

### **Narrative Course Evaluations**

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. Yes.
2. I thought trying to read all of Gascoigne was too much. Would have been better with an overview.
3. The Gascoigne is enormously useful and will be helpful in the future. Doing the reading ahead of time makes class time much more productive.
4. {no response}
5. Yes, the reading was essential. I appreciate that limited reading was required before the course, but that we leave with a substantial exit reading list for further study.
6. Readings were very useful. I got very bogged down in Gascoigne, but it was still quite necessary.
7. Gascoigne was excellent preparation. I did read Anthony Griffith's *Prints and Printmaking* beforehand, and was glad I did to get some chronological background/context, but there was some redundancy of course.
8. Gascoigne was very helpful, if not an utterly painful read. No further suggestions, as it does not fully make sense until it's in front of you.
9. Yes, very much so. Reading Gascoigne ahead of time was very helpful. I found Linda Hult's introduction well worth reading for someone new to the subject.
10. Gascoigne is useful, but difficult to understand without examples. After I realized I didn't need to fully understand before coming to class, it went better. I also watched a few videos on YouTube of printing processes.
11. Reading was really necessary. Wish I'd spent a little more time reviewing.
12. Reading Gascoigne is essential. TB refers to it often. You will refer to it often. No need to bring your copy with you—there are copies for every two people in the classroom.

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. Excellent supplement.
2. Yes. Great reading list and outstanding reference material in the classroom.
3. The workbook was generally useful, particularly for the timelines and overview.
4. The workbook was extremely usefully crafted and helpful for future endeavors in honing my skills.
5. Excellent. I know I will refer to this as I continue to work with book illustrations.
6. We skipped around in the workbook a lot, but it was fine. I am glad to have it for future reference, especially the timeline.

7. The workbook was very useful. I will use the explanatory diagrams and examples to refresh my memory, and will refer to the reading list frequently. I will use the play list to start building a small collection of my own perhaps.
8. Yes! I will treasure it always and sleep with Gascoigne under my pillow.
9. The workbook was helpful, especially with the examples, detailed syllabi, and bibliographical references. It made it easier to follow the instructor when references were mentioned. Yes, the content covered was very comprehensive and extensive, especially the many wonderful examples shown in class.
10. Reading list looks amazing. I plan to use the references to supplement my collection.
11. Workbook was very helpful and should be useful, especially the bibliography.
12. Very useful. I will use the bibliography again in my work. Easy to follow list of examples in class. {private response}

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

1. The best by far.
2. This one was tougher and required significantly greater concentration.
3. This course was more focused and intensive than those I've taken in the past.
4. Apples and oranges.
5. I have taken two. Both were excellent, but this was the better course. Organization and pacing of the course helped me to absorb the substantial information presented.
6. This was a more riveting course than the last one I took, since there was much more to look at. The material demands closer attention.
7. N/A
8. N/A
9. It's difficult to compare since they are different, but this class I have to say is the best course I've attended thus far.
10. N/A
11. Probably the best of the three.
12. N/A

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. Many examples.
2. Identification cues were what I was after. This was covered well, but rapidly, such that I could have immersed more in a few of the trickier techniques.
3. The discussions of the relationship between images and texts were most relevant to me. I plan to apply this knowledge to already ongoing projects.
4. The labs are a productive use of time. I gained a deep understanding of the amount of skill and time it takes to produce a good image.
5. All of the information is relevant to the work I am doing that requires the identification of book illustration processes.
6. I really enjoyed seeing all the packets and examples. I have so many plans to pass along knowledge (and likely, confusion) to colleagues. I also plan to look at my past work and find mistakes.
7. Getting to work with the hands-on materials (lab) in addition to seeing all the

