

Terry Belanger
I-20 (I): Book Illustration Processes to 1900
31 July–5 August

Private Comments

1) *Were the pre-course reading assignments useful? Did you do any additional preparation for your course? Are there any books or articles that you would like to see included in future years? Any that you might suggest removing?*

1. The pre-course reading was very focused and quite essential. It provided the vocabulary TB used throughout the week.
2. Reading Gascoigne (as TB notes) is essential preparation for dealing with the variety of processes dealt with. However, it is important to remember that many of Gascoigne's examples (especially color images) look significantly different than their real-world counterparts.
3. Read the book! You will absorb much more info than you think you are at the time, and you'll be glad in class.
4. Reading was dense, so it was hard to digest in abstract. More useful as reference during course with examples in front of me.
5. Gascoigne was essential pre-course reading.
6. Gascoigne is essential.
7. Definitely. I would recommend using all of them.
8. Yes! Gascoigne was an excellent background for the course. Additionally, I watched some YouTube videos on copper plate engraving and other processes to understand them better.
9. Pre-course readings were very helpful and used throughout the course.
10. Yes, the pre-course reading of Gascoigne was absolutely essential to having the basic vocabulary and foundational knowledge that this class covers. In other words, TB's mandate to read beforehand is real. If I had not I would have been flailing in the weeds for the first few days of class.
11. Emphatically, yes. Gascoigne is indispensable. And also sufficient as an introduction. At some point in the course of the preliminary reading I began to long for examples. Additional preliminary reading would accomplish very little.

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 believe that the workbooks, in particular the bibliography and the list of packets, will be a very valuable resource in the future.
2. The workbook (and especially the bibliography) will continue to be useful to me in my research, and makes an excellent companion to Gascoigne.
3. Workbook was moderately helpful. I will read through it again.
4. Workbook is clear and helpful. Packets of actual prints are superb!
5. The workbook was very useful. I imagine it will function as an important reference for me in the future.
6. The workbook is good for following the course and has good material for follow up

study.

7. Great workbook that will certainly continue to be useful in the future. More blank space for note taking would be great.
8. Workbook is very good.
9. Amazing content. The packets were enormously enlightening and a great learning experience. The content will certainly be of great help after the course and in building up my own print collection.
10. Every aspect of this class and especially the teaching materials and didactics are, in a word, amazing. TB has essentially gathered together a group of original teaching tools (prints) that only the very best special collections can ever hope to rival in terms of breadth and depth of printing process examples. What a treat.
11. Because TB's examples are so well chosen, the workbook will continue to be useful, particularly for the lists of additional references.

3) *If you've taken previous RBS courses, how did this one compare?*

1. I've been looking forward to being able to attend this course for years. It was certainly as distinctive and intellectually invigorating as any other I've taken.
2. Both were excellent, and I would recommend both.
3. N/A
4. N/A
5. TB's class cannot be compared to any other.
6. Courses in general are at very high quality. This one is extraordinary for the depth of instruction and an appreciation of the development of RBS.
7. All courses I have taken have been highly satisfactory. This one is no exception.
8. N/A
9. All RBS courses to date have been a wonderful experience. This course is my favorite. Really good.
10. Apples and oranges. The class I took in 1995 had to do with cataloging photo collections. While it has proved useful for my career, this was far and away more interesting and intellectually broadening.
11. Every RBS course is idiosyncratic. Difficult, therefore, to compare them except in quality. This, like my previous two courses, was of very high quality, opened new portals of understanding and appreciation, and was intellectually exhilarating.

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

1. The course gave me an entirely new framework for understanding and talking about illustration, as well as a healthy sense of humility.
2. My biggest takeaway is a more humble perspective on print identification. Sometimes you just can't tell...and that's OK.
3. I learned a lot, but more helpfully, I learned what I don't know and was given direction to resources to learn more.
4. Better appreciation for print identification.
5. A better understanding of how to approach the study of prints.
6. I have a clue on how to evaluate my book illustrations and an appreciation of the pitfalls that await me.
7. I learned most about photographically assisted print processes, but the entire

course was a helpful experience.

