

1. How did you find out about the Santa Fe Photography Adventure?  
By the mailing sent out in April. I'm on both the Friends of Photography and John Sexton's mailing lists.
2. What were your two favorite events? That's tough to eliminate the rest.  
If I MUST state two, then they would be the sessions with Eliot Porter and William Clift.
3. What aspects of the program would you increase? If you keep the same format, I don't see how you could increase much of anything unless you change your personnel. In other words, if you decrease the number of instructors, which may have to happen because of the ages of some of them, then you might offer more opportunity for the "hands on" type of thing, even with the size of the enrollment this year. I can't say that this would have been that much of a benefit to me, however, because I found each instructor's input unique and valuable.
4. What aspects of the program would you decrease? none
5. How do you feel about the inclusion of the all-day field trip to Taos?  
That was a definite plus. The opportunity to be with the entire group was fun and relaxing. Also, those of us who don't often get to New Mexico welcome the opportunity to photograph with sympathetic souls despite the Keystone Kops atmosphere of forests of tripods and the echoing of the sounds of released shutters. Naturally, the time of day at the pueblo was somewhat inhibiting, but I considered it a challenge to overcome rather than complain. And I'm not sure that the pueblo itself is really the place to take an army of photographers. The churches and countryside themselves are delightful enough. Also, maybe the number of stops could be reduced (for a sharper focus on things -- heh, heh)
6. Would you have allowed more freetime for participants? No.
7. What is your evaluation of the teaching? Excellent.
8. What is your evaluation of the housing? Poor. I wasn't expecting The Ritz, but neither was I expecting what we got: unclean rooms and bathrooms, poor lighting, ragged curtains with faulty controls, dresser drawers without knobs. I can handle spartan conditions if things are clean. Also, my windows could not be locked unless I went outside and pushed. However, I did feel secure most of the time.
9. Did the Evening Lecture series add to your knowledge and did you find it worthwhile?  
Yes. Although not all the speakers were "speakers," I found the information valuable and interesting. However, to be blunt, you could strike Walter from the roster. Although some of his images were interesting, I did find myself cringing at his unintelligible delivery, comments and a few of the images. However, the next groups might thoroughly enjoy him.
10. Did the workshop meet your expectations? Yes, it fulfilled my expectations and went way beyond. Everyone involved is to be highly commended for the obviously thorough planning, the selection of the faculty, and the decision on the size of the group. I think the chemistry of this first group might have had a lot to do with the atmosphere. My adrenalin level was so high every day that I had a hard time going to sleep. Also, I received information in and out



of class that I had been craving. I read a great deal, but there is no substitute for looking someone in the eye and hearing something firsthand from The Source. John Sexton's 3½-day workshop on The Print in Carmel was my first experience like this. This was my second. I almost hesitate to try another for fear of being let down. But I imagine it will be a while before I do attend another anywhere.

To sum it up, it was WONDERFUL!

11. Would you recommend the workshop to someone else? Yes, I already have.

12. ~~Is~~ there anything that you would include in future workshops which we did not include in this one?

If your intent is to utilize your New Mexico talent, then I'm at a loss to make suggestions because I really don't know who all is available. I'm certainly glad that you chose to invite John, too, because he is tops on my list of teachers anywhere. Watching the dye transfer process was fascinating as well as instructive, convincing me quickly that I certainly do not want to try to do that myself. Seeing William Clift's work as he discussed it was a definite eye-opening experience for me.

Being with Willard Van Dyke, listening to his casual comments on "the greats," experiencing his patience with "dumb" questions, enjoying his good humor, drawing on his vast expertise are all memories I will treasure forever.

Getting to meet and be with Janet and David in addition to drinking in all they had to say in their classes was very special. It is so exciting for me to see such talent represented in the "younger" group, and of course this includes John, too. I'm so very impressed with their knowledge, their dedication to the art, and their willingness to share. But, all of those descriptions can be applied to the other three instructors, too.

Well, I am rambling on. I've got to mention the drivers and their helpfulness as well as their being fun. The food was very good, both in the dining hall ~~and~~ from the caterer. I liked that arrangement very much. The very best part of the whole deal is that I know I have approximately 60 new friends who love photography as much as I do.

Congratulations for 1985. Best wishes for next year.

*Ann McDonald*

*The posters should be distributed very early in the week, if not the first night.*

*Also, the Critiques were very important to me.*

*And the initial brochure needs to be a little more specific about the meal set-up as well as what items are needed for staying in the dorm.*