Greetings from all of us to our many friends and alumni! We send our best wishes for your continued good health and safety in the face of COVID-19 and the new world of social distancing. I write this as the University transitions to remote teaching which has all of us a bit nervous. To do our part, we will be emailing you this publication from now on, so please do make sure we have your current email address.

Highlights of this year include Sonja Drimmer’s award of tenure and a prestigious fellowship at the National Humanities Center, the 20th annual Roskill symposium that kicked off the Department’s celebration of 50 years of our Masters Program, and two wonderful films shown at the Amherst Cinema to broadcast that milestone. Christine Ho chose We Make Antiques, a Japanese comedy and Gülru Çakmak the beautiful Waiting for Heaven, a Turkish film that playfully incorporates traditional Ottoman miniature painting into cinematic language. Several faculty have been nominated for teaching awards and promotions that are still pending and cannot yet be announced in these pages, so please do watch our website for breaking news.

This past January I was elected to a three-year term as President of the Archaeological Institute of America. So this summer I step aside as Chair and as editor of the annual newsletter which I launched in 2005 and have edited almost every year since. My successor has not yet been officially appointed, but you know her well. I know I leave the department and this publication in good hands.

Department Chair
FACULTY SPOTLIGHT: Ximena Gómez

Since joining the faculty as Assistant Professor of American Art in the fall semester, Ximena Gómez has had a wonderful time teaching at UMass Amherst. She describes her experience in her own words below:

“My students are phenomenal, my colleagues are brilliant and kind, and being back in the Valley is an absolute dream - I really couldn’t have asked for anything better! I feel so honored that I’ve been entrusted with the responsibility of teaching American art, and that I have the freedom to discuss José Campeche alongside John Singleton Copley. Beyond having the opportunity to present North and South America as artistic equals, I’ve been delighted to find that my UMass students are really eager to learn an art history that reflects the racial, ethnic, and religious diversity of the Americas. In all of my classes I urge my students to think about how the art historical canon came to be formed - who decided which artists are included or what even counts as art? - and push against those artificial, colonial limitations. On top of that, I’ve been so pleased to have found many amazing like-minded faculty throughout the university who have supported me in doing this work.”

In addition to her courses, Ximena has given several guest lectures and participated in on-campus conferences and symposia, such as “Amer-Asia: Object Lessons in Early Modern Connectivity” at the Kinney Center for Interdisciplinary Renaissance Studies earlier this spring. Recently, her dissertation won a ProQuest Distinguished Dissertation Award for 2019 from the University of Michigan, and she has also been selected as a 2020-2022 Summer Institute on Tenure and Professional Advancement Scholar by Duke University.

She is currently at work on her first book, which examines the visual culture of confraternities in sixteenth- and seventeenth-century Lima. In addition to highlighting the agency of Lima’s black and indigenous confraternity members, this book will be the first monographic treatment of confraternal art in the viceregal Peruvian capital.

Celebration of the 50th Anniversary of the M.A. Program

On October 5th, 2019, we welcomed alumni and friends of the department back to the Old Chapel on campus to celebrate the 50th anniversary of the Master’s program. Some 80 members of the UMass Art History community attended this exciting all-day event, which began with a welcome breakfast and the 20th Annual Mark Roskill Symposium in the Old Chapel (see related feature).

After tours of the current exhibitions at the University Museum of Contemporary Art, guests, faculty and students reassembled for lunch which included surprise (for him) tributes to Distinguished Professor Walter Denny, sent in by many of his former students and read by Yael Rice MA ’04 and Kendra Weisbin MA ’11. After lunch, the program consisted of two break-out sessions of roundtables on topics in the field. The first concurrent roundtables focused on Curating and Museum Administration; Academic Art History in the 21st Century; and Behind the Scenes: Technology and Conservation. The second session included Navigating Provenance and Other Collections Management Challenges; Reports from the Art Market: Commercial Galleries and Auction Houses; and Recent Development in Museum Education.

After tours of the new department offices and classrooms in the renovated South College building, the day concluded with a cocktail party and photobooth at the top of the campus center.

