

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. The pre-course readings were appropriate and accessible. They laid a good foundation for the week's work.
2. It is important to complete the preparatory reading for the course such that you can maximize your short but intense experience. It is a benefit to you, your classmates, and your instructor to have prepared yourself to attend.
3. Useful.
4. All the readings were very helpful. They gave me the right framework for what we went over in class. Many of the questions I would have asked in class were answered in the readings, which made for the best use of our time.
5. The pre-course readings were helpful in gearing up for the course, especially in refamiliarizing myself with specific vocabulary and technique background.
6. Course readings were very useful. I might even buy one or two for my personal library.
7. Yes, the readings were useful. In some cases repetitive, but the repetition is useful for the beginner. *How Prints Look* was marvelous. I would not buy *The Book* just to read the short chapter on illustration assigned for class, but the average RBS student will probably want the volume regardless.
8. The readings were all useful. I read or deeply skimmed all of the books, and found them helpful, if a bit redundant at times.
9. They were very useful and essential. The Harthan and Griffiths books are key to get an introduction to the course as well as an intro to terminology. Gaskell is always important to read.
10. The readings were all very useful and provided a good baseline level of knowledge about illustration in advance of the course.
11. I wish there were a more up-to-date general history of this topic that: 1) does not include male Euro-centric language by default; and 2) contextualizes examples by providing a view onto social and economic history. The *The Book: A Global History* reading was disappointing for being not-global. It was very useful to read the technical accounts (Griffiths' *Prints & Printmaking*, *How Prints Look*), as well as the bibliographical reading (also technical in a different way). More cultural history and perhaps primary sources would have rounded things out.
12. The pre-course readings prepared me with a base level understanding and familiarity with the techniques, artists, movements, and themes being discussed. It was the hands-on approach of one RBS course that really allowed this learning to be reinforced and solidified.

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, the workbook and handouts were excellent. I have already thought about how to scan, OCR-edit them, and produce a unified bibliography for my own use.
2. The workbook was well organized and most useful for note-taking, as you are able to write directly next to the bibliographical entry and so keep up with the rapid pace of the course. I found myself using only the workbook and handouts during class, and then transcribing my notes more fully in the evenings for review.
3. Organized, useful, the bibliography will be invaluable. I will probably go through the citations and retype with my notes. I have scores of books to revisit, Interlibrary Loan, research online.
4. It was well-organized and helpful. EB was very prepared and organized.
5. The examples used in class were great. It was nice being able to pass objects around and handle them in class, plus see more in SC. So much material, so much to look at. The workbook, SC, and Bibliorama handouts will be helpful reference documents in the future—I love having the chronology of examples.
6. Definitely, on all counts. Maybe it would be useful to also include the titles of the illustrations in addition to the bibliographical citation for the book.
7. The materials were relevant and appropriate. I wasn't hoping for more information that I didn't receive. The materials will continue to be useful as a quick reference.
8. The course workbook and handouts were useful for note taking and as points of reference during lecture. I plan to keep them for future reference at work.
9. Yes, the illustrations provided have been useful in teaching me how to train my eye in determining what I am looking at. The course book offers a useful bibliography for additional study.
10. The workbook was very helpful to refer to and to take notes in. It will continue to be helpful to me after the course, especially the bibliography.
11. Slide list was very useful. I wish it (and/or the captions onscreen) included dimensions, and number of pages (for book citations). The reading list in the workbook is very helpful. I wish someone would complete a set of very thorough, carefully considered diagrams explaining each print process that could become a universal teaching tool and be included in the workbook (maybe this exists somewhere?). The three diagrams included are helpful.
12. The course workbook will be a useful reference for me for years to come. It serves as a document of my experience where my memory is surely lacking.

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

1. This course involved less homework, but provided a greater exposure to a range of materials. This course will provide excellent resources and knowledge for use in my work.
2. All three courses I have taken at RBS have been truly excellent. One cannot over-emphasize the quality of instructor and instruction. EB is an expert in this field and her lectures were designed to convey as much of that expertise as possible in an accessible, entertaining, and professional manner.
3. Excellent.
4. N/A
5. This course offered a broader history than the last course I took—I think it'd be a

nice compliment to other RBS courses offered. This course takes great advantage of both RBS collections and UVA's special collections.