- variety of print methods and processes via the packets was a once-in-a-lifetime experience.
8. The hands-on approach was certainly most useful. A very nice example of a teaching collection.
  9. The instructor's stories and examples that helped us understand the various print processes, and the differences between them. This course has certainly helped me gain a deeper appreciation of the various techniques, and the sheer craftsmanship I've come to see in the examples we got to see in class.
  10. The quantity of prints we viewed, along with the expertise of the instructor, were the most relevant parts of the class.
  11. Hands-on work on woodcuts, etching, and dry point were fun and very helpful. I ended up really understanding those processes.
  12. Great to see so many upmarket and downmarket examples, and to have TB walk us through it. New insights for my own in-class examples, and also tools and supplies to invest in.
- 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. Yes.
  2. Promises kept. I'm still a bit unclear/fuzzy on a few of the techniques, but can probably pursue those on my own.
  3. Yes, everything expected and more.
  4. {no response}
  5. I did learn what I hoped, and will approach this area with more confidence, with the understanding this will continue to require more practice!
  6. I learned all that I hoped to learn in the space of a week. Future examination and the exit reading list will hopefully do the rest.
  7. Yes. Nothing was missing that could possibly have been included in the time we had. Yes, I learned what I hoped and then some.
  8. Certainly! There is much more to learn, of course, but this was a first step on a long road.
  9. Yes, absolutely.
  10. Yes.
  11. I had trouble keeping it all straight by the end—no doubt my fault. We got a lot of information, and it didn't stay with me as well as I hoped. It was certainly well presented.
  12. The course was absolutely as promised. I learned a lot about identifying prints, but also that it takes many years to become an expert. Even then, sometimes we just don't know what is going on in a print.
- 6) *How do you plan to use the skills and knowledge acquired during your time here?*
1. Research and teaching.
  2. Will primarily use it in my own research.
  3. I plan to use the skills identifying prints and more technical vocabulary in my research into illustrated books and periodicals.
  4. {no response}

5. The skills I learned will apply directly to my work for exhibition review, where identification of illustration processes is required.
  6. I hope to be better informed when making acquisitions decisions. I also look forward to instructing classes in printing processes, or at least answering their questions more accurately.
  7. To enrich my research project(s). That was my intention from the beginning, but I might also now include book illustration processes in some of the courses I teach.
  8. Start a woodcutting shop! And, to better teach the public about the treasure in my collection.
  9. It is going to help me in my cataloging and identification examples where appropriate.
  10. I hope to be able to use the information in future exhibitions and class visits. It will also be useful in day-to-day identification of works.
  11. Just for my own pleasure in figuring out the processes used.
  12. In my own work and teaching as a special collections librarian.
- 7) *Please briefly describe the intellectual level of the course. What sort of person might benefit the most from taking it?*
1. Everyone interested in books. Advanced undergrads to full professors, library staff, &c..
  2. Attendees should be prepared. Lots to go over in a short period, so preparation is key.
  3. Advanced librarians and academics would probably benefit most.
  4. {no response}
  5. {no response}
  6. Everybody working with aspects of book or art history. Even for those who know a fair amount, there is plenty to be gained. Likely not for professional gravers.
  7. Any bright, curious, well-read, motivated individual who is passionate about learning about book illustration processes.
  8. Someone that has very little background, but a lot of motivation to learn. It's a tough but rewarding class.
  9. Anyone with an interest in the topic.
  10. This was perfect for me, a master's level librarian/curator working with extensive print collections, but with no art background.
  11. Most useful for someone in an occupation where identifying pictures is important. The intellectual level was challenging because of the sheer volume of information.
  12. Good for all levels. TB tells lots of stories that refer to literature, art, music, and popular culture.
- 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. Printing our own things.
  2. Fun anecdotes scattered throughout by the instructor.
  3. The most important takeaway for me was about identifying prints in relation to the text surrounding them.
  4. {no response}

5. Viewing originals of all of the processes brings out the details impossible to see in Gascoigne. It makes all the difference!
6. {no response}
7. Using the scopes, comparing originals and reproductions, comparing so many illustrations side by side, and one after the other.
8. Certainly the etching, dry point, and woodcut exercises were the most powerful. Please keep this up.
9. Once again, just the amazing craftsmanship in many of the prints we got to see.
10. Everything! I enjoyed meeting others in similar/related fields. The hands-on projects were especially useful in helping me understand basic techniques.
11. Getting some things right on the quiz. Doing the prints.
12. {private response}

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

1. Another supplemental lecture. I attended a previous course in which the assistant held a mini-lecture on materials. I'd like this type of integration.
2. Long, intense days could have been broken up a little more.
3. It might have been nice to have a few minutes of review at the end of every day, perhaps doing a mini identification test on that day's processes. This would help cement knowledge.
4. {no response}
5. No suggestions.
6. More time spent with packets and suggested readings, less on cutting the block. A classmate suggested collaborative cutting since the motion is good to know, but maybe not six hours worth.
7. By including even more sources from more nations. By allowing for a bit more time (and more physical space) for the pre-test, but especially for the post-test. Personally, I would love the opportunity to draw on a litho stone, even just a small mark.
8. It is a well-oiled machine.
9. More time perhaps for the identification exercise.
10. No suggestions.
11. I should have done some outlining at the end of each day. Not the course's fault.
12. {no response}