20th Annual Mark Roskill Symposium

The Allure of the Global: Contemporary Curating as a De-Centering Practice

For this year’s Mark Roskill Symposium, second-year graduate students brought to campus Dr. Orianna Cacchione, Curator of Global Contemporary Art at the University of Chicago’s Smart Museum of Art, together with alumnae panelists Jennifer Allen-Atkinson ’99 BA (Director of Collections Management, Harvard Art Museums), Dr. Yael Rice ’04 MA (Assistant Professor of Islamic Art, Amherst College), and Dr. Hyewon Yi ’02 MA (Director and Curator of the Amelie A. Wallace Gallery at the SUNY College at Old Westbury) for discussion and reflection on the state of art research and display practices in institutions of the modern globalizing world.

This program was made possible in part by a grant from the UMass Arts Council and generous support from the UMass Department of the History of Art and Architecture.

Pictured: Dr. Orianna Cacchione presenting the Symposium’s keynote talk.
In June 2019, I participated in my first excavation at Huqoq, Israel. The site at Huqoq has a Late-Roman synagogue, renowned for its fine mosaics. I was extremely lucky because the trench I was working on had one of these fabulous mosaics. To uncover the mosaic, we had to be very precise and careful. Having worked with textiles in the past, it was fascinating to see the parallels in the treatment of the two mediums. After the uncovering of the mosaic, we conserved its edges to stabilize the tesserae. Thinking of works of art in museum collections and issues of provenance by participating in an excavation, highlighted the importance of knowing the exact context of discovery before placing the artwork behind a museum wall.

ALUMNA SPOTLIGHT:
Sofia Pitouli BA '18

In June 2019, I participated in my first excavation at Huqoq, Israel. The site at Huqoq has a Late-Roman synagogue, renowned for its fine mosaics. I was extremely lucky because the trench I was working on had one of these fabulous mosaics. To uncover the mosaic, we had to be very precise and careful. Having worked with textiles in the past, it was fascinating to see the parallels in the treatment of the two mediums. After the uncovering of the mosaic, we conserved its edges to stabilize the tesserae. Thinking of works of art in museum collections and issues of provenance by participating in an excavation, highlighted the importance of knowing the exact context of discovery before placing the artwork behind a museum wall.
Since graduating from the MA program in 2011, I have spent my entire career in the auction business. I started as a marketing intern at Freeman's in Philadelphia, America's oldest auction house, which was a good use of my undergraduate degree in marketing and my masters in art history. Subsequently I moved into the fine art department full time in late 2012, rising quickly to become an associate specialist.

In early 2015 I took a job with Christie's, and my wife and I, (Stephanie Huber also MA '11) moved to New York. At Christie's I was an associate vice president and the head of fine art. I traveled extensively with a primary focus on large single owner collections and museum deaccessions, including deaccessions from the Met and the Huntington Library, as well as working on the collections of Peggy & David Rockefeller and President and Nancy Reagan.

I left Christie's at the end of 2017 as Stephanie's Fulbright Fellowship took us and our newborn daughter Manon, to Amsterdam. I spent most of 2018 strolling through Vondelpark and the galleries of the Rijksmuseum with Manon though in my free time, I advised clients on various sales including a ceiling fresco by Giorgio Vasari and a Claude Monet Nymphéas. We returned to New York in late 2018 and I rejoined the auction business, this time with Bonhams.

Fall 2019 was very exciting for the Bonhams' Post-War & Contemporary art department. In late September we hosted an exhibition featuring the art collection of the rapper, Q-Tip, from A Tribe Called Quest (pictured) and followed that excitement with the sale of a major Keith Haring mural for $3.9M, an event covered in the New York Times. The auction world works in cycles, so after a big sale it is right back to work in advance of the next, which includes researching and pricing artworks for potential sale, whether in person or from images sent by clients, and working to get those paintings consigned.

