Greetings from all of us in the Department of the History of Art and Architecture! Once again we bring you our annual newsletter. Recent activities you can read about inside include the wonderful exhibitions curated by Prof. Karen Kurczynski, *Human Animals: The Art of Cobra and Cobra: Contemporary Legacy* that opened at the University Museum of Contemporary Art in September, followed by the fall Mark Roskill Symposium organized by our current MA candidates on the Historic House in the 21st Century (*Actively Historic*). We moved into our new office and classroom spaces in the west wing of the newly renovated South College in January, just in time for the term. Highlights of the spring included a stimulating symposium organized by Prof. Sonja Drimmer (*Canons and Contingence: Art Histories of the Book in England and America*) and a lecture by internationally renowned physicist Bernhard Blümich (*The Magnetic Looking Glass. New Insights into Old Objects: Frescoes, Paintings, and Violins*). We celebrate Prof. Gülru Çakmak’s College Outstanding Teacher Award, along with updates from the faculty and students as well as from our alums.

Laetitia La Follette, Chair

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The new South College complex from the Southwest, looking at our department offices on the penultimate floor.
In early January 2017, the Department of the History of Art and Architecture moved into our spacious new quarters on the third floor of South College. The 1886 building, one of the university’s oldest, was renovated in a $65 million, two-year transformation that doubled the size of the original structure while maintaining many of its original nineteenth-century features and brickwork. Designed by Kliment Halsband Architects of New York City in partnership with Boston’s DiMella Schaffer Architects, the renovated complex of 67,500 square feet features a four-story light-filled atrium used by students as a quiet study space (see picture above) and houses the administrative offices of the College of Humanities and Fine Arts and the departments of English, Philosophy, Women, Gender, Sexuality Studies in addition to DHA&A. It thus creates a mid-campus hub for the Humanities that are alive and thriving at UMass.

Our department has several dedicated state-of-the-art classrooms, including one with its own 4K projector on fiber optic cable, purchased in part with the generous support of our alumni and friends, as well as a seminar room over which the bust of Leonardo presides (see picture above right). Opposite faculty offices, graduate students share office space with individual carrels, while the two-story West Commons atrium adjacent to the department offers a space for events like our annual Internship Supper, when current students get tips from alums and other professionals (see picture below right).

We hope you’ll stop by and visit!
In Fall 2016, Karen Kurczynski curated the historical exhibition *Human Animals: The Art of Cobra* and *Cobra: Contemporary Legacy* for the University Museum of Contemporary Art (Sept. 14–Nov. 20, 2016). The exhibition showcases highlights from the Golda and Meyer Marks Cobra collection at NSU Art Museum Fort Lauderdale, where it opens July 9–Sept. 10, 2017. It examines Cobra’s art, poetry, engagement with literature and history, and international avant-garde legacy. The exhibition design featured a rebuilding of the “Poet’s Cage” structure designed by Aldo van Eyck for the landmark 1949 Cobra exhibition in Amsterdam. The concurrent exhibition, *Cobra: Contemporary Legacy*, included five artists historically linked to or inspired by Cobra. It featured Dutch artist Jacqueline de Jong, German artist Albert Oehlen, and African-American artist Herbert Gentry, among others. The show also featured educational materials co-written with students Maria Bastos-Stanek (BA’17), Rebecca Han (BA’16), and Emily Devoe (MA’16).

On Sept. 16, Professor Kurczynski organized a one-day symposium on *The Legacy of Cobra* at the UMCA, featuring Dutch artist Jacqueline de Jong and other international participants. The exhibition and symposium sparked dialogues across several departments and in the wider community, receiving positive reviews in the local press.

Karen Kurczynski convened a panel discussion on April 3, 2017, entitled *Re-Drawing Identity*. Including Niko Vicario (Amherst College) and Daniel Kojo Schrade (Hampshire College), it explored contemporary drawing’s ability to reimagine social identities in relation to the UMCA’s exhibition *Feminizing the Past: Kara Walker’s Tales of Slavery and Power*.

Students in Karen Kurczynski’s Spring 2017 seminar *Drawing Connections: Drawing in Contemporary Art* worked together to curate and write educational materials for *Body Language*, an exhibition of drawings in the UMCA’s new Teaching Gallery. The exhibition highlighted the way drawings delineate bodies through tactile, visual, social, and spiritual marks.

For more see her class blog [http://blogs.umass.edu/arthist391a-kurczynski/](http://blogs.umass.edu/arthist391a-kurczynski/).
2016 Mark Roskill Graduate Symposium

Actively Historic: The House Museum in the 21st Century, the topic of the 2016 Mark Roskill Symposium, examined the practical and theoretical challenges facing historic house museums today. Historic house museums are an important feature of the Five College area, offering a unique and personal experience of history. However, they have also faced increasing financial problems due in part to a declining number of visitors. Featuring a keynote presentation by Frank Vagnone, author of Anarchist’s Guide to Historic House Museums, and a panel with other local professionals, the symposium fostered discourse on the best ways to engage new visitors in the 21st century.

Undergraduate Events & Awards

The Department’s Greenbaum Gallery featured Greetings from Massachusetts: The Art of Selling Leisure in Early 20th Century Postcards on view throughout the fall 2017 semester. Curated by students in Prof. Nancy Noble’s class, American Art and Popular Culture, 1900-1940, the show asked viewers to examine the postcards as art, advertising, history, mass media, souvenirs, and artifacts. The Gallery’s spring 2017 exhibition, Pix or it didn’t happen, featured photographs by History of Art and Architecture alumnus Julian ChapPELL (BA’15). Curated by Maria Bastos-Stanek (BA’15) with assistance from Tiana Burnett and Aamani Kottamasu, the exhibition focuses on how ChapPELL’s visually arresting and technically sophisticated work evaluates contemporary society through engaging with the art historical past.

