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T-60: The History of 19<sup>th</sup>- & 20<sup>th</sup>-Century Typography & Printing  
7–12 July, 2024, Charlottesville, Virginia

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, I felt it was a reasonable amount and that all were relevant to the course.
2. The pre-course readings were extremely useful and helped me to begin to think in the language of the course.
3. The pre-course readings were essential for me for laying the groundwork and gaining vocabulary to more easily and confidently discuss typography and printing.
4. Yes, enjoyed the assigned readings and optional browsing suggestions; would love to have incorporated a lesson on draftsmanship—the step before punches are cut
5. As someone with almost no knowledge of typographical design or history prior to taking this course I found the pre-course reading extremely helpful and illuminating. Brighthurst and Lupton were referenced repeatedly during the course as well.
6. Pre-course readings were helpful and also manageable in length. Provided good background to help us hit the ground running.
7. The required and suggested readings were useful and well-selected.
8. Yes, easily among the most useful pre-reading I've had for an RBS course.
9. Yes, all were useful.
10. Yes, not overwhelming. Gave a great introduction to themes and topics discussed in class during the week.

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. I will definitely be using these after the course and in my own teaching.
2. The materials are copious and will certainly be useful to me going forward.
3. Excellent, the workbook resources and explanations will be a valuable resource for me long into the future.
4. Yes, the workbook will be a useful reference.
5. The course workbook was extremely convenient, helpful, and useful. It is a small thing but I really appreciated that new handouts were hole-punched so they could be conveniently added to the workbook.
6. Examples and worksheets were helpful. Also helpful to have the opportunity to photograph physical objects that we can't take with us.
7. Our workbook included very useful reference material and an excellent bibliography for further study.
8. So useful in the class, and I could definitely see myself referring to these resources in the future.
9. Yes, and yes.
10. So helpful for this course and to take back to my institution to use for reference. The book lists were extremely useful.

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. I really enjoyed the history lectures. This was the area with the biggest knowledge gap for me, so they were quite informative.
2. This course was stellar. I appreciated the different modalities of learning: lecture, discussion, reading, researching, and getting hands on experience with printing and typesetting materials and equipment.
3. This class took my very rudimentary typesetting and printing skills and deepened my understanding and confidence in those skills which will help me be a better instructor and steward of the print collections in my care. I am also coming away with a more robust understanding and appreciation for the history of typography and typeface design, which is another tool in my toolkit for interpreting my library's collections.
4. I liked the research process as well as the learning-by-doing typesetting and being on press. I'm looking forward to digging into more typographical identification and the stories these may yield in our print collection. I also loved learning about the evolution of italic! and look forward to looking at our collection of Aldines upon return.
5. It is going to take me some time to process how much I have learned from this extraordinary course. My background is in literary studies, although I have some training in book history and print culture studies and work extensively with periodicals. Nevertheless, I came to this course with vanishingly little knowledge, understanding, or appreciation of typographical history and design. I am amazed at how much I was taught this week through a combination of lecture, independent research projects, and exceptional hands-on experience.
6. Hands-on work on the press allowed me to really consolidate what I was learning.
7. My interest was particularly in the history of technology on printing and culture. Other students were more interested in typography or design. The course brilliantly satisfied this range of interests and curiosities, keeping everyone engaged.
8. It's hard to know where to start! Everything was so exciting, and certainly sparked a much deeper interest in typography. I particularly valued the printing (which I hope to do more of) and the SC visits.
9. So many new insights and I'm much better at identifying and describing typefaces. The best thing about this course is the amount of hands-on time in the print shop. I feel prepared to start experimenting, printing, and teaching on my own now.
10. I found the mix of lecture, printing in the printing office, and SC tours to be engaging and dynamic. It never got boring and the variety of activities complimented each other so well. It encouraged discussion throughout the week.

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! It was very helpful.
2. Yes, and yes. And I'm looking forward to exploring more on my own.
3. Yes, and yes.

4. People came in at all different levels of knowledge about typography so sometimes it seemed a little slow to me but then JK or KR would sneak in something new-to-me. I also feel like hearing the lexicon is very helpful since I'm not using it regularly.
5. Yes.
6. I did hope for a fuller history of the Nineteenth century and its type characteristics. I felt this course skewed toward the types of the late Nineteenth-/early Twentieth-century private press movement. That said the technical information on linotype, monotype, and its affordances was superb.
7. My expectations were well more than met. In the typography course, I finally got experience in hand-typesetting and a better understanding of the mechanics of print production. In lectures and discussion, I learned much about the aesthetics of print production and design.
8. And more.
9. Yes, and more.
10. Yes. They were open to answering any and all questions, making the information accessible and interesting. I came out of class learning more than I anticipated.

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

1. I will bring a lot of my learning back to my home institution, where I instruct letterpress printing, and help ground my teaching in more book history, specifically in terms of typography and letter form history.
2. I will certainly be more attentive to typography and have a language to discuss and analyze it in my current research.
3. I will bring the skills and knowledge acquired to my role as an instructor, curator, and scholar. One aspect I'm particularly excited to deploy is in my scholarly work surfacing shared motivations for self-publishing across periods and literary movements. Previously, I have been focused largely on intellectual and political reasons for self-publishing, but this class has sparked new ideas and areas of research when it comes to the kind of creative control and decision making at play in self-publishing, including the selection of typography, the crystal glass through which readers encounter text, and all the consequences therein.
4. I'm really interested in developing some kind of typographical exhibition. I have no idea what it will be at this exploratory stage but have several new potential rabbit holes to go down.
5. This course will enrich my teaching and scholarship in the area of periodical studies. The course has developed my understanding of typography and my ability to interpret typography—it has tutored me in the analysis of a bibliographical code that before I had been unable to translate.
6. To inform my book history pedagogy.
7. The course is helpful in my research for a next book.
8. I don't yet have a project specifically incorporating course material, but I'm certainly hoping for the opportunity to continue practicing letterpress printing.
9. Small printing demos at my institution and I hope to write a prospectus to get our own print lab up and running.
10. I have new resources to collect for my library and can apply the practical printing skills and history to my instruction sessions and as I plan to set up the teaching printing press.

