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I-20: Book Illustration Processes to 1900  
9–14 July, Charlottesville, Virginia

## **Narrative Course Evaluations**

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

*sShare*

1. Yes, the Gascoigne is essential, and it really helps to read the full text ahead of time. However, the text makes even more sense (of course) after the classwork and practical experience.
2. Useful?—they were essential!
3. The reading assignment was useful, and could actually have been expanded a bit.
4. Certainly useful. I feel that the Gascoigne reading gives a fantastic introduction to the topic and would help any student to get much more out of the class.
5. The pre-course reading assignments were very helpful.
6. Yes. The reading was very helpful. I like the exit list as we'll get more out of the reading after seeing examples.
7. Yes. Gascoigne is very helpful (if lacking in technical detail at times).
8. The book was immensely relevant and useful.
9. Yes: Gascoigne—indispensable. I would not add more, as it contains a lot, and is a lot to take in.
10. Yes, very much so. Perhaps adding Felix Brunner to the mandatory list as an accompaniment to Gascoigne would be helpful as a cross reference.

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 workbook is excellent—really wonderful to have the instructor's years of experience crystallized in a takeaway workbook for later consultation. So grateful for this resource!
2. The sheer number of teaching materials is staggering and critical to this course. I'd say I couldn't imagine how much effort they took to assemble, but TB kept reminding us!
3. The workbook is utterly useful in the post-course world.
4. I'm looking forward to exploring the wealth of information in the course workbook after the course ends. Though we occasionally referenced it during class, I think its true value will show through repeated revisiting later.
5. The content was appropriate and useful.

6. The content was fantastic and somewhat overwhelming in volume. I'll be searching for many books we glanced at for more study after the class.
7. Yes. The course content was immensely useful. We didn't use all of our workbook, but I'll go back and study it.
8. Yes. I will use this very frequently.
9. Course workbook is excellent and I look forward to working through more of it as we did not get to all of it in class.
10. There can be no better collection of teaching materials in use anywhere to surpass those made available to us. The course is a once in a lifetime experience tailored so that we were able to absorb two to three times the content one would normally expect.

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 daily viewing of materials to discuss processes was essential. I really enjoyed the printing labs—it really enhances an understanding of printing processes and methods being able to visualize and physically experience the plate preparation, inking, printing, &c. I highly recommend keeping the printing labs as part of the coursework.
2. I walked away with confidence that it is possible to learn this subject! This course changed the way I look at prints.
3. I enjoyed both the show-and-tell and narrative aspects of the course, and they fed each other to make for an excellent outcome.
4. I feel inspired both professionally and personally as a cataloger. I am excited to put all the tips and additional info to use in my day-to-day library work. As an amateur printmaker, I look forward to experimenting based on what I saw and learned in class. To spend so much dedicated time looking at a wealth of materials while being guided through the process by TB was a true pleasure.
5. Hands-on activities were very relevant. Being able to examine examples of the various illustration techniques taught in class was very helpful.
6. Identification information was a key for me that I will be passing on to those I train. I adored the practical printing exercises. They gave a real insight into the creation and reasons for structures of prints in an experiential way.
7. The RBS collection for this course is outstanding, but there wasn't enough time to examine the materials in detail. It gave me ideas on how I can use a smaller collection of items to teach almost the same range of ideas.
8. I feel much more able to identify European modes of illustration; the examples were very helpful.
9. Understanding of how prints were actually made, as well as how to identify them. I have a new grasp of the multiple stages (proofs) of printing. Plans to incorporate significantly more material and production details in future teaching.
10. Access to 100 individual example packets of relevant materials to observe while being

discussed, along with loupes, lights, and other magnifiers individually provided to further support and clarify such relevant content.

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! TB is incredibly knowledgeable, and his learning and experience shines through in each class session. I learned a great deal about tonal printing methods that I did not understand previously.
2. Absolutely, and then some. TB is an inexhaustible source of wisdom and anecdote. He is the crucial resource.
3. It was all very necessary information, and fit my expectations nicely.
4. Yes, I would say so. I feel significantly better equipped to evaluate and identify print processes.
5. The learning was beyond my expectations.
6. Yes. But I learned there is so much more to know!
7. Yes. TB was very informative. It was a pleasure to learn from him (even if his digressions did eat into the time we had to perform a hands-on analysis of the materials).
8. {private response}
9. Instructor helped me acquire an immense amount of insight and information into print-making processes. I would have liked a little more on a specific topic or two (like aquatint), but the course surpassed my expectations in what I hoped to learn.
10. Yes. The instructor and teaching assistant(s) were a brilliantly rehearsed and orchestrated team enabling us to interact with the physical materials as they were being described. It was hands down the best class I've ever taken.