Erin Sullivan Maynes is Assistant Curator in the Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art (LACMA). Before moving to LACMA, she was the Hoehn Curatorial Fellow for Prints at the University of San Diego (2014-2017), where she taught courses on the history of prints, theories of media, and German art for the Department of Art, Architecture, and Art History and was responsible for managing and expanding the University’s growing collection of graphic art. She received her PhD in Art History from the University of Southern California in 2014. During her time in at UMass Amherst, she worked as a Curatorial Intern in the Cunningham Center at the Smith College Museum of Art and as a Research Assistant in the Department of Prints and Drawings at the Museum of Fine Arts in Boston. She is currently working on exhibition projects focused on World War I and global media, Expressionism in Asia, the connections between the Mexican print workshop the Taller Gráfica Popular and German printmaking, and a larger exhibition on the material culture of Germany’s decade of inflation.
Undergraduate Museum Educator Program

Since 2016, the Art History department has partnered with the University Museum of Contemporary Art to train students in museum education, providing personal tours and educational experiences for UMCA visitors.

"I wanted to be a student educator at the UMCA because I was a museum intern this past summer and I wanted to continue building my experience and my comfort in museums. I had been interning at Whistler House Museum of Art, which is a small house museum with American and European art from the 19th century. I love the atmosphere of museums and the quiet, calm mood that washes over the viewer. One of the favorite things I’ve learned is how to connect art pieces in an exhibit through themes and to be able to guide others to be able to see the connection. Visual Thinking Strategies (VTS) is also a skill that I’ve acquired as a Student Educator that I am grateful for. I came back because I love the intimacy of UMCA—the small group of people running it are all so nice and it’s a comfortable space for me. The conversation between Amanda and the other student educators also is amazing—having someone on the same art brain wave as yourself is exciting. We constantly learn from each other."
—Dani Hebert

"I decided to get involved because I had recently completed a museum education internship with the Springfield Museums, and I wanted to explore more practical application of museum education practices right here on campus. The course was an excellent opportunity to get well acquainted with the UMCA while learning contemporary museum education tactics in a classroom environment every week. Amanda Herman, the museum’s education director, is an incredibly sweet and motivating woman who coached us through the best ways to enhance visitors’ experiences with the collections. The course presents a valuable lens through which to learn how to get people interested in art. As a student educator, you gain the power of guiding interpretation of an artist’s work, which I feel can lead to a greater appreciation of and a more intimate experience with the exhibitions."
—Rachel Sweeney

ALUMNA SPOTLIGHT:
Celia Rodríguez Tejuca MA '19

Celia Rodríguez Tejuca recently published an article documenting her research in Puebla, Mexico in the Winter 2019-2020 issue of The Magazine of The Decorative Arts Trust. Celia was a 2019 Decorative Arts Summer Research Grant recipient, allowing her to travel to Puebla to complete her research on a pair of 18th-century desks and bookcases, comparing one at the Museum of Fine Arts in Boston to the other at Museum José Luis Bello y González in Puebla.

Currently, Celia is working towards her PhD in Art History at Johns Hopkins University.

Left: Celia Rodríguez Tejuca with the desk and bookcase, photo courtesy of The Magazine of The Decorative Arts Trust.
With the process taking nearly eleven months in total, Julia Bender, Nicolette Joma, and I gained invaluable experience in collaboration, spatial design, and creating a professional catalogue, working with the artist (Distinguished Professor Walter Denny). From thousands of photographs, it was particularly challenging to choose only 24 images to represent Professor Denny’s work, and thus that was the longest part of the curatorial process. Everything about the project was exciting to me because each step was a completely new experience that led towards a final, cumulative goal. I particularly loved the ability to get creative in making the exhibition catalogue and in the way we presented Professor Denny’s photographs. It was a long and challenging process, and creating "Architecture Across the Globe: The Photographs of Walter Denny" was the kind of curatorial experience I couldn’t get in the classroom. I will always be grateful to Nancy Noble for encouraging me to be involved in the independent study, and to Professor Denny for his guidance and enthusiasm in making this exhibition possible.

— Sarah Hurtig, History of Art and Architecture (major), Latin Language and Literature (minor), Class of 2020.

