

Female Printers of Tamarind Institute:

Research into the history of the admittance of women, trends in female enrollment, and the legacy of women trained at Tamarind.

by Christine Adams
TMP 2019

An Introduction to Tamarind and Early History of the Tamarind Training Programs:

The following summary of the early years of Tamarind's Printer Training Program is largely drawn from "American Lithography and Tamarind Lithography Workshop/Tamarind Institute (1900-1980)" by Elizabeth Munroe Jones-Popescu; readers looking for more information on Tamarind's early educational programs should refer to this publication. Citations are included where applicable.

"[Artists] are the stars of the show...as far as...the outside world is concerned. But the heart of this [program]...is the creation of the artisans and the back up people,"

—June Wayne ¹

Tamarind Institute is a fine art lithography workshop that also offers the only formal education program in the world for collaborative printmakers. Founded in 1960 by June Wayne with support from the Ford Foundation, Tamarind Lithography Workshop, Inc. had six specific goals in mind:

1. To create a pool of printers under the supervision of a master printer;
2. To encourage artists of diverse styles to utilize lithography in the US
3. To encourage experimentation in and extension of the medium through intimate collaboration between artist and printer;
4. To stimulate new markets for lithographs;
5. To guide artisan-printers to economic security;
6. To restore the prestige of lithography by creating a collection of extraordinary prints.

¹ Elizabeth Jones-Popescu, "American Lithography and Tamarind Lithography Workshop/Tamarind Institute (1900-1980)," (PhD diss., University of New Mexico, 1980), 262.

Although the structure of Tamarind Institute has shifted over the last sixty years, these goals have continuously served as the mission of the institution.

In the 1950s, June Wayne identified a need for a pool of fine art lithographers in the United States. As an artist herself, Wayne was frustrated with the lack of access to hand lithography outside of Europe. The last of the American artisan printers were dying off and they weren't training apprentices in the craft.² W. McNeil Lowry of the Ford Foundation Program in the Humanities and the Arts encouraged Wayne to enact the change she wanted to see in the field. Wayne submitted her proposal for Tamarind Lithography Workshop in 1958 as a response to this call to action.³ Her proposal was unique in its emphasis on the importance of trained artisan-printers for the survival of the craft. She was the first person to express this need and not just focus on the necessity of the participation of renowned artists in the field of printmaking, separating her vision from that of other artists, dealers, critics, and publishers at that time.⁴

Upon receiving approval and funding from the Ford Foundation, planning for Tamarind Lithography Workshop moved forward. Garo Antreasian was recruited as Technical Director, and Clinton Adams was chosen as Associate Director. Furthermore, a board of directors was formed to meet the legal requirements of nonprofit status. The board members offered their advice, but ultimately decisions were left to Wayne, who took on the role of Director.

Of course, one of the most essential tasks early on was to find the apprentice printers necessary to carry out the educational goal of Tamarind. In the beginning, the majority of printer-fellows were either printmakers who were interested in understanding the craft of lithography for the benefit of their own personal art practice or teacher-lithographers with long

² Jones-Popescu, "American Lithography," 125.

³ *Ibid.*, 117.

⁴ *Ibid.*, 124.

standing careers at universities who only wished to train at Tamarind for short periods of time.⁵ However, the training of these individuals, especially the teacher-lithographers, was invaluable. Their education served as a launching pad, and they encouraged their students to participate in the Tamarind program and consider careers as professional printers. Many of the other earliest printer-fellows had previously held jobs in commercial printing and used their Tamarind training to eventually open up fine art printmaking workshops of their own.

In the beginning, the training program at Tamarind had no formal curriculum; instead, printer-fellows had to absorb knowledge as they encountered it in the workshop, and they spent many hours on monotonous, laborious tasks until they were seen as having “earned” higher training.⁶ In those early days, the focus of Antreasian and Bohuslav Horak, the second Technical Director, was primarily to create prints of the highest technical quality; teaching others was simply on the back burner most of the time. Few of the student-artists and teacher-grantees lasted long in the program. The fellows who had previously worked as commercial printers were more successful since they were accustomed to this style of learning.⁷

The lack of formal education wasn't just frustrating for the majority of printer-fellows; it was also affecting how artists worked at Tamarind. Printer-fellows who were still learning basic techniques while on the job were prone to making mistakes. These errors in judgment were sometimes severe enough to ruin a print, which dissatisfied many artists at Tamarind and ultimately served as the necessary catalyst for the program to change. In 1963, Garo Antreasian, who had returned to John Herron School of Art in the fall of 1961, began to train the printer-fellows prior to their arrival at Tamarind. The curriculum consisted of eight weeks of rigorous classroom instruction and printing projects. When Antreasian joined the staff at the University

⁵ Ibid., 188.

⁶ Ibid., 190.

⁷ Ibid.

of New Mexico (UNM) in 1964, this training program came with him and continued on until 1966. This crash course in lithography alleviated much of the strain on printer-fellows and artists alike and was a successful addition to the Tamarind program. At the same time, Adams and Antreasian developed a summer program to better train lithography professors from around the country in the modern advances of the lithographic medium. This not only revitalized the printmaking curriculums at many universities, but it also encouraged professors to become advocates for Tamarind's printer fellowships. Without the enthusiastic support of these teachers, Tamarind would have encountered much more difficulty in recruiting trainees.

When Ken Tyler took over as Technical Director in 1964, the atmosphere in the workshop changed once again. Although Tyler can be criticized for being a controlling master printer who rarely allowed the printer-fellows to collaborate with artists on their own, he also deserves credit for encouraging printer trainees to think critically. Under Tyler's tutelage, printers were challenged to truly understand the chemical properties of lithography. Furthermore, Tyler had the printer-fellows rotate between various studio responsibilities so that they received a well-rounded and immersive education.⁸

Another development in 1964 was the implementation of a Curatorial Training Program by then curator Gloria Cortella. At this time, the program was brief and amounted to approximately six weeks; however, this was an important first step in educating a wider audience on lithography. The subjects covered included the proper handling of paper, methods of packaging and framing, print documentation, and how to exhibit prints.⁹ The same year, Tamarind offered a print specialist training course with the University of California at Los

⁸ Ibid., 239.

⁹ Ibid., 244.

Angeles Extension Program. The curriculum consisted of print history, care and handling, marketing, and collecting.

From 1965 to 1968, Clifford Smith took on the role of Shop Manager (the Technical Director title was abandoned following the departure of Tyler). During this period, a whole new structure was applied to the training program. Smith, a former printer-fellow himself, worked with Antreasian, Adams, and the new Associate Director Hank Baum to create a tiered educational program that had four levels of achievement. Each level had specific requirements, and printer-fellows were reviewed quarterly on their accomplishments. These requirements included completing special assignments outside of their daily workshop duties. Upon the successful completion of all four levels, printer-fellows were awarded the title of Tamarind Master Printer.

Not surprisingly, these changes added a lot of structure to the Tamarind workshop, especially when coupled with Smith's "staff sergeant" tendencies. With militant precision, Smith began "breaking the spirit of the printers and then rebuilding it."¹⁰ However, Smith also successfully gained the trust of the printers through excellent teaching, fair practices, and open communication. Thirteen printer trainees from this time period went on to open their own shops, thus achieving some successful results for Tamarind's goal of creating a pool of printers.¹¹ In 1968, Smith shifted his concentration to teaching full-time when he became the first Education Director at Tamarind. Now, printers would train at Tamarind for the first part of their fellowship instead of at UNM. Serge Lozingot became Shop Manager, and he encouraged printer-fellows to take on self-training and utilize a rotating printer "buddy system" that allowed them to learn

¹⁰ Ibid., 263.

¹¹ Ibid., 264.

from each member of the team.¹² In this same period, formalized details of the Curatorial Training Program were established, and Wayne continued to push for the education of the larger public in matters related to prints.

When the Ford Foundation extended the Tamarind grant in 1970, June Wayne chose to step down from the director role to focus on her career as an artist full-time. Instead, Wayne and the board chose to relocate the program to the University of New Mexico where Garo Antreasian and Clinton Adams would serve as co-directors.¹³

The First Women

The move to New Mexico brought countless changes to Tamarind, which from that point on was rechristened as Tamarind Institute for Fine Art Lithography. One of the most significant of these was the admittance to women to the Printer Training Program (PTP). The first female printer wasn't accepted as a printer fellow until June 1971, eleven years after Tamarind Lithography Workshop was first set up in Los Angeles.¹⁴

When faced with that statistic, it might be tempting to simply infer that women weren't applying to the program; however, looking at the Tamarind archives, this is far from the truth. Although there were fewer female applicants in the 1960s, women were indeed applying to the Tamarind printer-fellowship. They were simply turned away when their gender was revealed. A list of applicants from 1965 found in the Tamarind archives details all the individuals who had applied including at least nine women (fig. 1). All of these women were turned away, and two of their rejection letters can be found in the Tamarind archives.

¹² Ibid.,279.

¹³ Ibid., 293.

¹⁴ Marjorie Devon, ed., *Tamarind Touchstones: Fabulous at Fifty: Creating Excellence in Fine Art Lithography* (Albuquerque: University of New Mexico Press, 2010), 182.

Applications for Tamarind Fellowships - 1965

- # Akagawa, Kinji
- Brown, David
- Barber, Allen
- ~~Barde, Alex~~
- di Benedetto, Angelo
- Biddle, Michael
- Bill, Kennedy
- Buck, Bruce
- Damer, John
- Dunlap, Leon
- Driesbach, David
- Ellis, Robert
- Feldhaus, Paul
- Gordon, Tom
- Grupp, Carl
- Hacklin, Allan
- Hogan, Edward
- Hanson, Albin
- Jaspar, Ben
- Kallweit, Richard
- Kericu, Ray
- Lang, Daniel
- Lombardi, Josef
- Lerner, Marilyn
- ~~XXXXXXXXXX~~
- Miller, Michael
- McIvor, John
- Miller, Evar
- Morgan, Charles
- Nelson, Mary
- Purdy, Gerald
- Pellettieri, Michael
- Robert, Paul
- Richey, Judith
- ~~Swayder, Harold~~
- Surbeck, Elizabeth
- Schwartz, Jerry
- Smith, Micahel
- Seper, Victor
- Stephensch, Kristin
- Toth, Larry
- Torlen, Michael
- Williams, Dennis
- Wilwers, E. M.
- Wilson, Stephen
- Williams, Susan
- Yates, Sharon
- Zelt de Millan, Martha
- Zimiles, Murray

- Kennedy, Garry
- FICHTER, ROBT.
- COLL. JOHN
- JARLITSCH, MAYA
- RITCHIE, BILL
- SCHAFFZIN, STEPHEN
- ZVER, JAMES

Fig. 1. A list of applicants for the Tamarind Fellowships, including the names of nine females, 1965. Box 8, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

The first of these rejection letters was sent to “Miss Maya Jaklitsch” (fig. 2). In Jaklitsch’s application, she details her desire to become “a master in the field” of lithography. She also refers to her time studying with “Mr. Sorini” who is likely Emiliano Sorini, one of the very first Tamarind Lithography Workshop printer-fellows who studied in the program in 1960. Despite Jaklitsch’s time studying with a Tamarind fellow and her experience in printmaking, Lillian Lesser (administrator at Tamarind), simply dismissed her inquiry and suggested that Jaklitsch must have mistakenly applied for the Tamarind fellowship. Lesser then goes on to explain to Jaklitsch that printing at Tamarind “is physically too demanding for a woman.”

Clinton Adams wrote the second of the rejection letters dated 1965, this one to a female applicant named Martha Zelt de Millàn (fig. 3). Although Adams admits that Zelt de Millàn’s references are “indeed excellent,” he also asserts that the demands of working in the Tamarind printshop are “beyond the physical ability of a woman,” similar to Lesser’s explanation to Jaklitsch. Adams goes on to say that Wayne is in agreement with him on this matter, and that Wayne “would be the last to discriminate because of sex.” This letter is exceptionally important, because it implicates Wayne in denying women admittance to the Printer Training Program (as stated earlier, “ultimately decisions were left to Wayne.”) Although these letters are not signed by Wayne personally, it is likely that she was a huge part of the decision making process that denied female applicants entry into the program; Lesser and Adams were only acting on her behalf.

