

Terry Belanger
I-20 (II): Book Illustration Processes to 1900
22–27 October 2017

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. I love Bamber Gascoigne's book, but I am about to cut mine up and scrap-book it so the color illustrations are near the pertinent sections. Book recommendation: Ad Stijnman's *Engraving and Etching, 1400–2000: A History of the Development of Manual Intaglio Printmaking Processes* (2012, Archetype Books).
2. Yes, although such complicated processes are difficult to understand by only reading the text—maybe some supplemented handouts to help explain complicated processes.
3. I understand the utility of reading Gascoigne pre-course, but only in understanding how the book is organized. It was impossible to gain any concrete knowledge of the subject matter, but now that our course is over, I will read it again. Maybe it should also be a post-course assignment.
4. The pre-course reading assignments were very useful. No other suggestions.
5. Yes, Gascoigne is essential, and I would recommend reading it twice.
6. Yes, I read and reread much of the pre-course material. Invaluable.
7. I also reviewed Anthony Griffiths and William Ivins books in addition to the Gascoigne. I think a second reading of the Gascoigne book will be very helpful.
8. Gascoigne was good—dense reading, so I only read a few pages at a time. I had previously read other books on the topic. Hulst's book was not as useful. Some online articles might have been helpful.
9. Yes. Very useful. Gascoigne is a reference book, but I would have been lost without that background preparation.

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. Workbook and materials were all excellent.
2. Yes, examples were helpful. It would be immensely helpful to have a glossary of terms and their definitions, perhaps a copy from Gascoigne.
3. The workbook was very useful, and will continue to be, especially the processes timeline, reading lists, and other things (addresses and the like).
4. The workbook and the notes I took in class will help me explore more of the subject.
5. Yes, the workbook will be useful. The class materials were very well organized, and we had enough time to examine them carefully.
6. Workbook is extremely useful, including exit reading and playlist. Content was quite remarkable.
7. The workbook, as with all RBS workbooks, will be an invaluable asset in

- continuing to learn about illustration processes and the bibliography is wonderful.
8. Workbook was very well put together. It will form a basis for my review. Bibliography is outstanding. Section order is odd, but it makes sense.
 9. Excellent! I'll be consulting the bibliography and source material frequently.

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

1. N/A
2. N/A
3. This course was more general, more fun, and more instructional than L-30: *Rare Book Cataloging*, and for a wider student base. The cataloging class was very detailed and serious (as it should be with such subject matter), but this course was more interesting for me, as I have never cut a block, etched a plate, or made prints other than a short letterpress workshop in New York. The material is dense, but it was enjoyable.
4. N/A
5. Equally as good. Course standards are obviously high, and taught by experts.
6. They were both very enlightening. Taught with precision and clarity.
7. Thus far, all RBS courses—and this one is no exception—have been rigorous and challenging.
8. N/A
9. More specialized. Less interactive. TB politely and fully answered questions, but there wasn't as much solicitation of engagement as my previous course.

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. I was really most interested in book illustration processes, since those are the only ones truly relevant for me. I didn't mind the broader scope, though, since it placed book illustration in context. I didn't need to learn so much about collecting, though.
2. One idea is to develop an exhibition either based on some of the processes we discussed or a certain type of book that we viewed. Most relevant parts were any study of early processes up to the nineteenth century.
3. The hands-on aspect of the course was the most interesting. To be able to see examples of different processes and sometimes their plates was extremely enlightening, as were the labs, in order to gain further appreciation of printing and the people who did it.
4. The personality and the experience of TB was the most interesting for me, because he was giving the class the result of his own experience and allure in the field.
5. The eighteenth- and early nineteenth-century materials were most relevant—the time chart will be very useful as an aid to identifying illustrations in our collection.
6. Yes, the identification of the process itself is interesting, but most importantly, being able to explain the process to others clearly is my reason for attending.
7. The daily viewing of materials. I learned greatly from the compare/contrast exercises. Additionally, I enjoyed the opportunity to make prints. The learning process was beneficial.
8. Yes. The wealth of visual aids was outstanding and overwhelming at times, but it helped to make the course valuable.