Faculty News and Updates

Gülru Çakmak took on the mantle as the Graduate Program Director. She worked on two book projects, one on late nineteenth-century English and French sculpture, and the other on the nineteenth-century Ottoman painter Osman Hamdi. She was consulted by the BBC for a documentary on the French artist Jean-Léon Gérôme, and traveled locally and internationally to give guest lectures and conference papers. She was nominated for a university-wide Distinguished Teaching Award. She developed and taught a new course on the global history of photography, holding several class sessions at the Five College Museums’ photography collections.

Students in Professor Çakmak’s History of Photography seminar studying stereographs in the collection of the Smith College Art Museum.
With a new right knee, Walter Denny is once again active in travel and lecture activities. He is working closely with the Metropolitan Museum of Art in his new role as Chair of the Visiting Committee, the Department of Textile Conservation, and his conference papers include a meeting at the Courtauld in London in June 2019 and a symposium in Iznik, Turkey, in April 2020. He is offering a brand-new course on History of the Decorative Arts in spring, 2020, his 100th semester at UMass, and is embarking on three major new museum projects in 2020 as well. He continues to contribute hundreds of new high-resolution digital photographs to the Luna archive at UMass Amherst.

Sonja Drimmer enjoyed a productive sabbatical in the fall, during which time she co-organized a medieval manuscripts workshop at the Walters Art Museum and Johns Hopkins University in Baltimore, and presented a plenary lecture at the annual conference for the Southeastern Medieval Association. In the spring she was in residence as a fellow at the National Humanities Center in North Carolina, working on her research project, Art and Political Visuality in Late Medieval England. Her first book, The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476 (University of Pennsylvania Press, 2018) was Highly Commended in the pre-1600 category of the Historians of British Art Book Prize.

Ximena Gómez: See the faculty spotlight on page 2 of this newsletter for Professor Ximena Gómez's update.

Christine I. Ho was happy to see two major projects realized in print this year: University of California Press published her book, Drawing From Life: Sketching and Socialist Realism in the People's Republic of China, and an article on modern Chinese design, archaeology, and ethnography appeared in the journal Archives of Asian Art. With Yao Wu, she co-curated a Buddhist art exhibition, centered on two sets of paintings from the collections of the Mount Holyoke Art Museum and the Mead Art Museum at Amherst College, which opened at Smith College in the fall.

Karen Kurczynski has returned to teaching this year with new courses related to race, identity, and contemporary art in addition to a Campus Climate project with the UMCA focused on expanding access to museums to underrepresented minority students. She finalized the manuscript of her book The Cobra Movement in Postwar Europe: Reanimating Art which will be published in summer, 2020, with the Routledge Research in Art History series. She also gave papers at Kent State, Ohio, and Cape Town, South Africa, on contemporary artist Steve Locke and Cobra artist Ernest Mancoba.

This past fall Laetitia La Follette organized the fall celebration marking 50 years of the department’s Masters program and enjoyed connecting with alumni from far and wide (see related story.) In January, she was elected to a three-year term as President of the Archaeological Institute of America (AIA). Founded in 1879 and chartered by Congress in 1906, the AIA is North America’s oldest and largest organization devoted to the world of archaeology, with some 200,000 members in the United States, Canada, and overseas. Laetitia continues her work on cultural heritage, speaking on a panel on the 50th anniversary of the UNESCO convention at the AIA’s annual meeting, and in the course Antiquities and the Law at University College London over spring break.

Nancy Noble served as Undergraduate Program Director surveys, and Careers in Art History. With Brian Shelburne, Head of the UMass Amherst Digital
Art Historian.” Under her direction, majors curated Greenbaum Gallery’s “Architecture Across the Globe: The Photographs of Walter Denny.” She organized the department’s annual evening of conversation and networking, “Success Stories: The World Beyond the Major” and continued to serve as faculty advisor for the Art History Society. She completed her third year as Assistant Dean for Advising in the College of Humanities and Fine Arts. An exhibition she curated featuring early 20th century Connecticut women artists will be on view at the St. Joseph University Art Museum in summer 2020.