6. Excellent. My prior RBS courses have been more narrowly focused on my job, so taking one to indulge my personal interests, while also benefitting my job, has been nice. I've appreciated having my evenings free to attend events.
 7. I've taken two others. This was the best, or at least tied for the best. Whether this is relevant or not I don't know, but the other students in the class were wonderful and the atmosphere was congenial throughout. {private response}
 8. Both courses were outstanding. They were hands-on and the instructors were very engaging. The physical aspects of this class involved more sitting than my last one because more lecture and slide time was needed to cover the topic.
 9. This course was as in-depth as my previous courses. It is a typical RBS course where one comes to learn and learns a lot.
 10. N/A
 11. N/A
 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. I walked away with a great many project ideas, including the schema for my midsummer RBS presentation in my library. I very much enjoyed the mix of slides, "lecture," and hands-on access to representational texts/illustrations.
 2. This course has given me the foundational knowledge to pursue a monograph that really could not be written (by me) without it. I also now believe that I can create a new literature survey course with illustration and illustration history as a main theme.
 3. I knew very little about the topic and learned so much. My mother's collection of rare books makes more sense to me. This course fits into a lifetime pursuit of literature and I can now add illustrations to the mix. Mostly, I've learned how little I know.
 4. Finally being able to identify illustrations in a completely new light. I wish I'd taken this course a decade ago. Moreover, the things I learned will benefit my work in digital scanning and preservation. I have a whole new enthusiasm for my collection.
 5. I found EB's chronology particularly helpful, especially in piecing together my bits of prior knowledge on the subject. I do feel like I'm walking away with some new project ideas, and am working toward thinking lots more about image/text relationships in my own creative projects.
 6. Looking at so many illustrations under a loupe has been invaluable. I feel so much more prepared now to describe illustrations.
 7. In terms of interest, once we got to "the golden age of illustration," and closer to present day, much of the material became more interesting to look at. More of a marriage of text and art.
 8. The nineteenth- and early twentieth-century illustrations were most interesting and relevant to my interests professionally and aesthetically. I definitely want to learn more about the Extra-illustrated books, the Arts and Crafts style, and Art Nouveau style and aesthetic. Tons of new insights into illustration history in general!

9. The numerous and wide variety of illustrations were instrumental to my understanding of western illustration terminology and how to distinguish between illustration processes.
 10. The most relevant aspect of the course was engaging with images within books and considering the relationship between text and image. This made me think more about how to integrate narrative into my current research, something I very much look forward to doing.
 11. Yes. As a teacher, writer, and artist, I am coming away with new material and methods, and a list of project ideas.
 12. Print and illustration techniques were very interesting to me. I am frequently asked questions about techniques in the classroom, and now I feel prepared to answer them. I've learned so much about artists and movements I didn't know before! The class has inspired exhibition ideas, collections initiatives, and tattoo ideas, to say the least.
- 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. The course was all that it promised to be and more. I came into the course with a relatively narrow focus based on my own needs, and each day the lectures and discussion expanded that focus in directions new and unfamiliar. I have learned so much more than what I had hoped to learn.
 3. The course was superb, the instructor knowledgeable, the classmates bright and articulate, and their interests and insights varied and wide-ranging. And then there were the books! EB worked so hard getting materials out for review. {private response} The depth and range of materials was wonderful. Who am I to see these materials? RBS made it possible.
 4. EB helped me acquire the skills that I have always lacked; the course description was accurate, nothing was left out. I learned everything I'd hoped for and much, much more.
 5. Yes!
 6. I learned a lot! I almost wish the course could be six days, so we could look at the nineteenth century in even more depth. The end of the course felt a bit rushed because there's so much to cover in only two days.
 7. Yes. Nothing was left out/underdeveloped. The class promised a chronological history of illustration in the West and delivered that and more. EB was fantastic and knowledgeable and patient.
 8. Yes, all of my expectations and objectives were met—and exceeded!
 9. Yes, EB designed a course that met the objectives of its mission. She did not presume prior knowledge. Instead, she endeavored to demonstrate the different styles and techniques. I absolutely am walking away with knowledge I came here to learn.
 10. I did learn what I had hoped to learn and have come away with a broad review of the history of book illustration, as well as much better knowledge of artists and techniques. My knowledge until now had stopped at about 1800, so it was useful to push this timeframe forward and consider both earlier and later periods, and techniques in conjunction with one another.

