



Bodleian Libraries
UNIVERSITY OF OXFORD

Bodleian Libraries Summer School 2018

The Oxford Bibliographical Society supported £550 in tuition fees for a postgraduate student, Will Finley, at the Bodleian Summer School on Printed Book Illustration, June 26-30, 2017. The 5-day course was led by Dr Elizabeth Savage, Institute of English Studies, University of London. The class was full, with 12 students enrolled. There were five guest lecturers.

Centre for the Study of the Book

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Will Finley's participation was valuable to the course and the subject was exactly in the area of his doctoral research. May I add my thanks to his for the support that the OBS has given to him and to the Bodleian Summer School 2017. This was a complex course with many guest speakers but was rewarding for the level of expertise and the generosity shown by the lecturers.

Will Finley is pursuing a collaborative doctoral programme (University of Sheffield and British Library); his thesis title is 'Making an Impression: Printed Book Illustration 1750-1850'. Attached below is the feedback form he returned with his additional comments on the support that the course gave to his own research.



The summer school course schedule is shown on the next page. Every day there were lectures and exercises in looking at printed book illustrations in Bodleian copies, followed by hands-on workshops on most of the afternoons to enable practice and discussion of the techniques of printing in the Bibliographical Press workshop. Each student was provided with Bodleian reader's ticket and encouraged to pursue independent research in the evenings.

This course had the added benefit for library staff of enabling them to work closely with specialists in selecting and examining materials for the seminar sessions.

Dr Alexandra Franklin

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Monday 26 June

Morning: Horton Seminar Room, Weston Library

10:00 Introduction to the course ; Handling rare books: Alex Walker (Bodleian Conservation)

10:15 Seminar: 15th-century techniques (Elizabeth Savage)

11:45 Lecture: Digital research on 15th-century illustrations (Matilde Malaspina)

Afternoon: Bibliographical Press workshop, Schola Musicae, Old Library

2:40- 5pm Demonstration of wood engraving (Peter Lawrence)

5:15 Tour of open-shelf areas in the Weston and Old Library



Tuesday 27 June

Morning: Horton Seminar Room, Weston Library

10:00 Seminar: Relief Techniques & Typographic Ornament (Elizabeth Savage)

11:30 Intaglio Techniques (Ad Stijnman)

Afternoon: Bibliographical Press workshop, Schola Musicae, Old Library

2:30-5 pm Demonstration of intaglio Techniques (Ad Stijnman)



Wednesday 28 June

Morning: Horton Seminar Room, Weston Library

10:00 Seminar: Illustrating Colour (Elizabeth Savage)

11:30 Seminar: Scientific Imagery (Roger Gaskell)

Afternoon: Bibliographical Press workshop, Schola Musicae, Old Library

2:30- 5 pm Relief processes & type-setting (Richard Lawrence)

Thursday 29 June

Morning: Horton Seminar Room, Weston Library

10:00 Seminar: Illustrated Bibles and Emblem Books

11:30 Seminar: Wood Engraving & 19C Techniques (Martin Andrews)

Afternoon: Bibliographical Press workshop, Schola Musicae, Old Library

2:30-7 pm Relief processes & type-setting (Richard Lawrence)



Friday 30 June

Morning: Horton Seminar Room, Weston Library

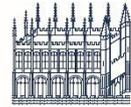
10:00 Seminar: "Artists' Books" from Dürer to Blake

11:30 Seminar: Reinventions: William Morris & the Pre-Raphaelites
Conclusions

The history of printed book illustration

Course leader: Dr Elizabeth Savage

Supported by the Oxford Bibliographical Society



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FEEDBACK: [Completed by Will Finley <wafinley1@sheffield.ac.uk>]

Tell us what you liked about the course: was there one memorable learning experience for you?

I thought the practical sessions were fantastic. I am always of the firm belief that you cannot fully understand image reproduction and printing without hands on experience of how it is done. I thought the format worked extremely well.

Was the level of teaching overall too advanced ? too basic ? just right ?

I thought the balance was perfect. Given that the course covered such a large timescale I thought detail and level of teaching was fantastic. We were able to raise a number of questions which stimulated further discussion. I thought that worked very well.

What didn't work? (Anything from practicalities—registration, catering, finding the readings, temperature in the seminar room—to the overall course structure)

Given that the course lasted a week, the catering could have been a little more varied. I couldn't fault the course itself. I thought it was structured very well given the amount of material we covered

If a week-long class could be dedicated to any of the seminar topics on their own, which are the top two you'd recommend to a colleague? (choose two)

- 1) Wood engraving and 19th Century techniques.
- 2) Illustrating Colour

How The Course Affected Future Study

The course was very important to the way in which I began to think about book illustration. Given that I specialise in early nineteenth-century illustration, it was enlightening to look backwards from that period. From an intellectual perspective, it really confirmed to me in my research that the development of book illustration was one of evolution as opposed to revolution. Within my thesis, I have written about this change, drawing examples from the books shown to us at the summer school. The summer school also shaped my thinking in terms of the agency of illustration. There has tended to be a schism in the history of the illustrated book between technologies and people. One is usually marginalised in favour of the other and vice versa. The focus on the book and the materials used to produce the illustrations has led me to attempt to re-balance the role of both materials, technologies and those invested in the book's production.

More specifically, the session on scientific illustrations has been important to an area of my research (nineteenth-century geological illustrations, providing a more rounded understanding of the multifarious ways in which science was illustrated in the eighteenth and nineteenth century. The session resulted in me re-shaping one of the chapters in my thesis. Also, the practical sessions were

vitaly important in gaining a much clearer and tangible understanding of the way in which illustrations were printed, something that I feel is of primary importance to those interested in book illustration and cannot be truly replicated through reading books about technologies

I have been back to the Bodleian Library to consult some of the books that were shown to us during the Summer School. Without the summer school's exhibition of the Bodleian's collection, I would not have consulted their collection. The summer school enriched my understanding of the history of book illustration tremendously.

[FEEDBACK from other students]

Tell us what you liked about the course: was there one memorable learning experience for you?

There were several learning experiences during the week, including all stages of book printing in the printing workshops, as well as during the seminars.

The course was beautifully planned and executed. It was a remarkable experience to have – session after session – a fresh collection of Bodleian books of specific interest set out in the seminar room, and available for display, comment and supervised consultation. So much expert knowledge had gone into the choice of each item, and so much preparation had gone into dovetailing them into the excellent lectures, and so much behind-the-scenes planning had gone into making them ready, setting them on their foam supports, and unobtrusively keeping an eye on their handling. It was a really impressive display not only of the Bodleian's rich resources, but of the lecturers' erudition and the librarians' professional skills. Thank you all very much.

Was the level of teaching overall too advanced ? too basic ? just right ?

I thought it was great that the course included both the basics and the more advanced – with a steep learning curve. Just right!

[The majority of students chose 'The illustration of science books' as a topic they would recommend for a future Summer School, and that is the subject of the 2018 course which will be taught by Roger Gaskell <http://www.bodleian.ox.ac.uk/csb/courses>]

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