Another compelling piece of evidence from this time same year is a letter addressed to Clinton Adams from Ann Stewart Anderson, a General Student Advisor at the Art Institute of Chicago. She writes to Adams in regard to the printer training grants at Tamarind and whether or not any of them are available to women. In her letter, she states, “many of our most talented printers are women” (fig. 4). What makes this document so fascinating is it was originally torn

up and then taped back together and placed in a file . There is no explanation for this, nor is there a carbon copy of a response from Adams to Anderson.

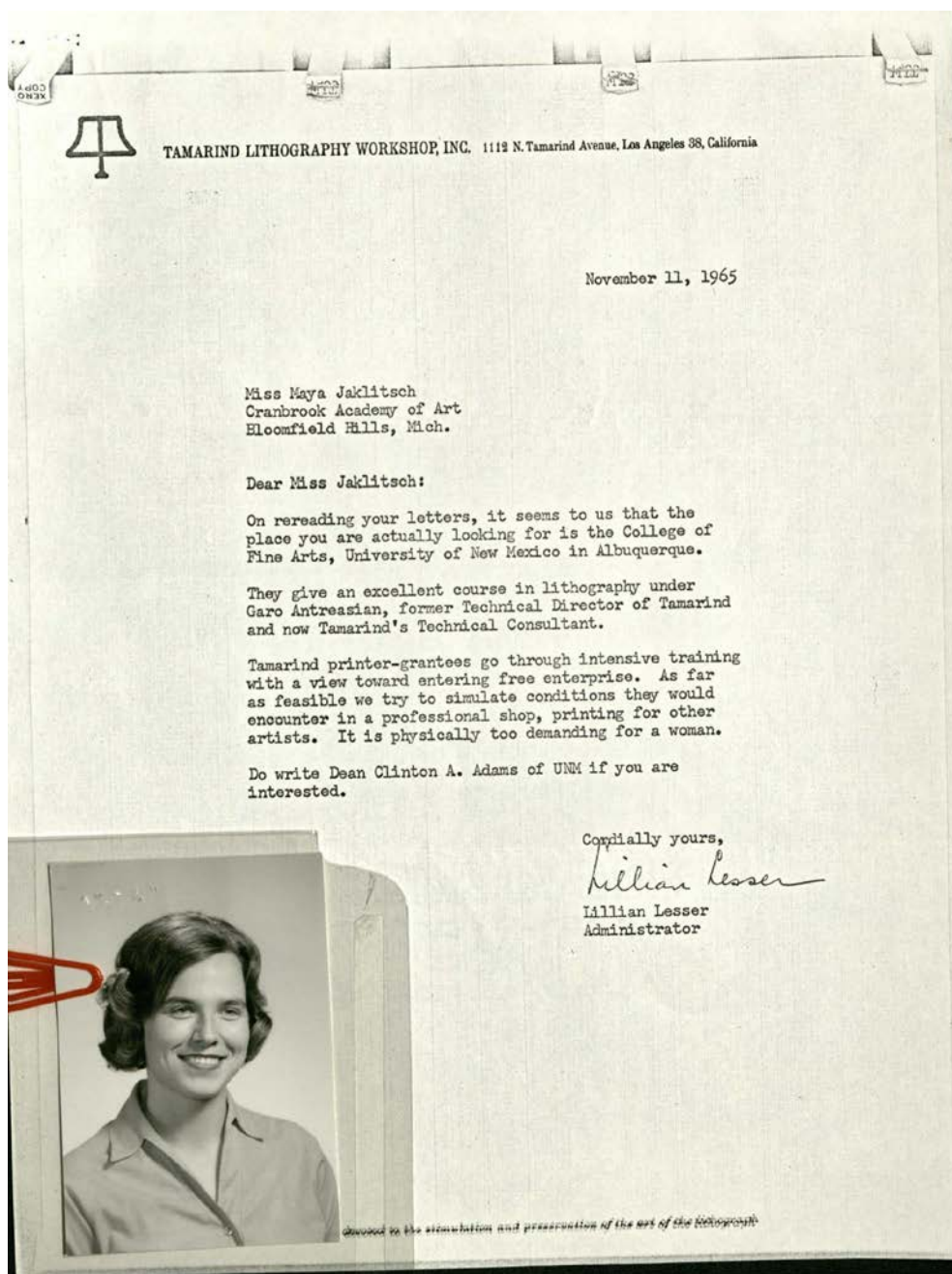
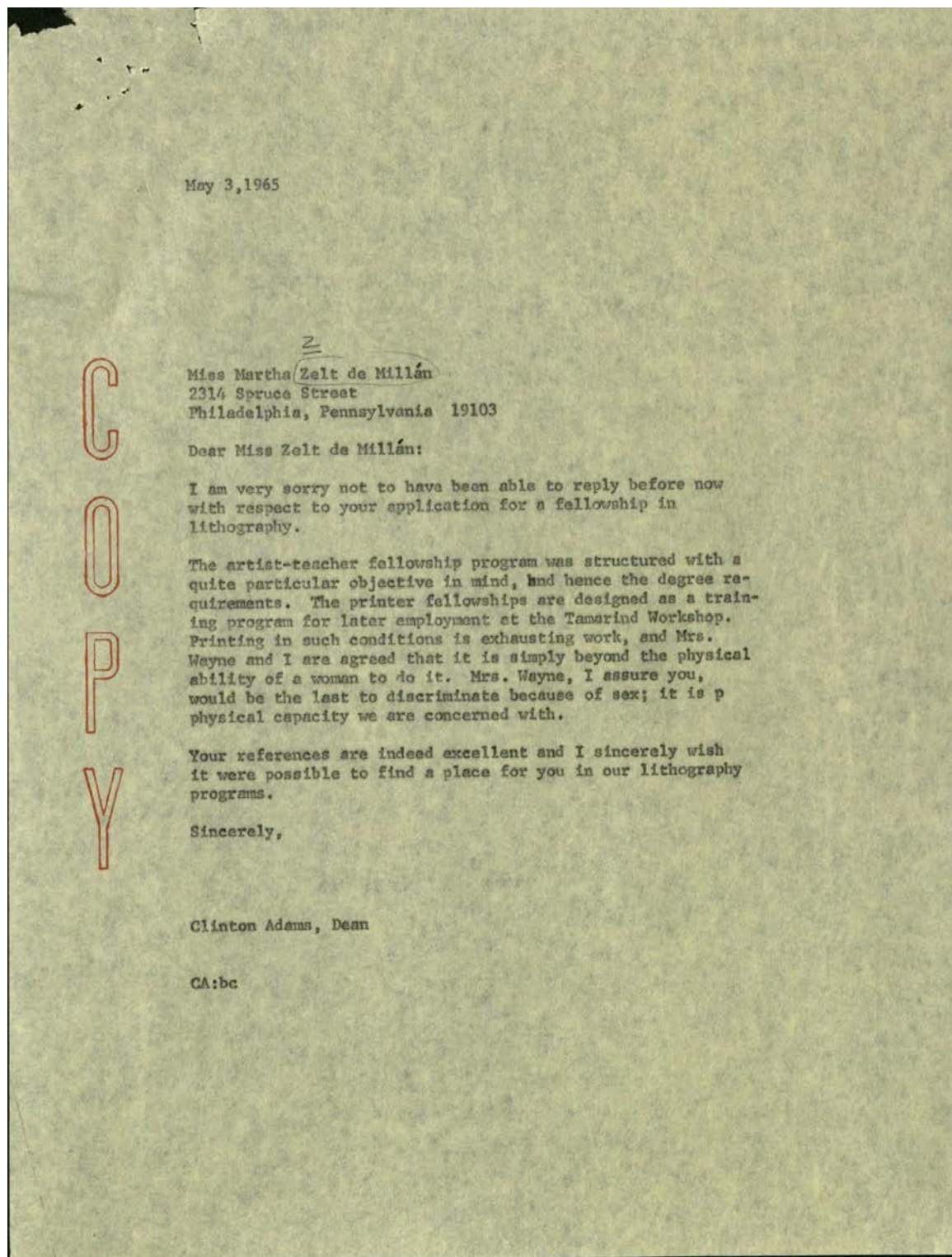


Fig. 2. Letter to female applicant Maya Jaklitsch by Lillian Lesser, 1965. Box 11, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.



May 3, 1965

Miss Martha ^Z Zelt de Millán
2314 Spruce Street
Philadelphia, Pennsylvania 19103

Dear Miss Zelt de Millán:

I am very sorry not to have been able to reply before now with respect to your application for a fellowship in lithography.

The artist-teacher fellowship program was structured with a quite particular objective in mind, and hence the degree requirements. The printer fellowships are designed as a training program for later employment at the Tamarind Workshop. Printing in such conditions is exhausting work, and Mrs. Wayne and I are agreed that it is simply beyond the physical ability of a woman to do it. Mrs. Wayne, I assure you, would be the last to discriminate because of sex; it is physical capacity we are concerned with.

Your references are indeed excellent and I sincerely wish it were possible to find a place for you in our lithography programs.

Sincerely,

Clinton Adams, Dean

CA:bc

Fig. 3. Letter from Clinton Adams to female applicant, 1965. Box 11, Folder 44, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO ILLINOIS 60603 TELEPHONE CENTRAL 6-7080

The Schools of The Art Institute

October 12, 1965

Mr. Clinton Adams
Dean, College of Fine Art
University of New Mexico
Albuquerque, New Mexico 87106

Dear Mr. Adams:

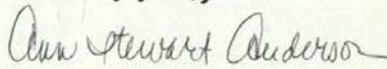
I have just received your announcement of the Tamarind Printer Fellowships. I appreciate having this information, and hope to encourage some of our outstanding students to apply for this assistance.

However, I do have some questions about them. Are these awards open only to men, or do you accept female applicants? Many of our most talented printers are women, and I would like to know if they are eligible for awards.

If your grants are for men only, could you please let me know if there are other awards to Tamarind which might be open to women.

Thank you very much for this information.

Sincerely yours,



Ann Stewart Anderson
General Student Advisor

Fig. 4. Letter from Ann Stewart Anderson to Clinton Adams in regard to women at Tamarind, 1965. Box 8, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico

More instances of this discrimination can be found in the late 1960s as well. In 1967, Jean Marilyn Power requested information on the printer training grants at Tamarind (fig. 5), but she was immediately turned toward the Curatorial Training Program instead by Lillian Lesser (fig. 6). These curatorial grants were the only grants available to women at that time. Lesser has the same response to Marsha Mann in 1968 (fig. 7), and again states that work as a printer is physically too demanding for women. Irene Lagorio was sent the details of the printer-fellowship as she requested; however Lesser emphasizes to her that those grants are given with “preference to men” (fig. 8) effectively turning her away from the printer grant and toward the curatorial training grant.

On a list entitled “TAMARIND PRINTER FELLOWSHIPS: Prospects for 1968–69” (fig. 9), a woman named Anita Evers is listed as an applicant. Somehow, she had been given the opportunity to apply unlike many of the women who inquired about the program at that time. Yet next to her name there is a handwritten note that reads, “REJECT: FEMALE.” According to Maurice Sanchez, a printer-fellow at the Los Angeles workshop from August 1966–September 1968, this discrimination toward women was common even though we see it as abhorrent now, over fifty years later. When women would request to receive a tour of the facility after expressing their interest in applying for the printer grants, Clifford Smith would take them into a room in the workshop that housed a heavy Fuchs and Lang press. Smith would then tighten the pressure on the press and tell the woman that if she could successfully lower the pressure bar, she could be considered for the program. However, according to Sanchez, Smith was tightening the press so tight that no one in the workshop could lower it; it was simply a means of turning away women from the start.¹⁵

¹⁵ Author interview with Maurice Sanchez, April 2019.

