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I-45v: The Photographic Book since 1843
1-5 July, 2024, Online

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

1. Yes! It was a lot but I was successful in finding a lot in my institution's library, and through interlibrary loan through my public library.
2. The pre-course reading assignments were incredibly useful and provided a helpful introduction to the topic that RO's teaching illuminated through his knowledge, as well as his showing of examples in the Bodleian's collections.
3. The bibliography was very comprehensive, and I was lucky to be able to access many of them in the library in which I work. I did get a little overwhelmed by the number of titles, but I appreciated the asterisked recommended titles. I'm delighted to now have this list of readings for my own continued reading and for collection development for my library.
4. Yes, they were useful, however I would remove some of the books listed as mandatory, as they were not really touched upon. I would also perhaps make clear that the readings would not be discussed in class.
5. {no response}
6. Yes, I learned a great deal by doing the suggested readings before the course.
7. Yes, the pre-course reading assignments were useful, however, the earlier we have access to these, the better. It can be hard to find time to consult the resources, not to mention the time it takes to sometimes source them (at another library). Also, the advance reading list differed from the actual reading list for the course. The actual reading list had many more titles and by the time it was sent, there were only two weeks left before the online course began. Not enough time to source and read all of the literature.
8. I think the course reading materials are just well enough. I was able to go through some of the materials before the course.
9. Yes the reading list was great!
10. It would have been helpful to have guided questions to focus our attention on the readings and help connect them to the course content (especially *Scenes in a Library: Reading the Photograph in the Book, 1843-1875* by Carol Armstrong). Readings were not directly referenced during the online lectures.
11. Yes.

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. Reading list will continue to be useful.
2. The course materials provided will be very useful to me after leaving the course. In addition to reading excerpts, the voluminous slides that were provided include high-quality images and descriptions of photographic processes that will be a valuable resource to me as I move into a career and work with materials aligned with those discussed in the course.

3. The distributed materials were fantastic. I'm very thankful for the PowerPoint images as well as the "talk list" of materials viewed. I printed them out ahead of time and used the printouts to take notes.
4. I thought it was helpful and useful, though not fully integrated into what we were learning. It felt more like reference material.
5. I appreciated having the slideshow and book list in advance of the course. I will make use of these in the future.
6. The slide decks will be a useful resource.
7. Yes, they will be great resources for me in the future.
8. I found these materials very useful, especially the list for each day of the class and the presentation slides with the exact pictures, and the fact that I can continue to refer to them after the course is quite appreciated.
9. The lecture slides and the lists of books we looked at in class is super useful to follow along.
10. I would recommend careful attention to pedagogical approach, and to be mindful of different learning styles. It would have been nice to have more pauses for discussion, to ask participants what they saw or connect between them in a structured way, to draw on the readings for critical analysis.
11. PowerPoint slides useful, bibliography too.

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. Would like to develop our photobook collection to better represent artists of color.
2. Learning about women's contributions to the photobook genre, especially those by Anna Atkins and Julia Margaret Cameron, were major highlights during my time in the course. The focus placed on the nineteenth century as a jumping-off point for the photobook—and the great attention paid to advances in technology made during the period—have inspired me to step back into many of the studies that I pursued as a graduate student. I look forward to diving into the literature and potentially moving into a research project on such topics in the future!
3. Everything was intriguing! I was inspired personally and professionally, but I gained some important knowledge that I can apply to my job re: our photography collections as well as in my library instruction for photography courses.
4. Informed descriptions for cataloging and provided an excellent historical context around the kinds of photobooks I would be cataloging.
5. The photobook as a collaborative process involving many trades; the photobook's debt to the illustrated book and its development into a form of its own; the centrality of the handmade in the first photobooks and the way this became an aesthetic feature in more sophisticated ones; women's innovations and collaborations with men; key photobooks in non-Anglo-American contexts. Learning about the Bodleian's resources was immensely helpful also.
6. Yes, this course gave me new ideas about how to approach my own history of photography course.
7. How the history of photography is entrenched with the history of illustrated books.
8. Each day's session I had something new to learn and investigate. I was particularly interested in Anna Atkins' *Photographs of British Algae: Cyanotype Impressions* and

Antoine Claudet's "London in 1842, taken from the summit of the Duke of York's column," as I drew some direct parallels between my research and these two items.

9. Looking at photobooks had me reminiscing about past job experiences and thinking how I could implement some of the content in my teaching.

10. {no response}

11. New historical insights.

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, what great inside information on publishing aspects and relationships between photographers!

2. Definitely. Although the course is incredibly lecture heavy, I felt that RO wholeheartedly delivered in sharing the history and progression of the photobook since 1843 in a thorough, meaningful way.

3. Yes, more than I imagined I would. RO is an excellent and interesting instructor.

4. Yes.

5. I believe so. I also learned a lot about local exhibitions and resources from fellow participants, which was great!

6. Yes, I better understand both the history and production of photobooks.

7. Yes, and more so, RO's expertise in the history of photography subject matter along with the history of the photographically illustrated book was astounding. I don't know who else would be better to teach this course if not him! He placed the photographic books within the context of visual and print culture and made the concepts easy to understand.

8. Yes, I did.

9. Yes!

10. The subject matter was broad and could have been taken a lot of different ways (material history, aesthetic elements, market history, &c.). Articulating learning objectives up front could have helped focus content to any one of these and matched objectives to material. Things felt a bit rushed at times and it wasn't clear what skills, per se, were being imparted.