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

1. Any aspiring printers, or others who are interested in starting a teaching press at their home institutions.
2. Curators, librarians, scholars, collectors, printmakers.
3. Anyone who works with printed material should take this course; typesetting and typography are the bread and butter (nay—even more vital, the salt and pepper?) of the history of print.
4. EVERYONE. I think this is foundational to understanding how books work in the world (or don't). I didn't necessarily agree with some classmates' conclusions about how they were seeing this or that face at work but appreciate the attempt. Typographical visual literacy is a much-needed need skill set.
5. Those working with historical print objects as librarians/educators/curators, those engaged in artisanal print production, and especially those whose work combines all of these areas.
6. Someone wanting hands on experience. Someone interested in fine typography.
7. A wide range of students will find this course valuable: teachers (for the course provides a stellar model for teaching about the technology and aesthetics of print before and after its mechanization and industrialization), scholars studying book history, designers wishing to understand the roots of text's aesthetics, book historians wishing to learn more about the impact of technological change, and people interested in typography, design, technology, and culture.
8. Anyone who focuses (or wants to focus) on typography academically, perhaps even beyond the course's period for broader context; anyone interested in practicing letterpress printing; curators/librarians with strong typography collections.
9. Anyone interested in printing in an educational setting, history and the book (especially typefaces) and enthusiasts letterpress folk who want a more historically contextualized approach to the craft.
10. Students, librarians, scholars, and printers.

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. {no response}
2. The course has given me a clearer view of how typography responds to advents in mechanical reproduction technologies. It also helps to demystify the negative space of print: the labor, the leading, the hairpin adjustments between words and letters.
3. It was incredible to see a Twenty-first century offset press at work at the UVA print shop and to draw the connections between it and the various presses from the Fifteenth century up through the Nineteenth century. It was especially revealing to see how specialized each department of the print shop was, not unlike the areas one encounters in Diderot's *Encyclopedia*. This experience combined with hands-on printing at the RBS print studio and the dynamic lectures was invaluable.
4. I loved all of it, really. The visit to printing services felt extra special in terms of seeing higher volume jobs in motion.
5. I find myself challenged to single out a specific moment since the entire course was so thoughtfully and ingeniously designed. Of course, the collaborative work typesetting and printing a broadsheet was a wonderful experience, but equally valuable were the conversations in the seminar rooms and the chance to look at special

collections items with JK and KR there to guide us to a deeper understanding of the materials.

6. {no response}

7. As an educator, what impressed me most was the structure of the class and the instructors' careful design of curriculum to create an immersive experience.

8. Printing the first proof of the type I'd set—the final broadside was so fun to print, but nothing compared to the mixed pride/immediate critical instinct of that first proof.

9. Being able to better identify type at a glance. Practical problem solving on the press.

10. Hearing the instructors discuss their experiences and having open discussions in class about printing, typography, and design.

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

1. {private response}

2. I can't think of any off of the top of my head.

3. No, this is the best class I've taken at RBS to date.

4. {no response}

5. The course was wonderful.

6. {private response}

7. No.

8. Honestly no—it's so well structured. It's clear that JK and KR have poured a lot of time and thought into the course design.

9. Make it two weeks.

10. Give us an extra day to learn.

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. 8

2. 10

3. 10

4. 8

5. 10

6. 9

7. 10

8. 10

9. 10

10. 10

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. Yes, we visited the industrial print shop which was helpful to see! Probably could have been a bit shorter. Providing hearing protection would also be nice.

2. Yes. Our trip to the printing offices was a highlight of the week.
3. Yes! (See above comments about the trip to the UVA print shop.)
4. Yes.
5. Trips to SC and the UVA Printing and Copying Services were appropriate and valuable complements to the seminar lectures, conversations, and printing shop work.
6. The trip to UVA Print was superb. A revelation to see the folding machines, printer &c.
7. Our tour of the university's printing facilities was extremely well-done and brought together much of what we learned.
8. UVA Print made me consider a career change to commercial offset press operator.
9. Yes, I enjoyed going to University Printing and learned quite a bit there.
10. Yes, a wonderful addition to the course.

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

1. {no response}
2. {no response}
3. N/A
4. {no response}
5. Bring comfortable shoes, dress for working around ink and dirty type for much of the week, & be sure to do the pre-course readings.
6. {no response}
7. Treat the week as an intellectual vacation: immersive, educational, enjoyable, collegial.
8. There is no wasted moment in this course. And start working on your presentation earlier than I did, perhaps.
9. Get ready to work but it is very fun work. It reminds me of G-10 "Descriptive Bibliography". What "Descriptive Bibliography" is for the mind, printing is for the body.
10. They should not hesitate and sign up.

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

1. {no response}
2. {no response}
3. The overwhelming emotion I've experienced this week is gratitude. I'm so grateful for the expertise of my class instructors, the class assistants, the RBS staff, and the community that has formed among attendees this week. That a place like RBS exists to study these specialized topics can feel like a miracle. Thank you RBS for all that you do to make it possible.
4. Fun opportunity to immerse yourself in historic type.
5. It was a gift to spend this week with KR, JK, and this community.
6. {private response}
7. To quote Arnold Schwarzenegger as the Terminator, "I'll be back."
8. {private response}
9. {no response}
10. Amazing. Do it!