Jean Marilyn Power
 Founders Hall - Box 310A
 College of St. Elizabeth
 Convent Station, N. J. 07961

Grundges 310 A
 Col. of St. Elizabeth
 Convent Station, N.J.
 29 November 1961

Tamarind Lithography Workshop
 1108 1/2 N. Tamarind
 Los Angeles, Calif.

Dear Sir:

I am a senior art major in college and am interested in your training grant. Could you please send me more information about it as I would appreciate learning more about the opportunity you offer?

Sincerely yours,
 Jean M. Power

Fig. 5. Request from Jean M. Power to receive information about Tamarind's printer-fellowship, 1961. Box 8, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

December 7, 1967

Miss Jean Marilyn Power
Founders Hall - Box 310A
College of St. Elizabeth
Convent Station, N.J. 07961

Dear Miss Power:

Thank you for your inquiry.

The only training grants we have available for women are curatorial grants for candidates with art history and/or English language background. This program is intended to amplify curatorial training available in other institutions, and to expose the trainee to the dynamic recording of the history of an art work as it is happening.

Grant stipends go from \$225 a month during the indoctrination period to \$350 a month as senior curatorial grantee. If accepted for participation in this program, grantee will also receive round trip air fare from point of origin within the U.S.

If this program interests you, please write us again enclosing curriculum vitae.

Sincerely yours,

Lillian Lesser
Administrator

LL:l

Fig. 6. Response from Lillian Lesser to inquiry from female applicant, 967. Box 8, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

December 31, 1968

Miss Marsha Mann
c/o Pintor
78 West 85th Street
New York, N.Y. 10024

Dear Miss Mann:

Our printer grants are available only to young men because we simulate in our shop conditions men would encounter in free enterprise, and the work is physically too demanding of women.

You might qualify for a curatorial training grant. If this field is of interest to you, please write us again sending a curriculum vitae and a statement of career objectives. The details of curatorial training are enclosed.

Sincerely yours,

Lillian Lesser
Administrator

LL:l
enc

Fig. 7. Letter to Marsha Mann, female applicant, from Lillian Lesser, 1968. Box 8, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

November 3, 1967

Miss Irene Lagorio
6387 Colby Street
Oakland, California 94618

Dear Miss Lagorio:

Thank you for your inquiry.

We enclose the Details of our Printer-Fellowship grants. Only four such grants are given a year with preference to men who will make artisanship a career.

Our Curatorial-grants are intended to amplify curatorial training available in other institutions. We are concerned only with the original contemporary print. As in the printer-fellowships, there are plateaus of training and accomplishment, and as a grantee advances from one plateau to another, there is an increase in increment. Student grantees start at \$225 a month and move up to \$350 a month for senior-curatorial grantees. Each plateau probably takes three months for full accomplishment.

Should you be interested in the curatorial grants, please write us again giving full information on your background, education (particularly art history and English) and other pertinent information.

Cordially yours,

Lillian Lesser
Administrator

LL:cj

Fig. 8. Response from Lillian Lesser to Irene Lagorio in regard to training at Tamarind, 1967. Box 8, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

TAMARIND PRINTER FELLOWSHIPS Prospects for 1968-69		Applicant	corresp. from UNM	last corresp. from applicant	Received at UNM					
applic.	medical				statement of objective	transcripts	letters of recommend.			
		Evers, Patrick	(R) 4/9	3/21	✓	✓	✓	✓	✓	EVSUS STATEMENT RE: OBJECTIVES
		Evers, Anita	4/8	3/21	✓		✓	✓	✓	REJECT: FRABLE
4. ***	✓	Ringness, Chas.	4/8	3/18	✓	✓	✓	✓	✓	GAD LETTERS SIBSUS MOTIVATION STATEMENT - LACKS WORKING KNOWLEDGE
		Green, James	(R) 4/9	9/17/67	✓	✓	✓			
		Crable, James	(R) 4/8	3/6	✓					
		Hayes, Richard	(R) 4/8	3/22					✓	
2. ALTERNATE *		Child, Bruce	4/8	1/12	✓		✓			INCOMPLETE RICE STRONG MOTIVATION FOR TEACHING
		Laakso, David	(R) 4/9	3/29	✓					
1. ALTERNATE *		Solomon, Bernard	4/4		✓	✓	✓	✓	✓	SOMEWHAT WEAK OBJECTIVES
		Felts, Neil	(R) 4/8		✓					
		Bhasambe, Rewanand	(R) 4/8	12/19/67						
1. ***	✓	Glassman, Ronald	* 4/9	3/20	✓	✓	✓	✓	✓	WANTS TO OPEN SHOP GAD LETTERS
		Fahlem, Chas	(R) 4/9	4/1						
2. ***	✓	Sommers, John	ALGONIA 4/8	4/8	✓	✓	✓	✓	✓	GAD LETTERS OF COMMENDATION 4/10 GAD / SINCERE LETTER TALKS FAMILY TYPE
		Bravo, Michael	(R) 4/8	4/1						
		Cordes, Chris	(R) 4/8	4/1						
		McKeehan, Jerry	(R) 4/8	4/1						
IMPOSSIBLE ALT.	✓	Nanau, Kenjilo	4/8	4/5	✓					MAY BE CONSIDER
		Sanders, Dennis	(R) 4/8	3/22						
2. ***	✓	Al-Khouri, Fikrat	4/8	3/21	✓	✓	✓	✓	✓	GAD LETTERS MAY BE TAKEN AS VALUABLE BUT STRONG TRAINING
		Miller, Gordon	(R) 4/8	3/21						

Request sent 5/1/68

Fig. 9. List of applicants to the Tamarind Printer Fellowship 1968–69 with female applicant highlighted. Box 8, Folder 46, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

In 1971, the first female printer-fellow was accepted to Tamarind Institute. Kristine Kay arrived to the workshop in June of that year, but she only stayed in the program for one month. Kay had an outstanding application that included excellent letters of recommendation and strong printing experience. Along with her resume, she also submitted a letter in which she made sure to stress that, “being a female has never in any way interfered with my work, from moving of stones to the stamina needed for long runs” (fig. 10). There is no information in Kay’s file to suggest why she left Tamarind after such a short time.

Mary Sundstrom was the second woman to become a Tamarind printer-fellow in January 1972. Sundstrom had studied lithography with Antreasian at UNM, and he was able to vouch for her abilities as a printer. At the time, all applicants were required to submit their height and weight as part of their application information. Sundstrom had the advantage of being tall and athletic, so her physical abilities were likely under less scrutiny than those of many prospective female printers.¹⁶ Sundstrom continued in the program until April 1973. By that time, she had been struggling with the program because of personal reasons, and she had been grappling with the demands of editioning. June Wayne came to the aid of Sundstrom, and brought her out to Los Angeles to apprentice with Jean Millan at Cirrus Editions. In the end, collaborative lithography simply wasn’t the best fit for Sundstrom, and her time at Tamarind ended. However, Sundstrom felt she was supported by all of the Tamarind staff and printers, and looking back she doesn’t feel that being a woman negatively affected her position in the program.¹⁷

¹⁶ Mary Sundstrom’s application, Box 11, Folder 20, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

¹⁷ Author interview with Mary Sundstrom, May, 2019.

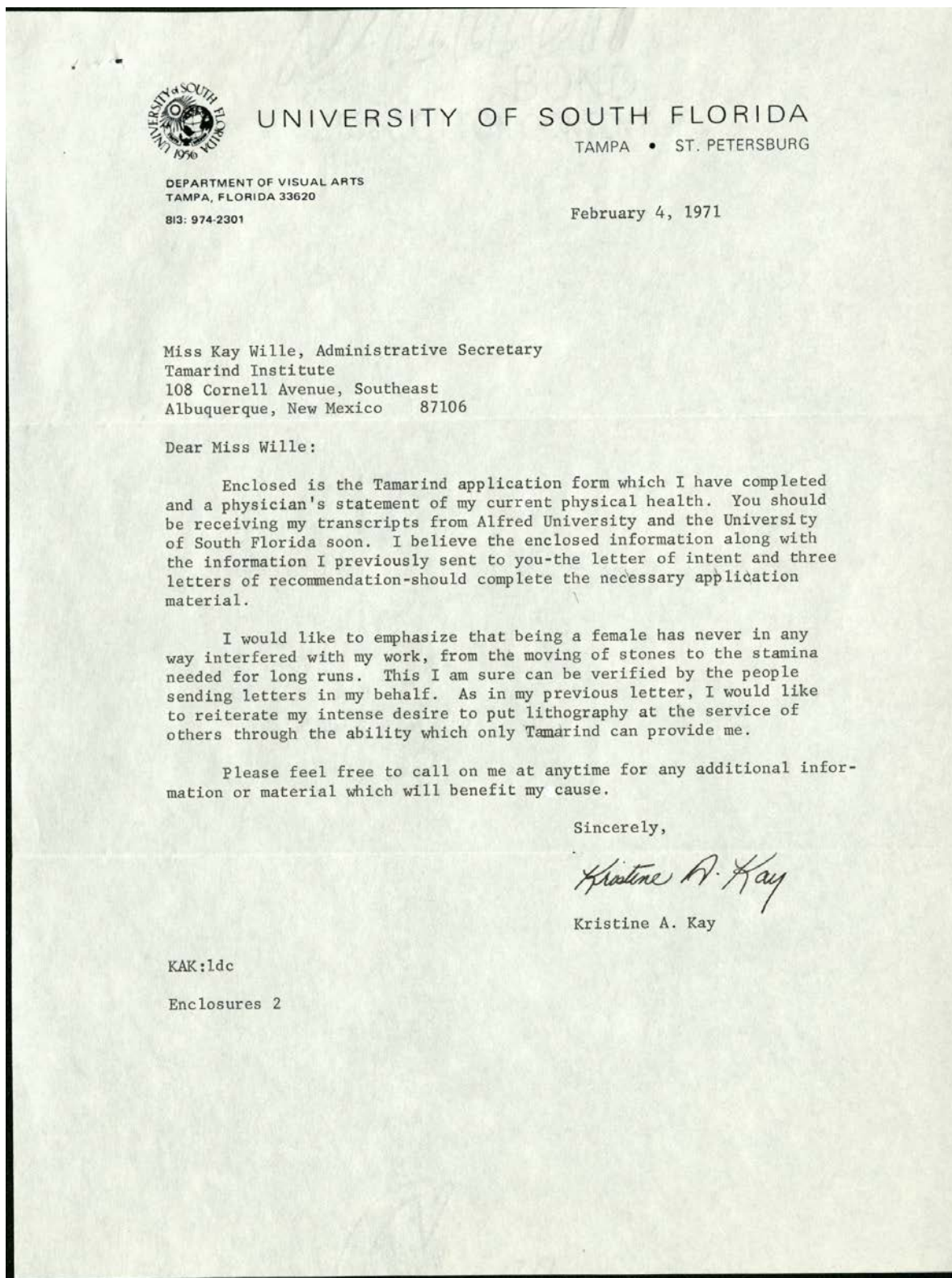


Fig. 10. Letter submitted by Kristine Kay along with her Tamarind application materials, 1971. Box 10, Folder 5, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

Judith Solodkin began her fellowship in July 1972, six months after Mary Sundstrom. Solodkin came from New York City where she already owned her own lithography press and had been working as a printer and as a professor. Like Sundstrom, Solodkin doesn't feel that her gender negatively affected her time at Tamarind. The staff and her fellow apprentices were supportive, and she was seen as a team member just like everyone else.¹⁸ Solodkin became the first female printer-fellow at Tamarind to earn the title Tamarind Master Printer (TMP) in 1974; fourteen years after Tamarind Lithography Workshop opened its doors. Since then, Solodkin has made immeasurable contributions to the world of lithography. She opened her own printmaking workshop, Solo Impression, in 1975 which still operates today.¹⁹ Furthermore, she has taught countless students lithography as a professor in New York City.