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

1. Yes.
2. Yes, and yes.
3. I didn't pay, but yes, and yes.
4. {private response}
5. Yes.
6. 100%.
7. Yes on both counts.
8. Yes.
9. Yes. I would recommend the course.
10. Yes. Yes.

11. Yes, very much so.
12. Yes! Yes! This is a unique and very enjoyable course.

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

1. Yes.
2. N/A
3. N/A
4. Yes.
5. We did not, but we did participate in labs to make etchings, dry points, and relief prints. I thought this time was valuable to better understand the processes.
6. N/A
7. Yes, the time in the lab was invaluable, and the visit downstairs was intriguing.
8. N/A
9. Yes.
10. N/A
11. Quick trip to RBS's storage room was interesting.
12. 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. Yes. Good to have diversity of topic {illegible} lecture.
2. Lecture was good on Monday night.
3. N/A
4. {no response}
5. Yes, I enjoyed them.
6. Really enjoyed Beth McKillop's Korea talk. Left me with many questions.
7. Yes, the Monday lecture was great.
8. N/A
9. Yes, the Monday lecture was fascinating.
10. Yes. The lecture was not in my field, but it was informative. The homework session to work on woodcut was extremely helpful.
11. N/A
12. The evening lecture was excellent, conveniently located, and at a good time.

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

1. {no response}
2. Learn as much as you can before coming, even if only a small percentage of the techniques.
3. The course is mostly useful for those interested in nineteenth-century illustrations, second for eighteenth-century.
4. {no response}
5. Don't hesitate—it's great!
6. Keep applying, it's worth it!

7. Keep applying if you don't get in the first time around.
8. If TB tells you to read something, read it!
9. Come with a healthy interest to learn and to be challenged.
10. Do it.
11. Try to review Gascoigne really well beforehand!
12. Read Gascoigne or be familiar with the processes covered there.

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

1. Highly recommended.
2. Bravissimo!
3. Overwhelmed with knowledge.
4. {no response}
5. {no response}
6. Relief.
7. Rich introduction to material culture, augmented by memorable, charming anecdotes.
8. Revelation now  
I know wood, metal, and stone  
My life is now full
9. Outstanding. A great experience.
10. So happy to have a chance to learn from TB. Amazing week.
11. Entertaining and enlightening.
12. I am so grateful for TB's years of work in establishing this program and this unique course.

## **Student Data**

*Number of respondents:* 12 (of 12)

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

My institution/employer gave me professional leave time: 7 (58.33%)

My institution/employer did not give me professional leave; I used paid or vacation days: 1 (8.33%)

I am self employed, and can arrange my own schedule: 2 (16.67%)

My situation does not fit any of the options above: 2 (16.67%)

*Who paid your RBS tuition costs?*

I paid 100% myself: 3 (25%)

My institution/employer paid 100%: 8 (66.67%)

I used a scholarship/fellowship to pay/waive 100%: 1 (8.33%)

*Who paid your RBS housing expenses?*

I paid 100% myself: 4 (33.33%)

My institution/employer paid 100%: 5 (41.67%)

I stayed with friends/family, or stayed in my own home and commuted: 3 (25%)

*Who paid your RBS travel expenses?*

I paid 100% myself: 5 (41.67%)

My institution/employer paid 100%: 5 (41.67%)

I live locally, and had no travel expenses: 2 (16.67%)

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

**Library disciplines:**

Cataloger/metadata librarian: 1 (8.33%)

Conservator/binder/preservation librarian: 1 (8.33%)

Curator: 2 (16.67%)

Special collections librarian: 2 (16.67%)

**Professional educator:**

Assistant professor: 1 (8.33%)

Associate professor: 2 (16.67%)

Unaffiliated instructor or teacher: 1 (8.33%)

**Book trades:**

Antiquarian bookseller: 1 (8.33%)

**Other occupations/vocations:**

Other: 1 (8.33%)