prints and relevant time periods, and, ideally, can read Japanese at some level. Unfortunately, I am not that person, although the information was still useful.

9. Any scholar, librarian and conservator who deals with Japanese print and illustrated books all will benefit from this course.

10. {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. Realizing how much can be gleaned from looking closely at the material was definitely a powerful moment from me.

2. {no response}

3. The Tress Collection is an incredibly beautiful and diverse teaching collection. We had many "ooohs" and "ahhs" moments from things that appeared that surprised us. From fold outs to moving pieces within a book to other surprise ephemera, everyone wished we had more time to keep looking! I also found it powerful to be able to have the opportunity to work so closely with materials and handle them, especially with viewing prints and really getting to see their color to distinguish the period it was made. Something notable (and it seems so obvious!) was that JND showed us the backside of certain prints. You'd never see that in a public exhibition!

4. Several of the books were really mind-blowing, in particular the fish book and some of the other color printing. Also, discussions about how to read the page and where to find information was incredibly helpful. I also really appreciated JND's flexibility and willingness to pivot, answer questions, and add in information we had asked about to her presentations the following day.

5. Having JND and Nick provide examples, context, and analysis.

6. Seeing and handling the materials in the library, as opposed to the museum, was powerful. It was informative to learn about the Tress collection and how it was assembled, and to talk to the collector himself. This is an inspiring example for those of us who are trying to build collections.

7. I don't know if it was a specific moment, but in one session we went into a deep dive of the various people involved in publishing a printed book. Seeing how each person influenced the next, the publishing system from initial idea to distribution, and the context in which people consumed this kind of material was incredibly helpful for

me. Previously I tended to think of prints in isolation, as these singular pieces of art, but now I view them in context of this highly involved system of publishers, printers, designers, carvers, distributors, and consumers. We even explored the raw materials used in the creation of prints and books, examining how their production and processing influenced the printing industry. Other than that, just being able to flip through an original Hokusai and Kawanabe Kyosai book was a powerful experience.

8. It was nice to see the Tress teaching collection first, and then the "show-stopper" prints at the PMA. The biggest "aha!" moment for me was actually an answer to a question that I asked the TA—his answer will, I think, help me look at my own institution's Japanese print holdings. I'm glad I asked, and I'm glad he was so knowledgeable and willing to answer with care.

9. There was lots of highlights from this class, such as the Japanese Bookbinding workshop, visiting the Materials Library in Fisher Fine Arts, Woodblock printing demonstration ... &c., but the "aha!" moments are: JND addressed questions I posed and showed me the tools and online resources she used, so not only did the problems I posed get solved, but I learned how to solve these kinds of problems! JND guided us through identifying the difference between movable type printing and woodblock printing. We compared different printings by one artist of the same visual content, &c.

10. {no response}

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

1. None that I can think of. The only improvement I can think of would be for RBS to work with Penn to arrange for group transport (a bus for instance) to and from Penn to PMA for the two half-day sessions there. Considering the cost tuition for this course, that really should be included.

2. Links to digitized materials could be sent in advance to help students prepare before the course.

3. I thought the course was well-rounded. If anything, I wish there could be a continuation or an additional course since JND knows so much but we didn't have time to cover related topics she was researching.

4. I really liked hearing everyone talk about their favorite Tress book on the last day. I think that could be a great thing to do, even without a call with Arthur. Just having everyone present to their classmates could be really interesting.

5. N/A

6. Great as is!

7. I wouldn't have minded one or two more lectures, but it's hard to say since that would have cut into our time with the books.

8. Personally, speaking as someone with very limited background knowledge of the topic, I would have preferred more PowerPoints and background intro info—something that would help me better understand what, exactly, I was looking at when the books and prints were pulled for viewing. As it was, I had more questions than answers.

9. {no response}

10. {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, I 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. 10
4. 10
5. 10
6. 10
7. 10
8. 6
9. 10
10. 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. Yes!
2. {no response}
3. Absolutely. I thought the trips to the Materials Library and Common Press Studio were excellent. The staff there pulled items tailored to our class and were passionate about speaking on their work and how it related to our class subject. The Philadelphia Museum of Fine Arts was also a nice field trip!
4. The field trips to the materials lab at the fine arts library were amazing, and I thought that really added to my understanding of how everything we looked at was produced and put together. The presentation was incredibly helpful, as was being able to handle the materials. I also enjoyed the bookbinding workshop, and I think it gave a good sense of how the materials were put together. Looking at prints at the PMA was such a treat, as it's so hard to get to see those. It was very special, and I appreciated seeing examples we would not otherwise have been able to. I'm not sure that we needed two sessions there; I might have swapped the Friday morning one for more discussion about Meiji era printing and reprinting, as a more formal lecture to start that off would have been very helpful.
5. NA
6. Yes, visiting the PMA was good, as was our trip to the Materials Library.
7. Definitely. We visited the PMA to view their collection of prints and had the original collector of the books we used throughout the course speak to us virtually. The book binding was fun as well and a nice break in the middle of the week.
8. The PMA materials were wonderful, and I appreciate the PMA Print Study Room staff. I also particularly enjoyed the book-making workshop and woodblock print demo.
9. {no response}
10. We made two trips to the Philadelphia Museum of Art and got a behind-the-scenes look at some of the highlights of their Japanese print collection. We also had the chance to speak (virtually) with Arthur Tress, who donated many of the materials we were using, and that was a really special experience.

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

1. If you are considering this class, I would strongly urge you to apply! Especially if it is being taught by JND. It was an amazing experience, and she is an excellent and really fun instructor.
2. {no response}
3. Take this course! You'll learn so much in five days!
4. This is a wonderful course, and you should definitely take it!
5. Be open and flexible with the instruction.
6. Take it!
7. Having a background in the Japanese (or Chinese) language will help. Other than that, having a general familiarity with Japanese prints and the big names in that world will help (Hokusai, Hiroshige, Utamaro, &c.), but it's not necessary.
8. Spend time learning more about the prints, history, and time periods in question before arrival in order to get the most out of it, as the class is primarily focused on looking directly at prints and books and letting the conversation flow as questions are asked.
9. {no response}
10. {no response}

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

1. RBS is one of the absolute best professional development resources for anyone working with the book in any capacity.
2. Empowering.
3. Fukurotoji/The page flutters, yukkuri/Floating worlds emerge
4. {no response}
5. Having JND as an instructor was the best part of the class. Not only is she an expert in the subject, but she is also very kind and approachable. She also has a great sense of humor which made the course go by so fast. Highly recommend!
6. I must wonder why/Humans always look at porn/Cute animals too
7. After looking at scores of books throughout each session, I always left feeling energized and excited for whatever tomorrow would bring—each day was like a dream come true.
8. Interesting to see the materials; I still have many questions!
9. This RBS class was an intellectually stimulating and visually rewarding experience. I commend the instructor for her expertise and the organizers for a well-executed program!
10. {no response}