Timothy M. Rohan published an article about the relationships between Brutalism and High Victorian architecture for the book, Architecture and Ugliness (Bloomsbury, 2020); a book review for The Journal of the Society of Architectural Historians, and a catalog entry for Vitra Design Museum’s exhibition about interiors. He helped plan a conference about Brutalism and the public university to be held jointly at the campuses of UMass Amherst and Dartmouth. Tim also advised students who planned an exhibition about UMass’s Southwest Dormitory Complex at the Greenbaum Gallery. He advanced his interiors research and hopes to present more of it publicly in the future.

Professor Monika Schmitter’s book, The Art Collector in Early Modern Italy: Andrea Odoni and his Venetian Palace, was accepted for publication and will be in press spring 2021. In the meantime, she has been developing ideas for a book on portraiture in Italy in the early sixteenth century. Last fall she taught a graduate seminar, “After Mona Lisa: Portraits and Selves in Renaissance Italy,” and will be presenting the paper “Mocking Masculinity? Parmigianino’s Portrait of a Man in Vienna” (see image) at the Renaissance Society of America conference this April. Working with the new Director of the Kinney Center of Interdisciplinary Renaissance Studies, Prof. Marjorie Rubright, Monika planned and participated in several events at the Center this year. This included presenting her article-in-progress “Describing Giorgione Tempest: Iconography, Genre, Interpretation,” organizing the symposium “Amer-Asia: Object Lessons in Early Modern Connectivity” with keynote speaker Elizabeth Horodowich and planning a forum for two current MA students, Andy Bowers and Siyu Shen, to present their on-going research on Caravaggio (“The Refinery: Caravaggio in Conversation”).

Meg Vickery launched her book, Landscape and Infrastructure: Re-Imagining the Pastoral Paradigm for the 21st Century in November 2019. She was awarded a Public Engagement Fellowship for the Spring of 2020 which will help her frame and present her ideas to a wider public. She has worked with Anna Sokolina as a guest editor on the upcoming publication, Routledge Companion to Women in Architecture, in which her chapter on the work of Sigrid Miller Pollin will appear. In March 2020, Meg will present her paper, “Fairmount Park: A Radical Re-Imagining of a Pastoral Landscape” to the Annual Conference of the 19th Century Studies Association. She is also hard at work with Malcolm Sen in the English Department on developing a Center for the Environmental Humanities at UMass, in an effort to widen the discourse around climate and environment to include voices and contributions from the College of Humanities and Fine Arts.
Aimeé Froom MA ’93 has had the great honor and pleasure to work on a scholarly publication with her mentor, Professor Walter Denny, and her Curatorial Assistant, fellow UMass alumna Maggie Squires MA’18. The publication, *Bestowing Beauty: Masterpieces from Persian Lands—Selections from the Hossein Afshar Collection*, features their catalogue of a major loan collection of Persian art at the Museum of Fine Arts, Houston. Additionally, Aimée has been selected for the 2020 fellowship program by the Center for Curatorial Leadership in New York City.

Constance Roberts BA ’19’s Fulbright year in Germany has been exciting. Constance works with 12 different classes in a Gymnasium highschool that range from the 7th grade to the 12th grade. With the younger classes, she does textbook activities or lessons about American history/culture. With the older classes, especially 12th grade, she preps debates or creative activities. As a Fremdsprachenassistentin (foreign language assistant), Constance has lots of free time, which she uses to put in extra hours with the classes and travels during the frequent breaks. Constance is located in the university town of Greifswald, three hours north of Berlin, near the Baltic Sea and Poland, so it’s difficult (or more exactly said, it requires a lot of time) to get anywhere. Despite the distance, she has managed to visit Köln, Leipzig, Dresden, Berlin, München and Hamburg.

Elizabeth Beaudoin ’16 MA is presently finishing up a six-month position as Curatorial Assistant at the Maine Maritime Museum. In the last five months, she has helped find new homes for over 800 deaccessioned objects (collected in the 1970’s for a historic house museum that never saw fruition) by either offering items to other institutions or consigning them to auction. So far over $40,000 has been added to the collection budget for new acquisitions better aligned with the museum’s mission. In December, she curated a small show titled ”Tiny Maritime: Maine Maritime History in Miniature” at the Maine Maritime Museum. In January, she began working as the Exhibitions Technician at the Longmont Museum in Longmont, Colorado, where she will be completing an IMLS grant-funded project to move the museum’s collections to a newly-built, off-site facility.