8. The hands-on experiences of making a drypoint, linocut, and etching were very useful (and fun!). The packets and in-class examples added to my learning and understanding of the subject.
 9. Yes, I am walking away with many insights and ideas. There were many learning and “aha” moments. In particular, it was the engagement with the prints and TB’s insights that are/will be very useful in working with, and collecting, my own prints.
 10. I’m walking away with a whole list of further readings for study, potential acquisitions for my institution, and a real enthusiasm for delving more deeply into print culture and some of the artists and printers covered in this class (John Sartain for instance).
 11. This was an interactive tour of a new region of the bibliographical world led by an expert and veteran guide. As such it was invaluable for my professional work. I’m particularly happy with my greatly increased understanding of print processes in the eighteenth century.
- 5) *Did the instructors help you to acquire all the skills and information promised in the course description? Was anything left out or undeveloped? Did you learn what you had hoped to learn?*
1. It was remarkable to benefit from TB’s great expertise (and years developing this course). He was remarkably present throughout the experience.
 2. Yes on all counts!
 3. Far more than I thought I could learn in a week.
 4. Info was a bit overwhelming. Instructor was very helpful, but hard to digest so much detail in one week, therefore, hard to take away to use later.
 5. Nothing was overlooked. The course is comprehensive in every way.
 6. Yes, and more.
 7. {no response}
 8. Yes. I wish there’d been a more thorough coverage of photo processes. We skipped around a lot at the end. Yes.
 9. Yes, the instructor was very knowledgeable and helpful. The course fully lived up to the description and beyond. Learned a lot this week.
 10. Honestly, I took this class based on my broadening job responsibilities, but more because I knew that TB is legendary in this field. His expertise and instruction far exceeded my already high expectations. It’s safe to say that this has been the most worthwhile class I’ve had the pleasure to take in my 25 years in the field. I consider it a great privilege to have been able to take this class. It was truly mind expanding, and I’m energized to expand my beginner’s knowledge. My only wish is that there was a “Part II” for this class.
 11. I am more than satisfied with both the scope and depth of what I learned from the course.
- 6) *How do you plan to use the skills and knowledge acquired during your time here?*
1. Both in academic research and in creative projects I have planned.
 2. Graduate and ongoing academic research.
 3. To help patrons in the special collections I work with.

4. Practice, practice, practice.
5. In my teaching and my own research.
6. In evaluating aspects of my collections.
7. It will be helpful for the collection I take care of and I will use the skills learned in my teaching.
8. In teaching library students, curatorially (purchasing, &c.), and instruction to grad and undergrad students.
9. I will continue to collect more avidly and with more focus. Also, to focus my research/writing to include illustrations and processes. This will be a great help.
10. {no response}
11. Vastly greater comprehension of intaglio, relief, and planographic print processes will be another set of tools I can apply to viewing submissions to the journal and to the process of publishing our books.

7) *Please briefly describe the intellectual level of the course. What sort of person might benefit the most from taking it?*

1. I think the course would be widely useful for anyone studying the history of the printed book.
2. {no response}
3. Someone who knows something and has an interest in books, but it isn't unapproachable for a relative beginner.
4. Highly intellectual, but very clear.
5. Any librarian working with visual arts collections; anyone teaching the history of the book; visual or graphic arts scholars.
6. It will be valuable to people making acquisitions or cataloging new material.
7. It's a skill connoisseurship-oriented course. TB knows a lot more and is ready to discuss any aspect of the relevant print trade, so there are loads of learning opportunities.
8. Someone who is curious and who does an adequate level of prep beforehand will get a lot out of this class. You need to read the Gascoigne in depth.
9. I think a wide range of enthusiasts will benefit from the course.
10. The level of this course is high, and all the students met this standard. I think having some experience looking at prints, however basic, would be helpful.
11. Any intelligent, curious, and fully engaged person with a professional or private commitment to understanding print materials.

8) *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. Interacting with the remarkable RBS collection, and hearing TB's rationale for selecting and pursuing these items was particularly valuable.
2. TB has a wonderful set of bibliographical quips that nicely encapsulate his perspective on prints. My favorite was "the trolls did it."
3. {no response}
4. {no response}
5. {no response}
6. Emphasizes the "materiality of the illustration process."

7. Working on the woodcut/drypoint/etching, and printing them.
8. {no response}
9. There were several, but the interaction with the material and TB's insightful guidance on the process was/is great. Helped the light go on!
10. Please see my answer to Q5 and Q6. It was one long "aha" moment as far as I was concerned. It will take some time to digest all I have learned and been exposed to.
11. TB's ability to extract generally reliable and applicable observations from a plethora of specificities, e.g. the "you can have two-of-the-three" triangle: good, cheap, fast. Also, the slo-mo benefits of the linoleum block carving and printing intaglio. And the growing realization that, in general, by the late nineteenth-century the nature of the original "art" had a less and less direct connection with how an image was printed.

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

1. I can't imagine how it could fit in the week, but a visit to SC to see these processes "in the wild" would be exciting.
2. N/A
3. {no response}
4. Less info. Too super-saturated.
5. Can't think of any suggestions.
6. {no response}
7. {no response}
8. {no response}
9. Great as is.
10. Make it longer. Seriously, I can think of no improvements. Would love a "Part II."
11. It could be different, but I don't see how it could be improved.