Although the 1970s brought female printers to Tamarind, things still weren't always easy for the women who applied to the program. Female applicants still tended to be scrutinized on their height and weight, and rejected applications from this time period sometimes feature comments on a woman's physical abilities and whether or not she will "be overcome by the sheer physical demand" (fig. 11). One application from 1974 includes notes from JS (likely John Sommers) that question a female candidate's motivations—whether she is more interested in changing the roles of women rather than being a Master Printer—as well as commenting on her physical abilities in the studio. He goes as far as to say that because of her stature, "keeping up with the others in the program would be an impossibility" (fig. 12). These examples detail the upmost scrutiny that female applicants were faced with even in the 1970s and detail how women were often criticized more harshly than their male counterparts when it came to admittance to the Printer Training Program.

¹⁸ Author interview with Judith Solodkin, March 2019.

¹⁹ Solo Impression website, <https://soloimpression.com>.

Printed Applicant Work-up sheet

Revised May '74

NAME: Pam Chapplin		Draft Status: 74	
ADDRESS:			
Application Date: Nov 20, 72	Initial Inquiry:	Age: Aug 10, 51 23	
Transcript Date: CFA 75	Available:	Marital: S Depend:	
Physician Date:	Curriculum Vitae:		
Intent Letter Date:	Check: 2 (✓) good / 1 () satisf. / 0 () unsatisf.		
Information:			
Intent Comment: good intent - honest - prof wants professional printing in connection with other things (2)			
References: (best 3 - possible 9) 3-excellent, 2-good, 1-fair, 0-unsatisfactory			
Cattress - Assoc Perf - Dec 72 - Syracuse Univ. - good ref letter from printing director 2 1/2			
Hemming - Assoc Perf - Dec 72 - " " - " " - good letter from printing director 2 1/2			
Teetsie - Assoc Perf - Dec 72 - " " - " " - good letter from printing director 2 1/2			
(8)			
Print: (rate 0 to 4 on each, add for total) ^{on July 26, 73} _{interview during} Total: 10			
Quality - craftsmanship (3)			
Aesthetic - development (2 1/2)			
Intent - realization (2 1/2)			
Technical - development (2)			
Description:			
Current Action:		Recommended Action: Date: 5/12/74	
		Pam was here July 1973 - interviewed here - has professional desires and a nice portfolio but does not fully comprehend demand of a professional printer's life - thinks she would be overcome by the sheer physical demand in all areas of the workshop. She may have the ability to meet the demand but then she may not.	
		Total Points: Date: May 12, 1974	
		without portfolio 10	
		+ 77 portfolio 20	

Fig. 11. Review of Pam Chapplin's application, 1974. Box 11, Folder 43, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

Recommended Action: Date: 5/12/74

Pam was here July 1973 - interviewed here - has professional desires and a nice portfolio but does not fully comprehend demand of a professional printer's life - thinks she would be overcome by the sheer physical demand in all areas of the workshop. She may have the ability to meet the demand but then she may not.

Fig. 11. (detail)
"Recommended Action" reads, "Pam was here July 1973. I interviewed here [sic]- has professional desires and a nice

portfolio but does not fully comprehend demand of a professional printer's life. I think she would be overcome by the sheer physical demand in all areas of the workshop. She may have the ability to meet the demand but then she may not."

In total, ten women were admitted as printer-fellows at Tamarind Institute in the 1970s.²⁰ Out of those ten, six of them earned the title of Tamarind Master Printer. This was an important step forward in Tamarind's history, and these ten female printers paved the way for dozens of other women to enter the program.

Female Printers at Tamarind: The Numbers

Since Tamarind accepted Kris Kay as the first female printer-fellow, a total of 145 women have entered the Tamarind Printer Training Program (PTP), whereas a total of 256 men have studied at Tamarind (fig. 13). However, this difference in numbers is much less if only comparing data from 1971 onwards. Since 1971, 184 men have entered the Tamarind program, making the distribution of gender much more even with students split at 56% male and 44% female (fig. 14). Since 1971, 42 of these 145 women also earned the Tamarind Master Printer (TMP) certificate versus 58 men. Therefore, 58% of TMPs since 1971 have been male, and 42% have been female. In the last five decades, the number of women accepted in to the program has ebbed and flowed; however, there seems to be an overall slight upward trend of female printers at Tamarind (fig. 15). In the last ten years (2009–19), 66% of admitted PTP students have been female and 33% have been male.

Many of these women took on higher roles at Tamarind after completing their TMP. Catherine (Cappy) Kirsch Kuhn (TMP 1980) was the first woman to become a staff printer at Tamarind in 1980, and from 1980–1983 she was Master Printer and Studio Manager. This is extraordinary considering that only ten years prior the first female student had yet to be admitted. Lynne Allen (TMP 1982) was Staff Printer from 1982–1983, and followed Cappy Kirsch Kuhn as Master Printer up until 1987. Marcia Brown (TMP 1984) worked as a staff

²⁰ Devon, *Tamarind Touchstones*, 179–184.

printer from 1984–1985, and Eileen Foti (TMP 1988) was Visiting Education Director from 1998-1999. More recently, Deb Chaney (TMP 2005) has served as a Tamarind Institute board member since 2016. In 2015, Valpuri Remling (TMP 2009) became Master Printer and Studio Manager, positions she still holds today.

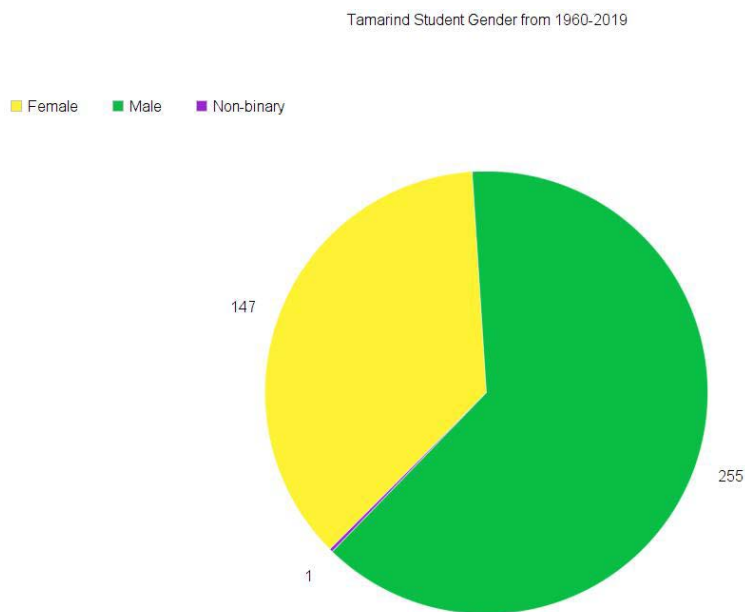


Fig. 13. Pie chart depicting gender breakdown of Tamarind printer-fellows and Printer Training Program students from 1960–2019.

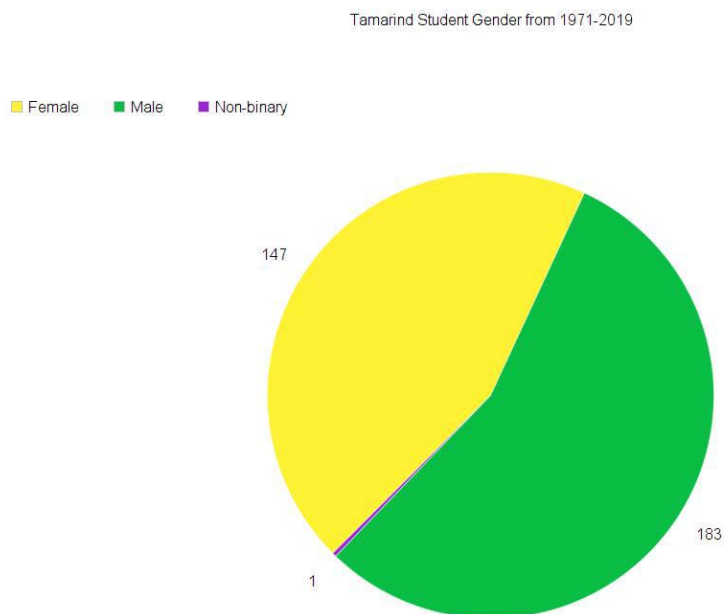


Fig. 14. Pie chart depicting gender breakdown of Tamarind printer-fellows and Printer Training Program students from 1971–2019.

Female Printer Students at Tamarind Institute

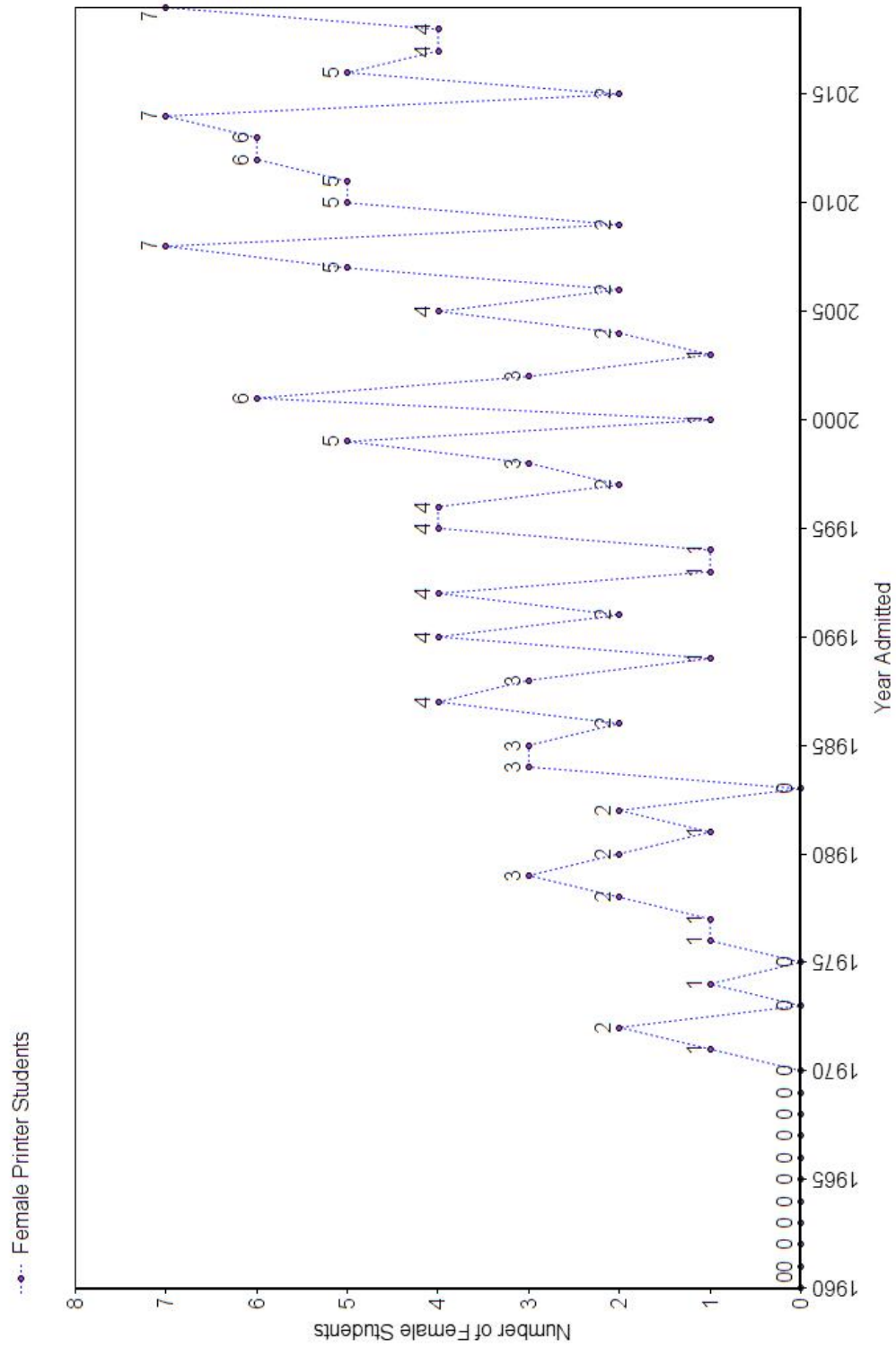


Fig. 15. Line graph depicting the number of women admitted yearly to Tamarind Institute from 1960–2019

