

Alice Carver-Kubik  
I-35: The Identification of Photographic Print Processes  
3–8 June 2018

**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 must admit that I was unable to complete all of the advanced readings, so I don't believe it's appropriate for me to comment extensively. I found *A History of Photography* (Taschen) helpful (and beautiful). Being directed to Graphics Atlas in advance was also very helpful and motivating. Those books did not come up in the class at all, which did strike me as odd, but also saved me some time.
2. The readings were helpful and will be more so as post-RBS resources.
3. Pre-course reading material was useful and will prove to be very useful resources returning to practice following the course.
4. Ye—very helpful, especially visiting the Graphics Atlas website, and reading *Photographs of the Past*.
5. Very useful.
6. Pre-class readings were excellent and appropriate.
7. The reading was very helpful and helped define the course. I purchased two books, the Reilly book and a more general history of photography.
8. Yes, I read or scanned the required readings, but didn't do any other additive preparations. *Photographs of the Past* helped prepare for the class, as did becoming familiar with Graphics Atlas.
9. Pre-course readings were a bit over my head as a total newcomer to photographic printing history. I am looking forward to spending more time with them at home post-course. An art historical/tech historical article showing scholarly possibilities of critical material analysis would be useful and welcome.
10. These were spot-on what I needed to prepare for this course.
11. The Reilly book is essential reading for the course. I would also suggest Ivin's book, *How Runta Look*. ABSOLUTELY look at Graphics Atlas before you get here. Very useful.

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. I found the course book confusing because it was just enough like the PowerPoint but did not follow the PowerPoint. I think it should include each slide or no slides and just have us take notes. We spent a lot of time flipping back and forth and writing between the course book and our own notebooks—it caused some anxiety about catching key info, and resulted in very scattered and messy notes.
2. The workbook is helpful. I think this course could benefit from having a study collection available for purchase (optional).
3. Course workbook was very helpful for following along, taking notes, and for

returning to later. Content, while a lot of it, was very appropriate and provided a great foundation of knowledge to use after the course.

4. Great, I will definitely consult materials in my day-to-day work.
5. We needed color slides for this class. Especially when learning color photo processes—black & white slides don't help. In fact, it was confusing. I'd still like color slides for this course.
6. Course workbook was helpful. Loved the built-in notes sections. Loved the timelines; they will be useful later.
7. Useful workbook, only disadvantage was that it was black and white, which is understandable. Color pages from IPI were also given to us.
8. The workbook was very good. However, it was put together backwards.
9. Orientation of course workbook (landscape) was slightly annoying. Content was great, but recommend adding a "further reading" list at end.
10. Workbook is highly useful. It would be nice to have it in color perhaps but it's an excellent guide. Content is highly relevant and useful, and I will apply the lessons immediately at work.
11. The course book is, and will continue to be, helpful for the course. Graphics Atlas will become a part of my "cataloging toolkit" for assistance in how to ID a photo.

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

1. N/A
2. This one was the most enjoyable, and has the content which will be most relevant to my work with colleagues.
3. N/A
4. N/A
5. Excellent—same as last one.
6. Both this course and my previous one were excellent.
7. One of the better ones, on par with the print course.
8. Among the best.
9. This is one of the best—if not THE best—RBS course I've taken. The RBS model of lecture and material analysis works beautifully, and I learned a tremendous amount. I feel that I have a foundation to learn even more.
10. As good as any of them. They are all great!
11. Typical RBS course: intense, fun, and useful.

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 have tons of new insights about photography, art, and printers. The most relevant parts for me were the history of development of IDs of mid-twentieth century photographs.
2. The historical overview gives something upon which to affix the course content.
3. Learning about, and experiencing hands-on, each type of photography was useful. Walking away with much better knowledge and confidence to work with photographs in my collections.
4. How art history connects to object and material history. A little of the chemistry, process background—all great stuff to think about! I will definitely keep learning.
5. Hands-on, microscopes. I can look at photographs a new way now.

6. Everything I learned was new information and very helpful.
7. Particularly interested in photochemical reproduction which was handled well and useful to me.
8. Identifying the different types of photo processes.
9. Photomechanical processes were of great interest and I urge RBS to consider an entire course on these processes and the technologies that support them AND twentieth century materials produced with them. Yes, I walk away with new insights, ideas, &c.
10. Photomechanical and also just learning how photographing works as I was clueless and knew it wasn't just gnomes doing it all. New plans—yes.
11. Viewing multiple photographic processes was helpful in learning how to identify photos. I will be drawing upon this experience to create a more enriched catalog record.