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

1. I plan to use the skills and knowledge I acquired during my time here to enhance both my teaching (new courses on book history and materiality) and in my research and scholarship.
2. I plan to use the skills daily, in work on acquisitions, exhibitions, reference, &c.
3. Identifying materials in my institution.
4. Aforementioned, I am positive this will help in my position as a special collections cataloger. I've also gotten some ideas for future printmaking projects.
5. I will apply what I learned to the cataloging of rare materials.
6. I will share and discuss what I've learned with colleagues and it will benefit my future work.
7. I plan to use this course as a foundation for a deeper examination of eighteenth-century illustration techniques.

8. Teaching identification and illustration techniques to my students in a book history course.
9. Incorporating a unit on visual and print culture in my lower-level class on late-eighteenth- to early-nineteenth-century- British literary culture, and teaching a new dedicated course on Blake.
10. {no response}

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

1. Undergraduates, graduate students, teaching faculty, research faculty, librarians, conservators, book dealers, &c.
2. Anyone who has agonized over print identification and has been frustrated/unsatisfied by the two-hour workshops that are often taught on the subject.
3. Curators, conservators, booksellers, public services staff, catalogers, intake and acquisitions staff.
4. Anyone who is interested in book illustration processes or needs to know about them for whatever reason. This class would be of great benefit to a wide range of students.
5. Anybody interested in book illustration processes, anybody who needs to identify or describe the process used for illustrations in rare books also anybody that may be teaching about books and their history.
6. It is helpful to have some basic knowledge of and familiarity with prints before coming. An advanced-beginner does well in this class, but there is plenty of complexity even for those above an intermediate level.
7. Those working with illustrations!
8. People who need a broad overview of illustration techniques.
9. Professors of literature (British and American) before 1900; rare book librarians, graduate students; collectors.
10. {no response}

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

1. Being able to view such a remarkable collection of early illustrations (and a wide variety) with an expert in the printing processes was invaluable. The printing labs were excellent as well.
2. {no response}
3. Seeing my block print emerge from the press. It highlighted how much \*work\* all of these processes demanded of artists, technicians, and craftspeople.
4. Being guided through all the course material by such a knowledgeable instructor was so helpful.
5. Making a woodcut and a drypoint and etching was fun. I enjoyed every moment of this

course.

6. Printing your own blocks is amazing! (I've found a new hobby).
7. "Man plans and God laughs". Once again, I was faced with my own shortcomings and it was enlightening as usual....
8. Using our skills on our own to identify things.
9. Demonstration of difference between engraved and etched lines via the example of a Cheeto was priceless! Great stories; great sense also of the use of cheap child labor...
10. {no response}

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

1. {private response}
2. How to improve on 50 years of experimentation?! TB has thought and thought and thought about everything.
3. One thing which would be a great addition to the course would be a simple resource which: 1) gave step-by-step instructions in the creation of the print types. 2) provided a glossary of terms (with key practitioners, where applicable), 3) provided physical examples. Not everything is practical, of course, but these items would elevate the course/post-course experience. These are by way of suggestions, and don't indicate disappointment with the splendid resources TB, Sarah Hale, and Amira Hegazy provided.
4. None that I can think of.
5. {no response}
6. It would be helpful if there was a bit more time for discussion with colleagues and/or questions. The break-neck pace cuts down on collaboration and sharing.
7. Fewer packets and (thus) more time for discussion.
8. {private response}
9. A little more on the aquatint process?
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**, 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. 10
4. 10
5. 10
6. 9
7. 10

8. 1
9. 10
10. {no response}

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

1. N/A
2. {no response}
3. Seeing the examples from Gascoigne in the flesh (at Pavilion VIII) was very illustrative. The two printing exercises were great (and I believe there was a third we were unable to get to).
4. Even though I had some printmaking experience, I thought the printing workshops were useful. There is so much material covered throughout the week, so a nice occasional break was helpful.
5. {no response}
6. Our trip to the press was very instructive, fun, and added to our understanding of process and production.
7. Amira Hegazy and Sarah Hale were excellent.
8. N/A
9. No field trips but lab sessions making prints very illuminating.
10. {no response}

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

1. Read Gascoigne thoroughly and take notes for yourself as you do.
2. Read Gascoigne. Read Gascoigne. Read Gascoigne.
3. Familiarize yourself with the materials. Bring your questions!
4. Nope. Amazing course.
5. {no response}
6. Know in advance that there will be a lot of lecture (versus interaction) and that the instructor has some mid-twentieth-century sensibilities that may make students occasionally uncomfortable.
7. Just take it.
8. {private response}
9. Be sure to prepare with thorough reading of the assigned text (Gascoigne) so that you are ready to go.
10. {no response}

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

*you says?*

1. TB is the source!
2. Illuminating.
3. Charlottesville's summer steam, / Terry's stories and treasures: / It's not for sissies!
4. Fantastic.
5. A unique learning experience for rare book lovers.
6. I'd like to take this course five more times, there is so much to learn.
7. Terry opens the Cheetos / All mouths gape / "No."
8. {private response}
9. TB is a legend.
10. {no response}