Female Tamarind-trained printers have not just made an impact within the institution, they have contributed to the global printmaking network. As collaborative printers, teachers, arts administrators, and artists, they continue to be advocates for Tamarind and help fulfill the goals that June Wayne put forth in 1960. From 1971 to 2017, 134 women entered the Tamarind printer programs. While researching this project, data on 114 of those women was found, information collected in order to provide insight into how women have used their Tamarind training and how many of them have stayed in the field. Of these 114 women, eighty-two of them have had careers in printmaking (fig. 16), including, but not limited to, opening their own printmaking studios, teaching as a printmaking professor, leading printmaking workshops, working as an editioning printer, and making their own work as a printmaking artist. Eighteen of the 114 are working in the arts but not directly in printmaking, including general art teachers, practicing artists who do not make prints, and women with careers in galleries or museums. The remaining fourteen have left printmaking and the arts. Some of them have worked in printmaking in the past and either changed paths out of necessity or because they chose to pursue something else while others are working to find their way back into printmaking but are not currently involved in the field. These figures show that 72% of the 114 women have pursued careers in printmaking.²¹

This statistic illustrates just how great the impact of female Tamarind trained printers truly is. These women have helped to create a worldwide ripple effect that continues to serve June Wayne's original goals. They have been part of creating a pool of master printers, have exposed artists and students to lithography, pushed the boundaries of the medium, and helped educate the public about fine art prints. Their lasting impression is truly indisputable.

²¹ See Appendix.

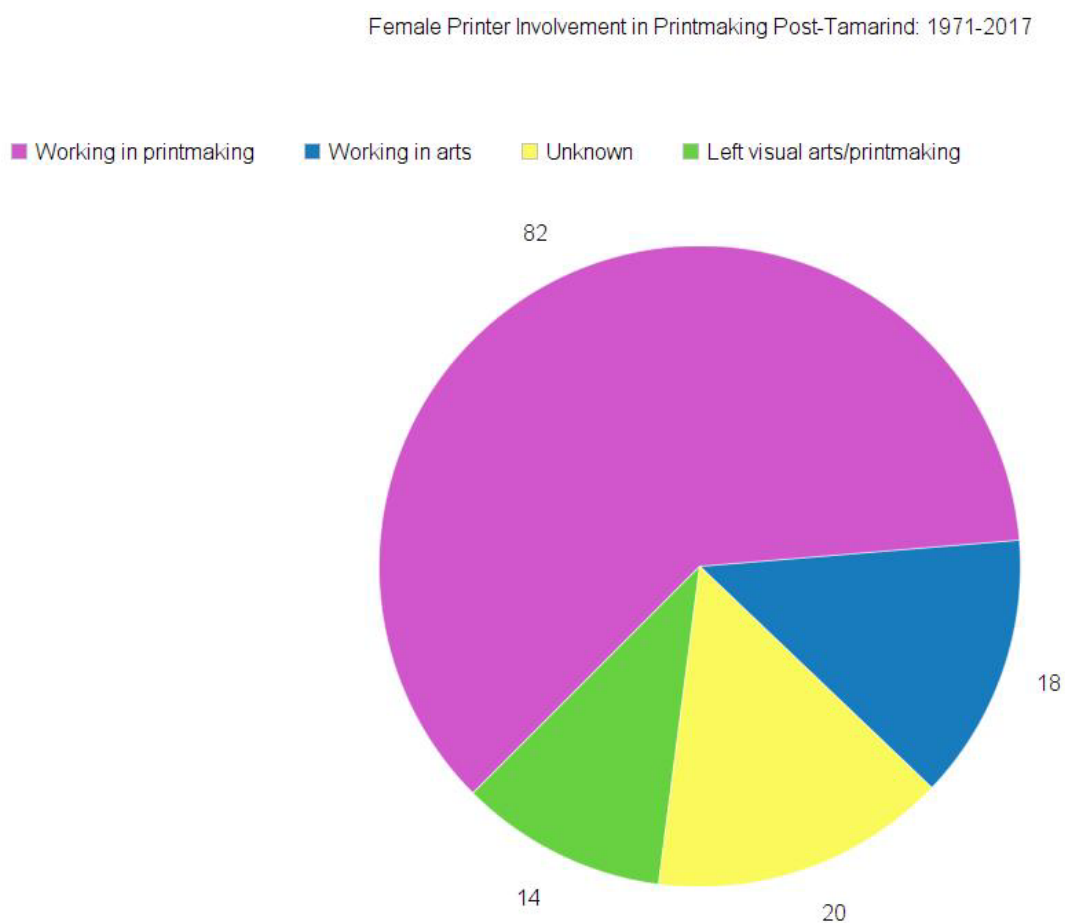


Fig. 16. Pie chart depicting the career paths of the 134 women who were admitted to the Tamarind 1971–2017.

June Wayne’s Thoughts on Female Printers at Tamarind

June Wayne is often seen as an early trailblazer and feminist within the world of printmaking; however, the actual history is much more complex. Although Wayne may have become a champion of feminist causes later on, at the start of Tamarind she was full of bias about who was and wasn’t capable of succeeding as a printer. In fig. 3, Clinton Adams states that Wayne agrees with him on the matter of women in the workshop, and she “would be the last to discriminate because of sex.” If Tamarind was truly created from June Wayne’s initial vision

and if she had final say on decisions, she would have been able to bring in female printers in the 1960s. The lack of women in the workshop while Wayne was director speaks volumes.

In a chain of correspondence between June Wayne and Robert Gardner (printer-fellow from June 1962 to September 1962 and August 1963 to September 1964), the two discuss the topic of female printers. Gardner was a printmaking professor at Carnegie Institute of Technology, and he and Wayne were in close contact with each other about lithographic matters following his time at Tamarind. In one letter to Gardner dated January 17, 1967, Wayne admits she is intrigued by the two female students he has described to her previously as some of his best printers. She admits that she has “rejected the idea of women printers on principle of physical incapacity,” and then goes on to ask Gardner, “do you think I am correct, or should I consider changing this view?” (fig. 17). Gardner’s response is that he agrees with her, and that “the stress and physical strain would be too much for [women]” (fig. 18). Two months later, Gardner reaches out to Wayne about one of his female students who now has interest in Tamarind’s program and mentions that at least, “it would be good publicity for a while” if the female student became a printer-fellow (fig. 19). However, Wayne’s response is less than enthusiastic. She emphasizes to Gardner that Tamarind will “give preference to men who will remain in lithography in free enterprise... we don’t want to take up the space a man might occupy and assign it to the training of a woman” (fig. 20). With that, Wayne turns down the opportunity to bring a female printer into the Tamarind workshop four years before the first woman was accepted into the program. This is quite significant because in her January 17, 1967 correspondence with Gardner, Wayne asks him if he is advertising Tamarind to his students and encouraging them to apply for a fellowship. However, as soon as he offers up a female applicant to Wayne, she turns it down because the applicant is a woman.

January 17, 1967

Mr. Robert Gardner
Dept. of P.D. & S.
CARNEGIE INSTITUTE OF TECHNOLOGY
Schenley Park
Pittsburgh, Pa. 15213

Dear Bob:

The paper we sent is available from Andrews-Nelson-Whitehead.

The article about your show is most impressive; and well deserved.

I am intrigued by the two girls you mention who could print up to 20 inch widths quite well. I have rejected the idea of women printers on principle of physical incapacity. Do you think I am correct, or should I consider changing this view? Are either of those two girl students suited to artisanship?

Are you on the look-out for students we could consider for printer training?

All the best,

June Wayne

JW:L:hs

Fig. 17. Letter to Robert Gardner from June Wayne discussing female printers, 1967. Box 9, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

CARNEGIE INSTITUTE OF TECHNOLOGY
 SCHENLEY PARK
 PITTSBURGH, PENNSYLVANIA 15213

COLLEGE OF FINE ARTS
 DEPARTMENT OF
 PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2600
 AREA CODE 412

January 25, 1967

Dear June:

It is my opinion that women wouldn't be successful as printers in business. I believe the stress and physical strain would be too much for them. Of the two girls I mentioned, one of them has been working for George Lockwood for the past two years--as a printer of woodcuts! She had a great interest in lithography while here at Tech, and could outprint any of the boys then present. The other girl is now here (all 6' 2" of her) but is definitely not interested in printer training.

All the Tamarind information about printer training is plainly visible on our large, printmaking bulletin board, and I do mention Tamarind training, from time to time, to men who might be interested. Several have expressed interest, but I don't know if any of them have followed through to the point of writing to Tamarind.

UNDER
 SEPARATE
 COVER

Enclosed are the five copies of the POINT that you requested. So far I have sold eleven prints out of the show. Hooray for me!

Sincerely,

Bob L.

Fig. 18. Letter from Robert Gardner to June Wayne stating his opinion on female printers, 1967. Box 9, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA 15213

COLLEGE OF FINE ARTS
DEPARTMENT OF
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2600
ARBA CODE 412

March 7, 1967

Dear June:

My big senior girl lithographer, Miss Olive Schroder, was not accepted in the graduate program at the U. of N. M., and I told her that if she wanted to work she might be able to worm her way into some kind of a Tamarind printer training program, either at N. M. or at Tamarind, perhaps. She expressed interest this time, and so I thought I would mention it to you, and if you think the matter is worth pursuing, I will have her write to you about it. She is strong, tall, heavy, pretty, pleasant, and might be able to do some good for Tamarind. At least, if she did get out to L. A., it would be good publicity for awhile, wouldn't it?

Regards to all.

Sincerely,

Bob G.

Fig. 19. Letter from Robert Gardner about female printer applicant, 1967. Box 9, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

March 8, 1967

Mr. Robert Gardner
Department of Painting and Sculpture
Carnegie Institute of Technology
Schenley Park
Pittsburgh, Penn. 15213

Dear Bob:

Re Miss Olive Schroder -- of course, we want to give preference to men who will remain in lithography in free enterprise. And since our program is limited, we don't want to take up the space a man might occupy and assign it to the training of a woman. It's the long view. Enclosed are the Details of the Printer-Fellowship Program.

We will show Mr. Rosoman every courtesy when he comes here.

I didn't think much of Emil's book either -- but there you are.

Kindest regards,

JW
LL
enc

Fig. 20. Letter from June Wayne to Robert Gardner about female applicants and giving preference to men, 1967. Box 9, Folder 42, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

It is shocking to see evidence of June Wayne actively turning away well-qualified female printers, especially because of Wayne's reputation as a feminist. However, it is likely that Wayne was simply doing what she truly thought was best for Tamarind. When she started Tamarind, all she had ever known was male printers, and she had no interest in rocking the boat. In the 1960s, Wayne was doing everything she could to simply keep the Tamarind dream alive. Her focus was on the success of lithography, not on the success of women. "It's the long view," is how Wayne explains it in her letter to Gardner (fig. 20), evidence that she was simply doing what she thought was best at the time. Brodsky elaborates on this idea stating, "Tamarind focused on prints, not women. Wayne in the early '60s was not thinking about women or men but about artists and art in general."²²

In the 1970s, Wayne became an important figure in the Feminist Art movement after stepping down from her role at Tamarind. She led seminars for female artists called "Joan of Art," which included topics such as the relationship of artist and dealer, how to approach a gallery, how to set prices for work and document it, budgeting, and publicity.²³ By then, Wayne was a huge advocate for the prosperity of female artists. Once the first women were accepted to Tamarind, it is clear that she began to advocate for them as well. She tried her hardest to help Mary Sundstrom get through the Tamarind program to earn her TMP by moving her out to Los Angeles and providing her with special training grants.²⁴ If Wayne had still rejected the idea of a female printer at this point, she likely would not have intervened. Sometime between 1967 and 1972, Wayne had a change of heart, and no longer did she see women as lesser than in a printshop setting. In a 1976 interview, she spoke about how the women's movement changed the

²² Judith K. Brodsky, "Some Notes on Women Printmakers," *Art Journal* 35, no. 4 (Summer 1976), 376.