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 likely more.
2. ACK was especially good at interacting respectfully with a cohort of students at various points of understanding. That's a rare gift.
3. The instructor delivered as promised in the course description. ACK did a wonderful job of combining information-rich lectures with hands-on practice that made for a meaningful learning environment.
4. Yes. ACK was fantastic—generous, supportive, and enthusiastic. I developed a methodology for looking, as well as an interest in learning more history.
5. Yes. ACK was fantastic. Nothing was left out. I'm very pleased with the course pace.
6. I learned everything I needed.
7. Yes, no, and yes. It met expectations.
8. Yes. The course provided exactly what I wanted and hoped for.
9. Yes! ACK was an excellent instructor and I felt that she covered all of the ground promised in the course description.
10. Yes, no, yes.
11. Yes. ACK is a tremendous addition to the RBS staff! It's great to have her become a part of the "RBS All-Star" team.

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

1. I will use this course to examine and write about items key to my research. I will also bring some of the history and objects into my teaching.
2. I plan to work with archivists, catalogers, conservators, and accessioners in increasing capacity for identifying processes reflected in our holdings.
3. As I return to my collections, I'm excited to view my photographs with "fresh eyes" and will be able to better identify and describe them to facilitate better care of them, and better use for our researchers.
4. Beneficial for archives work, both processing and reference.
5. For cataloging, primarily. This information is essential for complete catalog records.

6. I plan to put this information to use in the collections environment immediately.
7. I will apply it to prints and photomechanical reproductions I have in my collection.
8. In writing catalog descriptions; for sales.
9. Authentication of photographic prints, and personal study/research on photomechanically printed matter.
10. To curate collections of thousands of illustrated books, and to examine old family photos.
11. See answer in Q4.

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

1. I think the intellectual level of the course is not so relevant (although I think the intelligence of the instructor is exemplary and the intelligence transfer is extensive); it's more a matter of whether one is interested—because ACK makes it “doable” for everyone.
2. The intellectual level was wholly appropriate. It's good for the novice and the more experienced student.
3. While there was a lot of content, it was relatable, and anyone with an interest in using or caring for photographs will benefit from the course.
4. Either a novice or someone more versed in photographic history.
5. Definitely a basic understanding of the topic. Any historian, curator, cataloger, or seller would benefit.
6. High intellectual level. Serious students to professionals.
7. Most suitable for people who must catalog or describe photographs, i.e., archivists and librarians.
8. Novices will have no problem. All you need is the desire to learn about photo processes.
9. This is an intellectually challenging course requiring practice in the close examination of printed materials/physical objects. Practice doing this regularly is helpful, but not essential.
10. Fairly high level; hard to say.
11. Intellectually compatible with other RBS courses. Whoever works with photographic material will benefit tremendously from this course.

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. The IDs at the end of the course, the actual experience developing photographs, and the visit to two special collections.
2. Breakthroughs in identifying collotypes. It was really delightful observing breakthroughs by other students.
3. Each time we were able to look at the various photographic types helped connect what we had been learning with practice.
4. Getting to make a POP print, as well as visiting the darkroom, and getting to take a trip to special collections.
5. {no response}

6. {no response}
7. Almost all my moments are “aha” moments.
8. No “AHA” moments but the simple chemical explanations were valuable. The cheat sheets, visual information guides, and Graphics Atlas are all very valuable.
9. Learning to see a new print process is a prolonged “aha” moment—it’s so satisfying!
10. When we worked in the darkroom, and with photo frames to develop images, things fell into place.
11. My “AHA” moments were from a review of the processes, careful viewing of photographs and from learning how to navigate Graphics Atlas.

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

1. I recommend:
  - a. Starting with an overview of the categories of photos (not describing each process, but lumping the process) to provide a sense of trajectory.
  - b. Making the course booklet follow the slides exactly (so students don’t divide attention between instructor and PowerPoint)
  - c. It would have been easier for me to go chronologically (vs. by materials), though I understand the logic of ACK’s approach.
2. Add an optional personal study set (see Q2).
3. {no response}
4. {no response}
5. Bigger room, color slides, complimentary microscopes; all would have been very nice to include.
6. Include some cultural, social history as well.
7. I would cut down the explanatory detail a little and include more actual identification work samples.
8. {no response}
9. {no response}
10. A bigger classroom setting that is more equipped for material examination needs of the class, perhaps?
11. Difficult to say how.

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

1. Yes.
2. Absolutely. And absolutely. ACK is passionate about her subject, and it’s a pleasure to be in her presence when she’s lecturing.
3. Yes! So informative, hands-on, and full of great resources to return to later.
4. Yes, though I wasn’t using my own money. Yes, I would definitely recommend.
5. Yes, I would recommend.
6. Yes! And yes!
7. Yes, and yes.
8. Yes. Exactly what I wanted.
9. Yes, and yes!
10. Absolutely. Of course, and already have.
11. Absolutely! I very much would recommend this course to anyone who works with

graphic materials.