9. I loved the pre- and post-test, even if it was a humbling experience.

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, and no, but I think I was hoping for simple answers when there are none. I learned a great deal, but the most valuable moments for me were when we looked at objects under magnification and TB told us exactly what to look for. I would benefit from more examples like that.
2. By the end everything was a bit muddled. Would have appreciated an “official” introduction to each process instead of an anecdote—it could be hard at times to follow along and take correct notes.
3. Yes, and he gave us many tools to continue to develop our knowledge of the subject.
4. Yes, he did.
5. Yes, as much as can be done in a week—obviously the subtle differences in processes will take experience, more than can be acquired in one week.
6. Yes, given the tools and references and skills; now experience is what is needed.
7. Yes. I learned a great deal, and feel better equipped to enrich my catalog records. The quiz on the first and final days reinforced what I learned from Erin Blake’s course. I also learned where I need to concentrate my efforts to correct my errors.
8. The area where it might have needed additions were the down market examples. The majority of print produced was often lower down—common—although that doesn’t often survive as well.
9. Yes. It was a bit overwhelming. I’m so grateful for the reading lists that were shared. TB is amazing!

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

1. The knowledge and skills I gained here will help me to curate an online collection of early nineteenth-century book illustrations without mislabeling them!
2. Be more competent at the reference desk, and more knowledgeable when working with museum curators. Be able to relate to other libraries’ collections, and plan collaborative projects. Catalog rare materials as needed.
3. As a cataloger who works with rare books and sheet music, I will apply this information in an item’s bibliographical record, and provide better information to exhibition curators and preparators so they can more accurately display our material.
4. In fact, I will try to convince teachers at the graphic design department to take the course because I felt it would be very useful in the history of art {illegible}.
5. To flesh out catalog records, and add better descriptions to illustrations used in exhibits.
6. Through rare book presentations, exhibition talks, and a “rare books 101” course I am offering quarterly at my institution.
7. To create more in-depth catalog records by adding the appropriate genre terms.
8. For my own research and writing.
9. For one-on-one sessions with students and basic lectures. I’d love to teach like this, but the thought of assembling “packets” is daunting!

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

1. A rigorous course useful for anyone who needs to identify prints.
2. I think anyone could benefit, but you get out of it what you put in. Doesn't require "thinking," but does require acute attention and focus.
3. This course requires a fairly high intelligence of the class even though it's on a practical subject. A dealer would benefit so much, as would special collections librarians, curators, and catalogers.
4. I think that someone in the field of books or art would benefit the most from taking this course.
5. Fairly high—anyone who needs to be able to say, "I'm not sure, but it seems like it might be_____...".
6. Intellectual level is very good. Curators, exhibitors, rare book conservators, teachers, book buyers and sellers would all benefit.
7. As I said before (see Q3), it was rigorous. Anyone who wishes to learn about illustration processes will benefit from this course.
8. This is not a course for beginners. It helps to already have knowledge of the topic.
9. Very technical. One needs some basic acquaintance with book history.

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. I never looked for the way ink lies on a page before, and never paid such attention to the way tone is achieved. Both were "aha" moments.
2. Especially enjoyed the printing labs.
3. The labs.
4. To be honest, it was "aha" all through the course.
5. {no response}
6. Affirmation that my thinking that knowing the dates of works and identifying paper is a great way to determine process. Not fool-proof, but mostly. Also, the hands-on labs were invaluable learning experiences.
7. Examining illustration after illustration was the most enlightening aspect. Invaluable I would say.
8. Realizing how much I did and did not know. TB's storytelling set up is a bit like Rachel Maddow—you aren't sure where he is going when he begins.
9. I liked the "10 Rules" and wish they had been more intentionally central. I found the idea that "type has to come from somewhere" as especially useful. I also found the time chart to be useful.

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

1. It'd be helpful if we had lights clamped to our desks that we could adjust. I wanted to see the prints in warmer light a lot!!
2. Use more clear-cut guide or glossary at our fingertips in the order of the prints discussed (a one page "cheat sheet" of Gascoigne, for example).
3. More space. I know it's an impossibility!