10) *Do you feel that you got your money's worth? Would you recommend the course to others?*

1. Absolutely!
2. Yes, and yes.
3. Absolutely to both questions.
4. Yes. As long as they understand it is packed with detail.
5. Yes, and yes.
6. Yes.
7. Definitely.
8. Yes. Yes, I will definitely recommend!
9. Yes, I would definitely recommend this course.
10. I got well beyond my money's worth! The instruction and examples are, as the commercial says, "priceless."
11. Strongly. I cannot imagine a more effective week-long introduction to printmaking processes.

11) *If your course made any trips outside of the classroom, do you feel that they were time well spent?*

1. N/A

2. Yes.
3. N/A
4. N/A
5. N/A
6. N/A
7. N/A
8. N/A
9. Loved the printing, etching, woodcutting.
10. N/A
11. N/A

12) *If you attended any of our optional evening events, do you feel that they were a good use of your time? Were there any that were particularly important to your RBS experience? Any that you could have done without?*

1. I enjoyed the welcome event and MFS's annual homily, which seemed particularly relevant to me this year.
2. N/A
3. The lectures were wonderful.
4. Two excellent lectures.
5. The evening lectures were most worthwhile.
6. {no response}
7. Yes. Loved JD's lecture.
8. Yes. Loved JD's lecture (Malkin).
9. I liked the events.
10. N/A
11. They were enriching but not essential.

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

1. It's a remarkable experience, forty-three iterations in the making, and a class with TB is a rite of passage to anyone studying book history. Take advantage of the opportunity!
2. As TB notes, printing is always two of the following: fast, cheap, and good. This course is both fast and good, without feeling cheap.
3. Just apply, you won't regret it. Don't be scared off thinking you might not know enough. You will learn.
4. {no response}
5. Take good notes, because there's a lot of material to take in.
6. Read, and come prepared to look, listen, and learn.
7. {no response}
8. Don't come into this class cold. Read Gascoigne in depth, and if possible look at some prints in your own collection, watch some videos, so you know what questions you need answered.
9. Be sure to read the textbook.
10. N/A
11. Read, read, read Gascoigne. And come with a ready willingness to participate fully in all of the course exercises, including the relief and intaglio processes, without

reservation or trepidation.

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

1. {no response}
2. Bibliography is not for sissies!
3. {no response}
4. Amazing people from varied backgrounds who all love books and book arts!
5. An exceptional experience in every way.
6. I'm coming back!
7. {no response}
8. I'm very grateful I was able to attend RBS, and I hope to be back soon! I feel smarter!
9. Thanks, TB. Really enjoyed the course, insights, 10 Rules, and anecdotes. Have a great summer.
10. Revelatory. Energizing. Truly worthwhile.
11. There is nowhere in the world that you can learn more about early modern illustration processes, and no one in the world who will teach you more in a week about them than TB.

Student Data

Number of respondents: 11 (of 11)

How did you arrange for time off to attend this course?

My institution/employer gave me professional leave time: 5 (45.45%)

My institution/employer did not give me professional leave; I used paid or vacation days: 2 (18.18%)

I am a student or non-year-round employee, with a more flexible summer schedule: 1 (9.09%)

I am retired, and can arrange my own schedule: 2 (18.18%)

No response: 1 (9.09%)

Who paid your RBS tuition costs?

I paid 100% myself: 3 (27.27%)

My institution/employer paid 100%: 5 (45.45%)

My institution/employer paid part; I paid the rest: 1 (9.09%)

I used a scholarship/fellowship to pay/waive 100%: 1 (9.09%)

No response: 1 (9.09%)

Who paid your RBS housing expenses?

I paid 100% myself: 5 (45.45%)

My institution/employer paid 100%: 3 (27.27%)
My institution/employer paid part; I paid the rest: 2 (18.18%)
No response: 1 (9.09%)

Who paid your RBS travel expenses?

I paid 100% myself: 3 (27.27%)
My institution/employer paid 100%: 6 (54.55%)
My institution/employer paid part; I paid the rest: 1 (9.09%)
No response: 1 (9.09%)

*Which of the following **best** describes your current occupation?*

Library disciplines:

Curator: 2 (18.18%)
Library administrator: 1 (9.09%)
Library assistant/clerk: 1 (9.09%)
Special collections librarian: 1 (9.09%)
Other: 1 (9.09%)

Student working toward a/n:

Ph.D./D.Phil: 1 (9.09%)

Professional educator:

Associate professor: 1 (9.09%)
Other: 1 (9.09%)

Other occupations/vocations:

Book collector: 1 (9.09%)
Other: 1 (9.09%)