11. Yes.

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

1. Enables me to be better informed about areas we are lacking in in our institution's collecting and to look forward to new publications.

2. I enjoyed the course so much that I'm planning on enrolling in a continued education opportunity on identifying photographs and photographic methods over the coming months, which I believe in tandem with this online course will be a large asset into my work as a librarian and art historian.

3. It's helpful to know what some of the core titles are in the subject of photographic books so I can either purchase them for my library or move their location to reference. My library has a large number of photobooks, but because of this class I've discovered we own more, and they're just sitting in the open stacks, so I'm going to take some time to determine if any should be moved to my library's art special collections area.

4. {no response}

5. I hope to incorporate my new knowledge into my current research on women's photobooks.
6. {no response}
7. I plan to use this knowledge in the "classes" that I teach using photographic materials to higher education learners and patrons at my library.
8. I will be visiting the facilitator for some study of some of the materials I came across and will be using this knowledge to develop two major aspects of my thesis focused on scrolls and medieval illuminated manuscripts.
9. {no response}
10. {no response}
11. Do further research on the topic.

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

1. Librarian, curators, people in publishing, photographers, collectors, and instructors.
2. I would encourage anyone interested in the history of photography; the history of printing technologies; and the combination of the book arts, literature, and visuality to take this course. It's so valuable from a variety of perspectives; I can imagine it being useful for a variety of audiences.
3. Curators, librarians, faculty, graduate students, and anyone interested in photographic books.
4. Catalogers, educators, and artists.
5. Researchers, for sure!
6. {no response}
7. Students/scholars of visual culture, photography studies, and visual material as well as art librarians.
8. Contemporary photobook students tracing the timeline of the development of the photobook may benefit from attending this course. Also literature students deciphering the possible role of photobooks in the development of picture/graphics books.
9. {no response}
10. {no response}
11. Photograph historians and librarians.

7) *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. Thinking about the design/sequence of a photobook as a narrative or storytelling as opposed to an exhibition catalogue (which may duplicate the arrangement of the exhibition rather than reflect the photographer's intention); how photographers, editors, publishers contribute to this. Better understanding of photomechanical processes—the offset lithogram diagram!
2. Learning more about the changes in photographic "faithfulness" in representing the world, and sharing it with a variety of social classes, was very exciting for me.
3. {no response}
4. {no response}
5. I was excited to learn about William and Mary Howitts' *Ruined Abbeys and Castles of Great Britain*, the archives of W. H. F. Talbot, the origins of photographic

periodical illustration in panoramic views, the Bicknell album, the Taylor album at the Bodleian, the range of print methods used in John Thomson's photobooks, the evolution of photographic magazines, Mishima Yukio's arresting *Barakei (Killed by Roses)*, and Leonard Freed's stunning work.

6. {no response}

7. When we were shown original versions of a published book. Some of the photography books at my library have lost their original dust jackets or have been rebound. For example, we saw a book that was in a portfolio format. At my library, that item has been rebound and the original cover art lost.

8. I had a particular moment like that and it was when I discovered Antoine Claudet used a scroll format for "London in 1842, taken from the summit of the Duke of York's column."

9. {no response}

10. {no response}

11. Talbot's work on photographic books.

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

1. Longer than five days.

2. N/A

3. {no response}

4. Longer or additional sessions. Some sessions felt a bit rushed and/or condensed due to time constraints. It would be nice to look at some more contemporary books as well.

5. It might have been nice to spend more time with fewer photobooks to allow for some discussion. So many interesting participants and so many were quiet, maybe due to the Zoom format. The chat included helpful questions and resources though. RO is a national treasure! So grateful to learn from him!

6. {no response}

7. More contemporary examples of photobooks.

8. None that I can think of at the moment.

9. {no response}

10. {no response}

11. {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. 9

5. 10

6. 9

7. 10

8. 9

9. 10

10. 7

11. 7

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

1. N/A
2. N/A
3. N/A
4. {no response}
5. {no response}
6. {no response}
7. N/A
8. N/A
9. {no response}
10. {no response}
11. It could.

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

1. I was the only one commenting on the Discord channel for the course up until the last day, is that the best way to communicate? Could we include contact info for students who wish to share in the student biographies?
2. N/A
3. I would recommend that future students look over the advanced reading list early and try to get their hands on suggested readings, but to not stress too much if they can't do the readings. RO did a wonderful job of providing context to the publications shared. I can now look at the bibliography of readings and make more informed decisions about what I'd like to read now that the class is over.
4. {no response}
5. {no response}
6. {no response}
7. It is a phenomenal course if you're interested in the history of photography, photographically illustrated books, and visual and print cultures.
8. If you work with photobooks, this course will enlighten you about the significant advancement of this book type to understand where we are technologically in today's world.
9. {no response}
10. I thought it was interesting but had to recalibrate my expectations quickly because it was much more lecture-style and much less class than I was expecting.
11. Good course to take.

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

1. It is astonishing to hold a book in your hands and see the world through someone else's camera—I learn as a photographer, a librarian, a citizen, and a potential traveler.

2. This course reminded me what I love about the book as an exploratory object with so many opportunities for technique, representation, and learning.
3. This class was amazing, the instructor was exceptionally fabulous, and I'm inspired to learn more about photographic books.
4. {no response}
5. {no response}
6. {no response}
7. Inspiring.
8. Enlightening and, at the same time, invigorating!
9. {no response}
10. {no response}
11. Good.