4. {no response}
5. {no response}
6. I don't know how it could be improved.
7. This is always a difficult question to answer because there is always so much to learn and the time is always so short. There is nothing I would want to change.
8. This is probably already an improvement over previous times it was taught with the use of lists for packets, and an assistant to locate and have materials ready.
9. While I was least interested in the lab sessions, they were a nice break and have given me an incredible respect for the amount of craft involved in those processes.

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

1. Yes, and yes!
2. Yes, I would recommend it. The entire RBS experience was worth the money, although for the course itself I don't feel that I definitely know more than I did before, at least not in a functional way.
3. Yes, and yes.
4. Yes, I recommend the course to others.
5. Definitely to both questions.
6. Yes, and yes.
7. Yes, I do, and I would recommend the course.
8. Yes! Yes! Yes! And I paid for it myself.
9. Absolutely yes, and yes!

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

1. Loved visiting the roller press.
2. Yes, we saw demonstrations of two presses.
3. Yes—just to the SC library to watch Amanda Nelsen's demonstration on the wood press.
4. Yes, of course.
5. Yes.
6. To see a newly acquired press.
7. Yes, we went to the Small Library for a printing demonstration. It was worth it to get a sense of how difficult it is to do this type of work.
8. Yes. We went to see a printing demonstration.
9. {no response}

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. N/A
2. N/A
3. Yes! The sound of the videos could have been higher, or maybe not paper bags for the popcorn, which were louder than one of the videos!
4. I didn't attend any of them.

5. N/A
6. N/A
7. N/A
8. Yes. I appreciated having a list of local book stores. Because of the small size of the number of courses and attendees, it was possible to get to know people from other courses at meals, &c..
9. I didn't take advantage of these. I was pretty tired by the end of the day because the class took a lot of concentration.

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

1. {no response}
2. Do not anticipate being an expert on the topic or even understanding everything when you are done—this is just an introduction.
3. Take it soon, and don't hesitate!
4. {no response}
5. Read Gascoigne!
6. Very comprehensive—if you need to understand the process and see examples, this is it! Come.
7. If Gascoigne is not working for you, then seek out the Griffiths and Ivins books to give you at least a historical sense of illustrations.
8. Be prepared to go for a full day.
9. Make sure you read Gascoigne. Even though you will learn a lot, don't expect to be an expert by the end of the week.

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. I've wanted to do this my whole professional career, and it did not disappoint. Thank you!
3. It's refreshing and enlightening!
4. I am sure now that I am not able to identify prints! But, I am glad to know that.
5. Can't wait to come back.
6. Unbeatable, comprehensive, and enlightening!
7. If you want to learn the "how to" of illustrations, this is the course for you.
8. Stimulating, exhausting, and fun.
9. I will never look at a book illustration the same way again.

Student Data

Number of respondents: 9 (of 9)

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

My institution/employer gave me professional leave time: 7 (77.78%)

I am self-employed, and can arrange my own schedule: 1 (11.11%)

I am a student or non-year-round employee, with a more flexible summer schedule:
1 (11.11%)

Who paid your RBS tuition costs?

I paid 100% myself: 2 (22.22%)
My institution/employer paid 100%: 6 (66.67%)
My institution/employer paid part; I paid the rest: 1 (11.11%)

Who paid your RBS housing expenses?

I paid 100% myself: 1 (11.11%)
My institution/employer paid 100%: 5 (55.56%)
My institution/employer paid part; I paid the rest: 1 (11.11%)
I used a scholarship/fellowship to cover 100%: 1 (11.11%)
My situation does not fit any of the options above: 1 (11.11%)

Who paid your RBS travel expenses?

I paid 100% myself: 2 (22.22%)
My institution/employer paid 100%: 4 (44.44%)
My institution/employer paid part; I paid the rest: 2 (22.22%)
My situation does not fit any of the options above: 1 (11.11%)

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

Library disciplines:

Cataloger/metadata librarian: 2 (22.22%)
Curator: 1 (11.11%)
Other: 1 (11.11%)

Student working toward a/n:

Ph.D./D.Phil: 1 (11.11%)

Professional educator:

Associate professor: 2 (22.22%)

Other occupations/vocations:

Post-doctoral fellow/researcher/scholar: 1 (11.11%)

No Response: 1 (11.11%)