²³ Faith Wilding, *By our own hands: The woman artists movement, Southern California, 1970–1976* (Santa Monica: Double X, 1977), 23.

²⁴ Author interview with Mary Sundstrom, May 2019 .

way she saw things and “sharpened her awareness of the issues involving the problems of women to achieve professionalism and attain recognition for their achievements.”²⁵ When Wayne founded Tamarind, she had yet to see the world through this lens. Her growth is what should be focused on rather than her faults in the early Tamarind years. Wayne's contributions to lithography are just as great, and her reinvention as a feminist eventually led to her elevating numerous other women around the country and at Tamarind.

Thoughts on the Admission of Women

Research on why women were eventually admitted to Tamarind Institute starting in 1971 has been inconclusive. Nowhere are women mentioned in the original contract between Tamarind Lithography Workshop and the University of New Mexico.²⁶ However, the Feminist movement was burgeoning in the early 1970s, and UNM was a progressive university when it came to women's rights. It is likely that once Tamarind was held accountable by university administration, the equal consideration of women for printer-fellowships was necessary.

Just before Tamarind moved to UNM, the court ruling *Bowe v. Colgate-Palmolive Company* was decided in 1969. In this ruling, the Seventh Circuit Court of Appeals stated that companies could not discriminate on the basis of gender when it came to jobs with physical requirements. For example, if a weight lifting limit is used as a general guideline, it must apply to both men and women.²⁷ From this point on, many women could work in jobs that had been reserved for men only because those jobs were previously seen as too physically demanding.²⁸

²⁵ Brodsky, “Some Notes,” 376.

²⁶ Box 20, Folder 2, Tamarind Institute Records, Center for Southwest Research, University Libraries, University of New Mexico.

²⁷ Law Library, “*Bowe v. Colgate-Palmolive*.”

²⁸ National Women's History Alliance, “Timeline of Legal History of Women in the United States, <https://nationalwomenshistoryalliance.org/resources/womens-rights-movement/detailed-timeline>.”

When Tamarind landed at UNM in 1970, the workshop was incorporated into a campus that was already steeped in the women's movement. In 1969, the UNM Women's Studies department was founded, making it one of the oldest in the country. In 1972, a Women's Resource Center at UNM was established that sought to be an "advocate for women on campus and in the community promoting the establishment and enforcement of policies and procedures which address issues of institutionalized sexism and racism, sexual harassment, and all other forms of discrimination in the classroom, on campus, and beyond."²⁹

By 1972, important legal decisions regarding women's rights were happening as well. Title IX of the Education Amendments was passed, prohibiting discrimination based on sex in all aspects of educational programs that received federal support.³⁰ The same year, New Mexico ratified the Equal Rights Amendment,³¹ which provided protection from discrimination based on sex. These amendments became law a year after Tamarind Institute had admitted its first female printer; however, it is likely that the changing political and social climate made it clear to Tamarind and UNM administrators that it was time to accept female printers by 1971.

Furthermore, we can presume that as male printers left Tamarind to be educators and collaborative printers, they began to see the great untapped potential in their female students and assistants. Like Robert Gardner, men would have taken notice of the talent and drive of their best students and workers, regardless of their gender. As more of these men brought the talents of their pupils to the attention of Tamarind, it would become more and more difficult for women to be turned away from the workshop. Mary Sundstrom, Tamarind's second female printer, was a

²⁹ UNM Women's Resource Center website, <https://women.unm.edu/about/index.html>. ³⁰

National Women's History Alliance, "Timeline."

³¹ <https://equalmeansequal.org>.

lithography student of Garo Antreasian at UNM. It is likely that Antreasian identified her skill as printer, and his recommendation made a big difference in her admittance into the program.³²

Pressing Forward

It is clear that the dark days for women at Tamarind are over. In 2014–2015, Tamarind had its first ever all female class in the Printer Training Program. The 2019–2020 Printer Training Program class includes seven female students. These higher rates of female attendees reflect the growing trend of women pursuing an arts education more often than men.³³ As of 2015, women earn approximately 70% of the Bachelors of Fine Arts degrees in the US.³⁴ In 2014, it was estimated that 65–75% of MFA students are female.³⁵ Most of Tamarind’s applicants come from a studio art background, so having a slightly larger number of female students in recent history corresponds with those statistics.

However, the number of women accepted into the Printer Training Program still ebbs and flows from year to year depending on the strengths of the candidates, important to note because it means that Tamarind is admitting the best applicants each year regardless of their gender. Allowing women into its Printer Training Program was an important step in the history of Tamarind Institute. Now, what matters moving forward is that Tamarind continues to strive be an inclusive studio environment while also aiming to admit the very best candidates. By doing so, Tamarind will best meet June Wayne’s original goals while also promoting welcoming printshop communities. The “long view” that Wayne referenced to Gardner can and should include both for the continued success of the medium of lithography.

³² Author interview with Mary Sundstrom, May 2019.

³³ Robert B. Townsend, “Taking Note: How About Those Undergraduate Arts Majors?” National Endowment for the Arts, October 5, 2017, <https://www.arts.gov/stories/blog/2017/taking-note-how-about-those-undergraduate-arts-majors>.

³⁴ National Museum of Women in the Arts, “Get the Facts,” <https://nmwa.org/support/advocacy/get-facts>.

³⁵ Jillian Steinhauer, “Tallying Art World Inequality, One Gallery at a Time,” *Hyperallergic*, March 17, 2014, <https://hyperallergic.com/117065/tallying-art-world-inequality-one-gallery-at-a-time>.

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Appendix — Spreadsheet recording Tamarind gender breakdown and female printmaking roles

	A	B	C	D	E	F
	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
1	Funk, Joe	1960	Printer-fellow	M		
2	Horak, Bohuslav	1960	Printer-fellow	M		
3	Sorini, Emiliano	1960	Printer-fellow	M	technical director (61-63)	
4	Hollander, Irwin	1961	TMP	M		
5	Hollander, Irwin	1961	Printer-fellow	M		
6	Keeler, Harold Emerson	1961	Printer-fellow	M		
7	Meunch, John	1961	Printer-fellow	M		
8	Chamberlin, Wesley	1962	Printer-fellow	M		
9	Gardner, Robert	1962	Printer-fellow	M		
10	Roberts, Donald	1962	Printer-fellow	M		
11	Rock, John	1962	Printer-fellow	M		
12	Weddige, Emil	1962	Printer-fellow	M		
13	Zirker, Joe	1962	Printer-fellow	M		
14	Dowell Jr., John	1963	Printer-fellow	M		
15	Koutroulis, Aris	1963	Printer-fellow	M		
16	Leese, Jason	1963	Printer-fellow	M		
17	Tyler, Kenneth	1963	TMP	M		
18	Berkenkotter, Frank	1964	Printer-fellow	M		
19	Dyal, Kaye	1964	Printer-fellow	M		
20	Gabrielson, Walter	1964	Printer-fellow	M		
21	Knigin, Michael	1964	Printer-fellow	M		
22	O'Connor, Thom	1964	Printer-fellow	M		
23	Rosenthal, Ernest	1964	Printer-fellow	M		
24	Ruocco, Jeff	1964	Printer-fellow	M		
25	Smith, Clifford	1964	TMP	M	studio manager (65-68)	
26	Akagawa, Kinji	1965	Printer-fellow	M		
27	Beckley, Jon	1965	Printer-fellow	M		
28	de Soto, Ernest	1965	TMP	M		
		Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
28	de Soto, Ernest	1965	TMP	M		
29	Ervermon, Robert	1965	Printer-fellow	M		
30	Fischer, Jurgen	1965	Printer-fellow	M		
31	Fox, Herb	1965	Printer-fellow	M		
32	Steward, Donn	1965	Printer-fellow	M		
33	Bigelow, Robert	1966	Printer-fellow	M		
34	Bulke, John	1966	Printer-fellow	M		
35	Erickson, Erwin	1966	Printer-fellow	M		
36	Genis, Fred	1966	Printer-fellow	M		
37	Kelley, Donald	1966	Printer-fellow	M		
38	Ko, Anthony	1966	Printer-fellow	M		
39	Lawson, Ian	1966	Printer-fellow	M		
40	Lemon, Jack	1966	Printer-fellow	M		
41	Lozingot, Serge	1966	TMP	M		
42	Meinick, Phil	1966	Printer-fellow	M		
43	Sanchez, Maurice	1966	Printer-fellow	M		
44	Stoeveken, Anthony	1966	TMP	M		
45	Akers, Frank	1967	Printer-fellow	M		
46	Folkman, David	1967	TMP	M		
47	Fuentes, Manuel	1967	Printer-fellow	M		
48	Hughes, Edward	1967	Printer-fellow	M		
49	Lowmyer, Bruce	1967	Printer-fellow	M		
50	Wujick, Theo	1967	Printer-fellow	M		
51	Glassman, Ronald	1968	Printer-fellow	M		
52	Milant, Jean	1968	TMP	M		
53	Nanao, Kenjilo	1968	Printer-fellow	M		
54	Rimness, Charles	1968	TMP	M		

1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
55	Rogers, Robert	1968	Printer-fellow	M		
56	Socha, Daniel	1968	Printer-fellow	M		
57	Sommers, John	1968	TMP	M	studio manager (70-75), technical director (75-83), director/research and printer training (83-84)	
58	Sturman, Eugene	1968	TMP	M		
59	Clinton, Paul	1969	TMP	M		
60	Hamilton, Edward	1969	TMP	M		
61	Law III, William	1969	TMP	M		
62	Takatsuki, Hifoshi	1969	TMP	M		
63	Thomas, Larry	1969	Printer-fellow	M		
64	Trowbridge, David	1969	TMP	M		
65	White, S. Tracy	1969	TMP	M		
66	Bertwell, Jeffrey	1970	PTP	M		
67	Dunn, Jeffrey	1970	Printer-fellow	M		
68	Juristio, Julio	1970	TMP	M		
69	Kimball Jr., W. Wayne	1970	TMP	M		
70	Kraver, Ron	1970	Printer-fellow	M		
71	Simpkins, H. Wayne	1970	TMP	M	master printer Tamarind publications (72-75), staff printer (71)	
72	Westlund, Harry	1970	TMP	M		
73	Will, John	1970	Printer-fellow	M		
74	Aber, Robert	1971	TMP	M		
75	Baggs, Lloyd	1971	Printer-fellow	M		
76	Cordees, Christopher	1971	TMP	M		
77	Kay, Kristine	1971	Printer-fellow	F		?
78	Kinner, Don	1971	Printer-fellow	M		
79	Maggio, John	1971	TMP	M		
80	Adams, Ben Q.	1972	TMP	M	Staff Printer (73-75)	
81	Hutcheson, John	1972	TMP	M		
1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
82	Newlin, Richard	1972	Printer-fellow	M		
83	Porter, Bruce	1972	TMP	M		
84	Solodkin, Judith	1972	TMP	F		President/Master Printer Solo Impressions; has taught litho in NYC for many years
85	Sundstrom, Mary	1972	Printer-fellow	F		Director of New Grounds/Remarque Printshop in ABQ
86	Baker, Lynn	1973	TMP	M	Master Printer (75-77)	
87	Brifko, Stephen	1973	TMP	M	Master Printer/Studio Manager (77-80), Staff Printer (75)	
88	Kendrick, Douglas	1973	Printer-fellow	M		
89	Lee, Chen Lok	1973	Printer-fellow	M		
90	Reed, James	1973	Printer-fellow	M		
91	Talbert, Peder	1973	Printer-fellow	M		
92	Brill, Glenn	1974	TMP	M	Staff Printer (76-77)	
93	Salgado, David	1974	Printer-fellow	M		
94	Shore, Richard	1974	Printer-fellow	M		
95	Thiel, Frances	1974	TMP	M		
96	Baker, Joy Purnal	1976	TMP	F		set up her own shop with Lynne Baker (Southwest Graphics - Scottsdale, AZ)
97	Blanchard, Robert	1976	Printer-fellow	M		
98	Dietrick, Mariys	1976	TMP	M		
99	Hamilton, Russell	1976	TMP	M		
100	Konopak, Rodney	1976	Printer-fellow	M		
101	Masi, William	1976	Printer-fellow	M		
102	Michel, Toby	1976	TMP	M		
103	Clouse, Albert	1977	PTP	M		
104	Coates, Jim	1977	PTP	M		
105	Jeltes, Richard	1977	PTP	M		
106	Lagattuta, Bill	1977	TMP	M	Master Printer/Studio Manager (88-2015)	
107	Morales, Sinforosa	1977	Printer-fellow	F		?
108	Schwable, Conrad	1977	TMP	M		