- 11) *If your course made any trips outside of the classroom, do you feel that they were time well spent?*
1. Yes. We needed more time, however, for SC and the darkroom.
  2. Yes. Our visit to special collections was delightful. I loved seeing ACK's reactions to items in the special collections holdings.
  3. Yes! We had two field trips—one to the photo lab on campus, and one to special collections. Both were interesting and useful; a great use of class time!
  4. Yes, they were wonderful and helped keep the course engaging.
  5. Yes, the darkroom at Ruffin Hall was fantastic. SC visit was good but tried to cram too much in, so it went too fast.
  6. Yes, UVA SC was incredible.
  7. Yes, we visited the rare books collection and saw some fascinating items.
  8. Yes. The short time spent in the darkroom was worthwhile. No need to expand it further.
  9. SC visit was great. We might have even had two—one for nineteenth-century prints and another for twentieth century.
  10. Yes, we went to SC to see rare photographic materials, and we went to the photo lab and the darkroom.
  11. We went to UVA SC. It was totally worth it.
- 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. Unfortunately, I was unable to attend evening outings because of work obligations.
  2. The lecture was fine. Since it was the first night, my thoughts were distracted.
  3. The ornament type workshop was a lot of fun!
  4. The ornament printing demo was fun, as was Booksellers' Night.
  5. The typesetting class was very disappointing. Too crowded, we were rushed, and the guy was rude. I won't do it again.
  6. {no response}
  7. I like Booksellers' Night.
  8. {no response}
  9. {no response}
  10. Yes—the lecture was very bizarre and interesting. Booksellers' Night was great. Loved having nights off so I could examine collections of personal interest.
  11. N/A
- 13) *Do you have any additional thoughts or advice for anyone considering taking this course in a future year?*
1. I have to believe completing—or delving into—the advance readings would maximize the experience and save ACK from having to answer so many questions.
  2. Don't be daunted by what you don't know!
  3. {no response}

4. {no response}
5. {no response}
6. If you are a serious aspiring professional, looking to cultivate a diverse knowledge base in photographic identification, this class is a must.
7. Considerable detail; don't go if you are not prepared to absorb it.
8. {no response}
9. {no response}
10. Not really.
11. Do the preliminary readings, at least do the Reilly book.

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

1. Excellent. Relevant. Enjoyable. Transformative Education.
2. Alice is Aces!
3. {no response}
4. Exhausting, but also invigorating.
5. I'd like to come back again.
6. Yaaasss! RBS
7. Enjoyable.
8. {no response}
9. Rare Book School sharpens my eye and my intellect.
10. 6nomes
11. RBS is always a wonderful experience. I have yet to be disappointed.

### **Student Data**

*Number of respondents:* 11 (of 11)

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

My institution/employer gave me professional leave time: 4 (36.36%)

My institution/employer did not give me professional leave; I used paid or vacation days: 2 (18.18%)

I am self-employed, and can arrange my own schedule: 2 (18.18%)

I am a student or non-year-round employee, with a more flexible summer schedule: 1 (9.09%)

I am retired, and can arrange my own schedule: 1 (9.09%)

My situation does not fit any of the options above: 1 (9.09%)

*Who paid your RBS tuition costs?*

I paid 100% myself: 2 (18.18%)

My institution/employer paid 100%: 5 (45.45%)

I used a scholarship/fellowship to pay/waive 100%: 3 (27.27%)

I exchanged goods or services in lieu of tuition: 1 (9.09%)

*Who paid your RBS housing expenses?*

I paid 100% myself: 5 (45.45%)  
My institution/employer paid 100%: 2 (18.18%)  
My institution/employer paid part; I paid the rest: 1 (9.09%)  
I used a scholarship/fellowship to cover 100%: 2 (18.18%)  
My situation does not fit any of the options above: 1 (9.09%)

*Who paid your RBS travel expenses?*

I paid 100% myself: 5 (45.45%)  
My institution/employer paid 100%: 2 (18.18%)  
My institution/employer paid part; I paid the rest: 1 (9.09%)  
I used a scholarship/fellowship to cover 100%: 2 (18.18%)  
My situation does not fit any of the options above: 1 (9.09%)

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

**Library disciplines:**

Archivist: 1 (9.09%)  
Cataloger/metadata librarian: 1 (9.09%)  
Curator: 1 (9.09%)  
Special collections librarian: 1 (9.09%)  
Subject specialist/bibliographer: 2 (18.18%)

**Student working toward a/n:**

M.L.I.S./M.L.S.: 2 (18.18%)

**Professional educator:**

Assistant professor: 1 (9.09%)

**Book trades:**

Antiquarian bookseller: 1 (9.09%)

**Other occupations/vocations:**

Retired: 1 (9.09%)