Gretchen Halverson MA ’16 is currently the Manager of Digital Engagement and Access at the Minneapolis Institute of Art (MIA). In this role, she works closely with curatorial and interpretation staff to leverage technology to illuminate and contextualize MIA’s collection. She had the opportunity to present her work at two museum conferences including the Museum Computer Network and the Minnesota Association of Museums, of which she is a newly elected board member. In addition, her digital work at MIA was awarded the Muse Award from the American Alliance of Museums and she was able to travel to New Orleans, LA to receive the accolade on behalf of MIA. Currently, she’s dedicated to two major projects including the creation of an online learning resource for K12 learners dedicated to the arts of Asia as well as an open-source digital publishing platform geared toward telling exciting stories about art objects in museum collections. Gretchen was married in Minneapolis, MN on August 31, 2019 and was lucky to have her past cohort member, Emily Devoe MA ’16, stand up in the wedding as a bridesmaid.

Stephanie Huber MA ’11 and Andrew Huber, along with their 2 year old daughter Manon, spent much of 2019 settling back into life in the States, after spending much of the previous year in Amsterdam for Stephanie’s Fulbright Fellowship. Stephanie continues to pursue her PhD. In addition to teaching, Stephanie is working part-time at the Brooklyn Museum, and organizing a symposium: "Figuring Magic Realism" to be held on October 2, 2020 at the CUNY Graduation Center. A major highlight of Fall 2019 was returning to campus for the 50th Anniversary celebration.

Meg Bernstein MA ’11 has just been awarded her PhD in Art History from UCLA.
Louise Bloomberg ’73 MA passed away peacefully on February 19, 2020. She was born August 5, 1930, in Pittsfield, Massachusetts. She attended schools in Pittsfield, Massachusetts, where she graduated as valedictorian of her high school class despite missing months of school each winter due to chronic asthma. She entered Smith College and graduated in 1952 after a transformative junior year abroad with a group of her dear classmates in Geneva, Switzerland. She met the love of her life, Sanford Bloomberg of Burlington, Vermont, in the summer of 1950. They married in 1952, and eventually settled in Northampton, Massachusetts.

Louise had a passion for art history and early American decorative arts. She always said she loved spending her days looking at beautiful things, and she truly saw beauty everywhere and in all people. Louise completed a Master’s Degree in Art History at UMass Amherst, and commenced work on her PhD at Yale University, all while raising her four children in Northampton with Sanford. Her doctoral work was interrupted when Louise accepted a position teaching Art History at Smith College. This was followed by a wonderful 20-year career as the Curator of the History of Art Slide Library at UMass Amherst.

In the early 1980s, Louise became a pioneer of the science of scanning, digitizing and archiving visual imagery, including the entire art library slide collection at UMass. For this work Louise conducted trainings around the country, including at the Smithsonian Institution. She also designed and performed groundbreaking work digitizing and archiving the images of the panels of the AIDS quilt as a part of the NAMES Project. The AIDS quilt had become the largest piece of folk art in the world, and as such was too large to be seen in one place at one time. Louise's work helped to ensure that all of the panels of the AIDS quilt could be preserved, archived, accessed and viewed remotely, years before the internet, so that the memory of the loved ones whose stories were reflected in the quilt could be accessed and treasured for all time.

In Memoriam

Thank You for Your Generosity

We are grateful for the generosity of our many alumni and friends. Your gifts to the Department of the History of Art & Architecture Fund support annual events like our guest lecture series, the fall Mark Roskill Graduate Symposium, the "Spring Success Stories: the world beyond the major," and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship Fund and the Walter Denny Fund provide our graduate students with grants that support them in summer internships and help them gain the hands-on experience so critical to their professional development. You know what your Art History education means to you. Please help us continue to assist students by making a gift on our website.

For gift inquiries, please contact Lucia Miller, Director of Development at 413 - 577- 4421, luciam@admin.umass.edu.

We wish to thank the following individuals for their generous donations from May 2019 - March 2020

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