1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
109	Segura, Joseph	1977	PTP	M		
110	Sippel, Jeffrey	1977	TMP	M		
111	Jensen, Brynn	1978	TMP	F		?
112	Kuhn, Catherine Kirsch	1978	TMP	F	Master Printer/Studio Manager (80-83), Staff Printer (80)	former director Wmstone Press (Mocksville, NC)
113	Sheesley, Timothy P	1978	TMP	M		
114	Stemmer, John	1978	PTP	M		
115	Swensen, Jon	1978	PTP	M		
116	De Bruycker, Dirk	1979	PTP	M		
117	Duffy, Kenneth	1979	PTP	M		
118	Frye, Todd	1979	TMP	M	Apprentice BYU (92-93)	
119	Jordan, Elizabeth	1979	TMP	F	Apprentice at Topaz Editions, Inc., Tampa, FL (80-82)	Artist living in Brooklyn, primarily working in sculpture
120	Leavitt, Kathleen	1979	TMP	F		Associate Professor Skidmore College
121	Naoye, Greg	1979	PTP	M		
122	Rangell, Paul	1979	TMP	M		
123	Richardson, Berris	1979	PTP	F		Died 1988; artist who worked in litho; taught
124	Allen, Lynne	1980	TMP	F	Master Printer (83-87), Staff Printer (82-83)	Professor of Printmaking Boston University
125	Antoi, Jay	1980	PTP	M		Pondside Press in Rhinebeck, NY along with Ted Braggins
126	Braggins, Melissa Katzman	1980	TMP	F		
127	Braggins, Ted	1980	PTP	M		
128	Bucklew, Mark	1980	PTP	M		
129	Cordner, Stewart	1980	PTP	M		
130	Haberman, William	1980	TMP	M		
131	Ishibashi, Yasutoshi	1980	TMP	M		
132	Swinehart, Steven	1980	PTP	M		
133	Chew, Robert	1981	PTP	M		
134	Ching, Calvin	1981	PTP	M		
135	Filippone, Marc	1981	PTP	M		
1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
136	Kline, Wayne	1981	TMP	M		
137	Segoshi, Yoshimitsu	1981	PTP	M		
138	Telleen, Barbara	1981	TMP	F		Taught at some point, but not sure where/when
139	Brown, Marcia	1982	TMP	F	Staff Printer (84-85)	Print professor at LaGrange College in LaGrange, GA? (not sure if same person)
140	Christliff, Malcolm	1982	PTP	M		
141	Kline, Lynn Froelich	1982	PTP	F		Taught print at Appalachian State for 19 years; helped start Rolling Stone Press with Wayne Kline, works as
142	Weigle, James	1982	PTP	M		
143	Wilson, Mark	1982	PTP	M		
144	Gibbs, Randy	1983	TMP	M	Apprentice ASU	
145	Hambleton, Andrew	1983	PTP	M		
146	Craig, Russell James	1984	TMP	M		
147	Einhorn, Julie	1984	PTP	F		Printmaker in NZ; co-founder of Gingko Print Workshop (1980-92)
148	Haberman, Brian	1984	TMP	M		?
149	Ingraham, Margaret	1984	PTP	F		
150	Itazu, Satoru	1984	PTP	M		
151	Pruitt, Tom	1984	TMP	M		
152	Richardson, Debra	1984	PTP	F		artist, no other info (Debra Zelazny)
153	Lamb, Elspeth	1985	PTP	F		Early member of Glasgow Print Studio; taught at Edinburgh College of Art (head of printmaking), has her o
154	Souders, Molly Jo	1985	TMP	F		?
155	Smookler, Rachel	1985	PTP	F		printed at Gemini
156	Alexander, Sandra	1986	PTP	F		?
157	Cornwall, Craig	1986	TMP	M		
158	Frommer, Guillermo	1986	PTP	M	Education Director	
159	Hamon, Rodney	1986	TMP	M		
160	Loeb, Daniel	1986	PTP	M		
161	Lovendusky, Beth	1986	TMP	F		?
162	Maquire Marian	1986	PTP	F		set up print studio in New Zealand, has taught, is an artist who works in print

1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
163	Foti, Eileen	1987	TMP	F	Education Director, Visiting (8/98-5/99)	William Patterson University Master Printer and Adjunct Professor
164	Fukami, Mitsuhiro	1987	PTP	M		
165	Gillane, Michael	1987	PTP	M		
166	Hoover, Heather	1987	TMP	F		previously Professor of Print UNC Charlotte, unsure of current occupation
167	Muskat, Caroline	1987	TMP	F		Owner/Master Printer Muskat Editions, adjunct at various universities
168	Ryan, Jeffrey	1987	TMP	M		
169	Schleiner, Maria	1987	TMP	F		printmaking professor in Germany, artist
170	Soderlund, Kenneth	1987	PTP	M		
171	Kafer, Eric	1988	TMP	M		
172	Keller, Craig	1988	PTP	M		
173	Lancaster, Peter	1988	PTP	M		
174	Lintvedt, Margaret	1988	PTP	F		?
175	Shreve, Tom	1988	PTP	M		
176	Svetkov, Sergei	1988	PTP	M		
177	Szytkitka, Anya K.	1988	TMP	F		Printer at Rutgers; taught at SUNY Purchase; now a writer instead of a printer
178	Vandekerckhove, Karlen	1988	PTP	F		artist (not in printmaking)
179	Abramson, Mark	1989	PTP	M		
180	Aldridge, Bradley	1989	PTP	M		
181	Attwood, Mark	1989	TMP	M		
182	Maier, Julie E.	1989	TMP	F		?
183	Meltraux, Reynald	1989	PTP	M		
184	Rasmussen, Soren	1989	PTP	M		
185	Rogers, Cole	1989	TMP	M		
186	Youngquest, Charles	1989	PTP	M		
187	Amos, Sarah	1990	TMP	F		Adjunct professor in print at various universities (Dartmouth, Williams, Bennington); artist; teaches summer
188	Gulenschwager, Erica	1990	TMP	F		Professor in Greece focusing on art education and non toxic printmaking
189	Martin, Tamela	1990	PTP	F		?
1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
190	Muto, Ko	1990	TMP	M		
191	Von Burg, Alexandra	1990	PTP	F		Fiber artist
192	Averianov, Sergei	1991	PTP	M		
193	Griffin, Joanna	1991	PTP	F		?
194	Hanks, Rew	1991	PTP	M		
195	Harvey, Geoffrey	1991	PTP	M		
196	Krug, Craig	1991	PTP	M		
197	Martinsson, Tyrone	1991	PTP	M		
198	Miyasaki, George	1991	Printer-fellow	M		
199	Ozelle, Veda	1991	TMP	F		Marriage and Family Therapist in Santa Cruz, CA
200	Peikov, Svetlozar	1991	PTP	M		
201	Urban, Richard	1991	PTP	M		
202	Crocetta, Lisa	1992	PTP	F		?
203	Devraj, Dakoji	1992	PTP	M		
204	Gross, Elizabeth	1992	PTP	F		Owner and collaborative printer at Elizabeth Gross Studio (Philly) doing letterpress; litho; previous professor
205	Jacobson, David	1992	PTP	M		
206	Lynch, Catherine	1992	PTP	F		Lecturer in printmaking at National College of Art and Design (Dublin); practicing artist; worked at Black Ch
207	Raab, Margaret	1992	TMP	F		?
208	Smart, Robin	1992	PTP	M		
209	Weilborn, Sacha P.	1992	TMP	M		
210	Freye, Joseph	1993	PTP	M		
211	Guzman, Wolfang	1993	PTP	M		
212	Kenarov, Miroslav	1993	PTP	M		
213	Lazic, Nebojsa	1993	TMP	M		
214	Murphy, Jessica	1993	PTP	F		?
215	Ritche, William	1993	PTP	M		
216	Thorburn, Dominic	1993	PTP	M		

217	Alsaah-Mohallatee, David	1994 TMP	M		
218	Croft, Paul	1994 TMP	M		
219	Cuffie, Grainne	1994 PTP	F		printmaker in Ireland (primarily working in etching)
220	Donato, Eric	1994 PTP	M		
221	Fernandez, Alfonso	1994 PTP	M		
222	Hudson, Case	1994 PTP	M		
223	Janzen, Frank	1994 TMP	M		
224	Russanov, Luhezhar	1994 PTP	M		
225	Stevens, Jeffrey	1994 PTP	M		
226	Goodman, Amy	1995 TMP	F		Co-founder and teacher at The Children's Art Studio (CA);
227	Rabaca, Raul	1995 PTP	M		?
228	Schultz, Gretchen	1995 PTP	F		artist in Chicago (uses print); has taught at various college and community arts shops
229	Scott, Jennifer	1995 PTP	F		Hong Kong Open Printshop director
230	Yung, Sau Mui	1995 PTP	F		
231	Zirkle, Ross	1995 TMP	M		
232	Beckwith, Karen	1996 TMP	F		Runs Ping Pong Press Cleveland (Master Printer), OH; artist; worked at Cleveland Institute of Art (master printer) at University of Denver
233	Chauvin, Catherine	1996 TMP	F		
234	D'Uva, Joseph	1996 PTP	M		
235	Garner, Brian	1996 PTP	M		
236	Guglielmo, Amy	1996 PTP	F		Artist, illustrator, and author (childrens books)
237	Sloan, Raymond	1996 PTP	M		?
238	Thorp, Sharon	1996 PTP	F		
239	Avila Marquez, Plinio	1997 PTP	M		
240	Eaton, Matthew	1997 PTP	M		
241	Foulds, Timothy	1997 PTP	M		
242	Harmer, Robert	1997 PTP	M		
243	Lee, Jong-Won	1997 TMP	M		
244	M/F		Roles since leaving Tamarind
244	Miso, Juan Carlos	1997 PTP	M		
245	Page, Heather	1997 PTP	F		Artist in CO; has taught in book arts and printmaking at college and community shops
246	Panyarchum, Vie	1997 PTP	M		
247	Valladares, Rosa	1997 PTP	F		Art teacher in MD; high school and younger
248	Armijo, Christopher	1998 TMP	M		
249	Burns, Alexa	1998 TMP	F		Chair of the Arts, Business, and Technology at UNM Valencia; lecturer Digital Media Arts; runs studio called
250	Darmansjah, Dian	1998 PTP	M		
251	Karvounis, Nicholas	1998 PTP	M		
252	Lecaros, Juan	1998 PTP	M		
253	Seo-Joo, Jungwon	1998 PTP	F		?
254	Woehling, Eleonore	1998 PTP	F		?
255	Adams, Erika	1999 TMP	F		Assistant Professor of Art at Concordia, Montreal
256	Ecke, Margot	1999 PTP	F		Foundations professor at SCAD; runs Smokey Road Press (design, print, book arts studio)
257	Hinikka, Matti	1999 PTP	M		
258	Maravelakis, Marina	1999 PTP	F		art teacher in Greece
259	Penzel, Daniel	1999 PTP	M		
260	Wheeler, Caleb	1999 PTP	M		
261	White, Ernestine	1999 TMP	F		Curator of Contemporary Art at the Iziko South African National Gallery; artist using print
262	Dudley, Sarah	2000 TMP	F		Keystone Editions; has traveled the world printing
263	Bass, Aaron	2000 PTP	M		
264	Creightney, Karsten	2000 PTP	M		
265	Martinez, Samir	2000 PTP	M		
266	Rogan, Robert	2000 PTP	M		
267	Sanders, Philip	2000 PTP	M		
268	Baranda-Ferrero, Valle	2001 TMP	F		Master Printer and owner of Alchemy Prints in Spain
269	Ceci, Veronica	2001 PTP	F		Printer at Flatbed Press
270	Jones, Milos	2001 PTP	F		Professor (art and printmaking) Langara College, Vancouver