11. Yes, I am coming away with the skills and knowledge I was seeking.
12. EB is extremely knowledgeable and responsive to student questions. The course delivered upon its description and I learned more than I had hoped to!

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

1. I will use it in support of cataloging and service of rare materials.
2. As mentioned in Q4, I shall use this course to complete a research project and also to create a new course for students.
3. That remains to be seen, but nothing is ever wasted.
4. In my instruction sessions to classes, in answering reference questions, in the technical specifications of how we scan materials to put online.
5. I'm excited to bring new knowledge back to work with me. I know it will help inform future projects, and that students I work with will be eager to hear about it.
6. For cataloging and digital projects. This knowledge will help me connect researchers with the items they need with confidence. I will be able to prepare much fuller records now, and pass that knowledge on to our patrons.
7. {no response}
8. I will use them to identify and interpret books and prints in my museum collection, both in collections management and exhibition development.
9. To help create a more complete and detailed catalog record by correctly identifying illustrations.
10. I plan to use the knowledge I have acquired in this course in order to inform my doctoral research, allowing me to place my knowledge of prints and drawings within a broader historical context.
11. As models for art and design work; as a foundation for further academic work; as teaching material.
12. I plan to use my new skills and knowledge while teaching with rare materials, in order to improve my cataloging subject and genre entries. Also notes on illustrations in order to help identify illustration techniques used in books that we are currently working on a catalog about.

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

1. The intellectual range was fairly wide, allowing for a variety of levels of participation.
2. Anyone with a serious interest in book illustration.
3. Rigorous and exhausting. Anybody who loves book, literature, art, or history would benefit.
4. Anyone with a sincere interest in illustrated books, at any level of education.
5. I think many could benefit from taking this course. I have experience with fine art printing (very familiar with the vocabularies of printing, but knew a lot less about the specifics of book printing) and learned a lot—so many examples to see, even if you're already somewhat familiar with illustration history.
6. I think this course would benefit a wide range of learners. It would be helpful, though not 100% necessary, to have some knowledge of book and printing history in advance. Anyone who works with printed books could learn something in this course.

7. Undergraduate-level intellectually. I take the course to be for the beginner who wants an overview or for the specialist who needs a more general look at the subject. The student who is already well-versed in book illustration history would certainly learn something new, but might be impatient with the introductory nature of the course.
 8. Not too intellectually challenging, but we cover a lot of material. EB does a great job of making the subject matter accessible to people of many backgrounds. A basic knowledge of art history, printmaking, and/or book arts would be helpful, but isn't crucial to benefitting from the course.
 9. I never had an art appreciation or survey course. Yet, I never felt as if I was out of my depth, nor was the course not challenging. I felt EB found the perfect middle.
 10. This was an introductory level course, appropriate to all levels of knowledge.
 11. It is an excellent supplement to a graduate or undergraduate education in cultural history, art history, &c., though entirely different in scope/format than, for example, a graduate seminar in cultural history. It is well planned to work for people with different expertise and educational backgrounds. I don't think anyone felt bored or out of their league.
 12. Art historians, artists, art librarians, collectors, and rare books librarians working with illustrated collections. The course requires a fine attention to detail and an eagerness to learn about the complicated history of illustration.
- 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. {no response}
 2. Certainly there were powerful moments each day in SC, as we were able to see and study the actual books. For me personally, the nineteenth-century illustrations I have been studying really make sense for the first time.
 3. I finally understand why old first editions have better photographs than new reprints created in this computer age.
 4. I think I had at least several such moments each day, not only with the understanding of illustrations and their techniques, but also regarding the way RBS does things, right down to how the mylar enclosures are folded around items.
 5. Pouring over books together in the classroom and at SC, with all of EB's wonderful insights, led to some great questions and conversations among classmates.
 6. I had one moment in Bibliorama when I realized I can identify wood engravings now. Identifying printing techniques has always been a challenge for me, so realizing that I'd gained knowledge in this area was very encouraging.
 7. My "aha" moments were mostly in seeing examples of techniques or illustrators I know and want to learn more about.
 8. For me, getting a deeper understanding of illustrated books and other publications as material culture items in their own right was a big revelation. This course is also inspiring me to apply for Ph.D. programs in a field in which I can further study these items.
 9. I really enjoyed seeing and handling the copper/tin {likely the respondent meant zinc.—RBS staff} plates, tools, and woodcuts. They were helpful in getting a sense of the production of illustration.
 10. {private response} It helped me gain a fuller understanding of the materiality and