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271	Kuehle, Ulrich	2001	TMP	M		
272	Luz, Galia	2001	PTP	F		Designer and illustrator in Israel
273	Maurelli, Erin	2001	TMP	F		Adjunt at Concordia in St Paul, has worked at Minnesota Center for Book Arts
274	Miller, Jason	2001	PTP	M		
275	Shaw, Pamela	2001	PTP	F		Ran printmaking and papermaking workshop in Crete, unsure where she is now
276	Sonnichesen, Michael	2001	PTP	M		?
277	Thompson, Melanie	2001	PTP	F		?
278	Dunne, Marty	2002	PTP	M		
279	Filts, Sarah	2002	PTP	F		Worked as Interim Executive Director IFPDA, mostly works in art/gallery admin (specializing nonprofit)
280	Gencarella, Laura	2002	PTP	F		Professor of Fine Art at Athens School of Fine Arts; Has taught workshops in litho
281	Kolsiou, Dina	2002	PTP	F		Deb Chaney Editions, adjunct in lithography, Robert Blackburn
282	Chaney, Deborah	2003	TMP	F	Tamarind board member	
283	Hall, Ryan	2003	PTP	M		
284	Jeffries, Fleming	2003	PTP	M		
285	Leckenbusch, Jeremy	2003	PTP	M		
286	Teskey, James	2003	TMP	M		
287	Turner, Lee	2003	TMP	M		
288	Berg, Kalle	2004	PTP	M		
289	Higbee, Tim	2004	TMP	M		
290	Legate, Leshoka Joseph	2004	TMP	M		
291	Pearson, Karinn	2004	PTP	F		Occupational Therapist
292	Rhodes, Corinne	2004	PTP	F		Chery Press Print Workshop
293	Tangen, Josh	2004	PTP	M		
294	Windsor, Jason	2004	PTP	M		
295	Benedetto, Cara	2005	PTP	F		Professor of print at VCU
296	Gutierrez, Lauren	2005	PTP	F		Elementary teacher ABQ
297	Ross, Stephanie	2005	PTP	F		Attorney in DC area
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298	Shippo, Aaron	2005	TMP	M		
299	Steiger, Brooke	2005	TMP	F		UNM Printmaking Technician, artist in print
300	Villarreal, Felix	2005	PTP	M		
301	Goodman, Jonathan	2006	PTP	M		
302	Gunn, Brandon	2006	TMP	M	Education Director (2015-present)	
303	Lee, Sharon	2006	TMP	F		Lithography Instructor Royal Academy of Art
304	Merrell, Jessica	2006	PTP	F		Teaches print classes, Artistic Director and Curator at The Juliet Art Museum, previously assistant Segura e
305	Nam, Chun Woo	2006	PTP	M		
306	Nyandeni, Syneth	2006	PTP	M		
307	Santos, Gregory	2006	PTP	M		
308	Smoot, Michael	2006	PTP	M		
309	Hurtado-Gonzalez, Ana	2007	PTP	F		press operator (portland, or)
310	Kim, Myungwon	2007	PTP	F		previously printer at Gemini, currently gallery archivist and artist
311	Mathenia, Amanda	2007	PTP	F		not currently in print, previously an adjunct
312	Remling (Kymmanen), Vajpuri	2007	TMP	F		Tamarind Master Printer/Studio Manager (2015-present)
313	Schwenke, Alexandra	2007	PTP	F	Master Printer/Studio Manager (2015-present)	Owner of letterpress studio/stationery company MESH by Alex
314	Smyczek, Patrick	2007	PTP	M		
315	Timmins, Mick	2007	PTP	M		
316	Cadavid Agudeio, Yuli	2008	PTP	F		Universidad de Antioquia, Colombia Taller De Engrabado La Estampa
317	Cardenas, Lauren	2008	PTP	F		Assistant Professor of Print at University of Mississippi
318	Dye, Lindsay	2008	PTP	F		(previously) PhD student at Centre for Fine Art Print Research (UK)
319	Dye, Cameron	2008	PTP	M		
320	Professor at Concordia Univers	2008	PTP	F		Current high school art teacher, previously adjunct positions in printmaking, has her own studio in ABQ
321	Rzayeva, Leyla	2008	PTP	F		Clubhouse Lithography Workshop (shared with Two Birds One Stone Editions) Baltimore (not sure if still the
322	White, Margaret	2008	PTP	M		
323	Wyatt, Kristi	2008	PTP	F		Librarian (OU), previously museum preparator
324	Christensen, Preston	2009	PTP	M		

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325	Haarz, Peter		2009 TMP	M		
326	Slezak, Jennifer		2009 PTP	F		Co-founder Flood Wall Press (Columbus, OH), member of Phoenix Rising Print Cooperative
327	Voget, Jonathan		2009 PTP	M		
328	Yang, May Lin		2009 PTP	F		Flash Flood Print Studio - silkscreen studio (Tulsa, OK)
329	Eastbrook, Marci		2010 PTP	F		Assistant Professor Santa Fe Community College
330	Hoberman, Anna		2010 PTP	F		Afternoon Editions, assistant to Deb Chaney Editions, adjunct professor NYU
331	Kirlov, Alex		2010 TMP	M		? artist in Mexico (left the program early)
332	Romero, Maria		2010 PTP	F		Assistant Professor Purdue University
333	Scheuer, Jennifer		2010 PTP	F		
334	Shores, Joseph		2010 PTP	M		
335	Turnbull, Stephanie		2010 PTP	F		
336	Wentzell-Fisher, Asa		2010 TMP	M		
337	Chan, Marvin		2011 PTP	M		Litho printer at the Cunwen Studio (London, UK)
338	Dine, Nina		2011 PTP	F		Line Press Ltd. (NY, NY)
339	Etlund, Helle		2011 PTP	F		Sales, Marketing, Business Development (healthcare)
340	Hames, Kellie		2011 TMP	F		Carnegie Mellon print tech and instructor
341	Lee, Seung-Jong		2011 PTP	M		
342	Michalak, Kimberly		2011 PTP	F		Gallery Admin (LA), previously sales at Gemini, assistant at Derriere L'Etoile Studio, Jim Dine Printshop
343	Repasky, Richard		2011 PTP	M		
344	Rubinstein, Rena		2011 PTP	F		Press maintenance at Suitcase Press, also prints
345	Anderson, Megan		2012 PTP	F		Apprentice Printer Highpoint Editions
346	Diehl, Emily		2012 PTP	F		Raising her daughter, building her own shop eventually
347	Erten, Damla		2012 PTP	F		working for sensa tea
348	Goyette, Katherine		2012 PTP	F		Assistant Printer Highpoint Editions (previously), studio manager CCA (current)
349	Graham, Jill		2012 TMP	F		NSCAD Litho Workshop master printer and studio tech
350	Kelleff, Adrian		2012 TMP	M		
351	Moll, Maureen		2012 PTP	F		Co-founder Varied Editions, LLC (philly), shop assistant PAPA
1	Name	Year Began	Status	M/F	Additional Tamarind Role	Roles since leaving Tamarind
352	Andrews, Justin		2013 TMP	M		
353	Boutasi, Eirini		2013 PTP	F		Studies School of Architecture and Planning UNM
354	Erikson, Maria		2013 TMP	F		Masters 2019 Helsinki, teaches litho
355	Poole, Mary		2013 PTP	F		Nasher Sculpture Center Dallas
356	Sarette, Kristin		2013 PTP	F		MFA 2019 Indiana, Bloomington
357	Shlon, Lyla		2013 PTP	F		Two Birds One Stone Editions (founder/printer) Baltimore
358	Summer, Bryn		2013 PTP	F		Robert Blackburn studio manager, contract printer, instructor
359	Bauman, Judith		2014 PTP	F		Master Printer Crows Shadow
360	Blevins, Danielle		2014 PTP	F		artist
361	Corrigan, Candace		2014 TMP	F		artist
362	Gauthier, Alice		2014 PTP	F		Practicing artist-printmaker
363	Hammenberg, Nora		2014 PTP	F		Owner/Printer Stone Tree Press
364	Mulvey, Amanda		2014 PTP	F		Starbucks manager, currently living in Patchogue, NY
365	Ricco, Jacqueline		2014 PTP	F		artist
366	Armenta, Ash		2015 TMP	M		
367	Cert, Thomas		2015 TMP	M		
368	DeLa Cruz, Michael		2015 PTP	M		
369	Euler, Eric		2015 PTP	M		
370	Phillips-Blackford, Shasta		2015 PTP	F		has her own Fuchs & Lang
371	Salomons, Carle		2015 PTP	F		MFA 2019 LSU
372	Welsh, Jordan		2015 PTP	M		
373	Williams, Mark		2015 PTP	M		
374	Durham, Jaime		2016 TMP	F		Apprentice Printer Crows Shadow
375	Kirwin, Cedar		2016 PTP	Non-binary		
376	Melnyczuk, Elizabeth		2016 PTP	F		NHIA Adjunct art teacher
377	Morris, Amanda		2016 TMP	F		silkscreen printer Kei & Molly textiles
378	Nunn, Rainey		2016 PTP	F		

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379	Osborn, Joshua		2016 PTP	M		
380	Belzski, Valerie		2016 N/A	F		N/A
381	Adams, Christine		2017 TMP	F		Printer ULAE, adjunct at Parsons
382	Chen, Sitong		2017 PTP	M		
383	Hudson, Amy		2017 PTP	F		Grain Print Studio, Hull, UK
384	Ingram, Jake		2017 TMP	M		
385	Santrandeau Planas, Lourdes		2017 PTP	F		working to open own shop, currently designing clothing/making art
386	Schoenburg, Ben		2017 PTP	M		
387	Smith, Claire		2017 PTP	F		sign painting, graphic design
388	Wallis, Mark		2017 PTP	M		
389	Auskamyle, Roma		2018 PTP	F		
390	Carrasco Martinez, Elena		2018 PTP	F		
391	Green, Jonathan		2018 PTP	M		
392	Peckler, Arel Lizette		2018 PTP	F		
393	Villa, Jenni		2018 PTP	F		
394	Wood, Jesse		2018 PTP	M		
395	Obee, Perry		2018 PTP	M		
396	Bednarczyk, Irene		2019 PTP	F		
397	Bellavane, Julie		2019 PTP	F		
398	Ebinger, Alyssa		2019 PTP	F		
399	Eckhardt, Andrew		2019 PTP	M		
400	Juarez, Cynthia		2019 PTP	F		
401	Justine, Ditto		2019 PTP	F		
402	Middleton, Margaret		2019 PTP	F		
403	Plummer, Sarah		2019 PTP	F		