- physical properties of book illustration.
11. In general, the accumulation of close-viewing and tactile experiences with book-artifacts was very enlightening! It makes a huge difference to be able to handle materials and spend time with a range of examples (versus one representative example). I also appreciated EB's discussions of library cataloging issues related to illustrated materials.
 12. I have a new profound love for steel engraving, a process I was very unfamiliar with (though, unbeknownst to me, I have been working with), and whose practitioners I will seek to further familiarize myself with.

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

1. {no response}
2. I would offer constructive criticism if I could. I was pleased with everything.
3. I would like the citations to include the size of the book and also in later times when there is a lot of cross-fertilization to know the country where the publisher/book/illustrator is located.
4. It could not have been improved.
5. Part of me only wishes there was more time to spend (ha!), though we did cover so much and EB stuck to the schedule very impressively.
6. Maybe if we could have links to public domain scans of illustrations featured in the slides. It would be helpful to view them again, but of course we can likely find them ourselves.
7. The only thing I can think of is, maybe mixing some more obscure work in with the "greatest hits" we were viewing.
8. {private response}
9. I'm not sure how it could have been or can be improved.
10. I would have enjoyed a chance to use a plate and practice using the tools in the toolkit.
11. I would be very interested in seeing/reading more historical visual and textual material about book illustration—i.e., reading accounts from publishers' contracts, closely examining Book-of-Trades type illustrations of engravers, &c. Are there any discussions of illustration in printing manuals? This would help to understand working conditions and perceptions of reception.
12. A half hour more classroom time and a half hour less show and tell time might be useful. But, I am hard pressed to imagine what else could be included into that time since it is already so rich.

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

1. Yes, and yes.
2. Absolutely.
3. Yes. Yes.
4. Absolutely worth every penny. I would recommend the course without hesitation.
5. Yes! Yes!
6. Absolutely! I would recommend this course to anyone who works at all with illustrated books. I can't imagine a better way to learn so much about the topic so quickly.

7. Yes. Yes.
8. Yes, absolutely! EB is very knowledgeable and fun. She even recommended a book for me to learn more about an area I was interested in, and took the time to print out additional info about it for me.
9. Yes, as always with an RBS course! I would recommend this course to anyone.
10. I would definitely recommend the course to others interested in a broad historical review of the history of book illustration.
11. I could not have afforded to take the course without scholarship funds, for which I am very grateful. I would recommend the course to others.
12. I definitely got my money's worth. I would recommend the course to anyone interested in book illustration.

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

1. Yes, work at SC (20%) added significantly to the experience.
2. See note on our daily trips to SC in Q8.
3. Daily trips to SC. Very valuable to see, touch, learn the size, weight, quantity of paper, binding, color of ink, &c.. Where else could one see and handle books of this quality?
4. Yes—we went to SC and it was vital to our studies.
5. N/A
6. We went to SC daily. These trips were very useful, as we had the opportunity to view books we otherwise wouldn't have had access to.
7. Yes. Time viewing special collections is always well spent!
8. Yes, I enjoyed seeing the items in the SC building each day.
9. Daily trips to SC were very helpful to see what was discussed in the earlier session up close.
10. The time spent in SC was a very useful addition to the course and helped animate the morning discussions.
11. SC periods were an excellent part of the day!
12. Time was well spent observing examples in SC that we had merely been able to see on the screen in the classroom.

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, the lecture, though outside of my field, was engaging and gave me pause to think about the issues of provenance, authorship, and attribution, and evaluation of materials in a contemporary context. The film was terrific! The booksellers largely were closed.
2. {no response}
3. N/A. I needed the downtime.
4. N/A
5. N/A
6. I attended the Monday lecture, Video Night, and Booksellers' Night. All were excellent. Video Night this year was especially helpful, as it related to the topic of the course.

7. I only went to Booksellers' Night. It's a nice touch that RBS arranges. As a local not staying in dorms/hotels, it was nice to get out in the evening and socialize with other students.
8. I really enjoyed the tour of the Faulkner exhibition. The other one I went to was Booksellers' Night downtown which was fun, too.
9. N/A
10. The Monday night lecture was wonderful and was a useful chance to hear from a scholar outside my period of study.
11. Yes, especially the tour of the Faulkner exhibit. Regarding the Lynd Ward documentary—his work is interesting and relevant, especially to book illustration students, but the film did not seem to do justice to its subject.
12. My time was well spent exploring Charlottesville, and going out and visiting booksellers with fellow students. I am very grateful to RBS for coordinating these events and encouraging students.

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

1. Take this before TB's course!
2. {no response}
3. {no response}
4. I envy anyone who attends RBS! It has been a fantastic experience!
5. Do take it! So much to see and think about!
6. You can leave the course books at home. Do the reading, but afterwards, everything you need, you'll get in class.
7. A wonderful introductory overview to the material.
8. Take the course! Bring a sweatshirt or jacket for the classrooms! Take advantage of the coffee at break!
9. Do the readings. They will help in framing the course and in teaching the necessary vocabulary.
10. This course is useful for students and professionals of different backgrounds hoping to gain a broad historical review of the history of book illustration.
11. This is a rare experience—nowhere else will you find a course that offers so much, real scholarship as well as material experiences with the books themselves.
12. {no response}

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

1. Erin Blake guiding—
Woodcuts, engravings, etchings—
Aesop through all time.
2. It was, again, a true privilege.
3. An intellectual blessing.
4. "I once was blind, but now I see; Rare Book School—I honor thee!"
5. Ran into a friend who said, "It sounds like you're being your best book nerd-y self."
6. A paid week off of work to learn and rediscover what I love about my job.
7. If you have a chance to attend RBS, take it.
8. One of the best ways to spend a week!

9. It has always been pleasant to study at RBS and this time was no different.
10. Immersive and informative! This course was an enriching experience that will inform my doctoral research and allow me to situate my work within a larger historical timeframe.
11. Material experience + rigorous thinking!
12. For the first time, I feel warmly welcomed into the world of rare books and special collections.

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: 6 (50%)

My institution/employer did not give me professional leave; I used paid or vacation days: 3 (25%)

I am a student or non-year-round employee, with a more flexible summer schedule: 2 (16.67%)

My situation does not fit any of the options above: 1 (8.33%)

Who paid your RBS tuition costs?

I paid 100% myself: 1 (8.33%)

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

I used a scholarship/fellowship to pay/waive 100%: 2 (16.67%)

I exchanged goods or services in lieu of tuition: 1 (8.33%)

Who paid your RBS housing expenses?

I paid 100% myself: 5 (41.67%)

My institution/employer paid 100%: 3 (25%)

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

My situation does not fit any of the options above: 1 (8.33%)

Who paid your RBS travel expenses?

I paid 100% myself: 5 (41.67%)

My institution/employer paid 100%: 3 (25%)

I live locally, and had no travel expenses: 3 (25%)

My situation does not fit any of the options above: 1 (8.33%)

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

Library disciplines:

Cataloger/metadata librarian: 2 (16.67%)

Curator: 1 (8.33%)

Library administrator: 3 (25%)

Library assistant/clerk: 1 (8.33%)
Special collections librarian: 1 (8.33%)

Student working toward a/n:

Ph.D./D.Phil: 1 (8.33%)

Professional educator:

Associate professor: 1 (8.33%)

No Response: 2 (16.67%)