In Fall 2016, History of Art and Architecture majors Emily Cooper (BA’15), Kacey Green (BA’18), Elizabeth Kapp (BA’17), Rachel Maynard (BA’17), and Caroline Riley (BA’17) trained with University Museum of Contemporary Art Curator of Education Eva Fierst to become the first student docents in the Museum’s history. Throughout the spring 2017 semester they led tours of the Emancipating the Past: Kara Walker’s Tales of Slavery and Power exhibition, beginning with their first tour given to the artworks’ owner, renowned contemporary print collector Jordan Schnitzer. Given the resounding success of the inaugural training program, the department will continue its docent partnership with the museum. Majors Catherine George, Benjamin Quinn, and Constance Roberts studied with Fierst this year to give tours of the upcoming African art exhibition, The Art of Fred Wilson in Dialogue with African Art from the Collection of Charles Derby.

We are delighted to announce the following awards:

The Chancellor’s Rising Researcher Award: Maria Bastos-Stanek (BA’17); UMass Amherst Alumni Association Senior Leadership Award: Maria Bastos-Stanek (BA’17); UMass Amherst Alumni Association William F. Field Alumni Scholar Award: Angela Yu (BA’18); DHA&A Award for Academic Excellence: Maria Bastos-Stanek, Emily Cooper, and Rachel Maynard (all BA’17); DHA&A Award for Community Outreach: Madeline Fuehr and Juliette Pascale (both BA’17); DHA&A Spirit Award: Emily Poole (BA’17).
Canons and Contingence: Art Histories of the Book in England and America

As part of a three-year fellowship for Scholars in Critical Bibliography through the Andrew W. Mellon Foundation and the Rare Book School at the University of Virginia, in Spring 2017, Professor Sonja Drimmer organized the symposium Canons and Contingence: Art Histories of the Book in England and America. The symposium brought to campus Aden Kumler (the University of Chicago), Radiclani Clytus (Columbia University), Phillip Round (University of Iowa), Michael Gaudio (University of Minnesota), Kathryn Rudy (University of St. Andrews in Scotland), and Juliet Sperling (University of Pennsylvania); members from the Five Colleges served as moderators, and closing remarks were provided by Barry Moser of Smith College.

The Magnetic Looking Glass: New Insights into Old Objects Frescoes, Paintings, and Violins

In the interests of reaching out to interesting scientists working on new applications for the study of art, the Department invited Dr. Bernhard Blümich (University of Aachen, Germany) to speak about his work with nuclear magnetic resonance imaging used to analyze the composition and stability of ancient Roman painted walls, especially at Herculaneum. His work there was carried out in the context of the Herculaneum Conservation Project of the Packard Foundation in collaboration with the Soprintendenza Pompei and the British School at Rome. The lecture, set up in association with Laetitia’s class on the S 17 Oplontis show at Smith, was co-sponsored by some eight other departments in the Five Colleges as well as the Smith College Art Museum and the College of Humanities and Fine Arts at UMass.
In Fall 2016, Laetitia La Follette got the chance to study and photograph a long-lost Roman marble head reportedly from the collection of marble portraits that is the topic of her book project under contract with Oxford University Press. The sculpture had been missing for over a century, travelling from Rome to Paris and finally to New York City. Laetitia also continues her work in the field of cultural heritage and gave a paper on unprovenanced Etruscan artifacts at the annual meetings of the Archaeological Institute of America (that AIA). She was elected there to the position of the AIA’s First Vice President and will assume the Presidency of the Institute in January 2020. In Spring 2017, she taught a new course on the ancient material from Oplontis on the Bay of Naples, in conjunction with the travelling exhibition at the Smith College Museum of Art, *Leisure and Luxury in the Age of Nero. The villas at Oplontis near Pompeii*. She also gave a gallery talk on the female portrait head from Oplontis that closely resembles another example she is studying for her book.

Walter Denny is working on three new exhibitions: in September of 2017 his show, co-curated with Metropolitan Museum of Art colleague Dr. Deniz Beyazit, of woven works from a recent gift to the Met opens in the Kevorkian Special Exhibitions Gallery in the Met’s Islamic Wing. Walter is writing catalog entries and an essay for a show of newly-acquired Persian art opening at the Museum of Fine Arts Houston in 2018, curated by his former UM/A graduate student and MFAH Curator of Islamic Art, Dr. Aimee Froom, and is hard at work with his long-time collaborator Sumru Krody (see picture below) on the research and catalog for a show featuring a collection of marvelous Anatolian flat-woven carpets recently given to The Textile Museum in Washington. In spring of 2017 Walter enjoyed teaching a seminar on later Islamic court art to seven UM/A graduate students; the previous fall he participated in the University’s new First-Year Faculty Seminars for incoming freshmen, looking at art sales, thefts, forgeries, scientific applications, fads, and fashions with a group mostly of prospective science majors.

Monika Schmitter enjoyed teaching and advising students in the new class rooms and offices in South College. This was her third and final year as Director of the Graduate Program. She was also re-elected to the Faculty Senate for a three year term. In March she co-organized a panel at the Renaissance Society of America Conference in Chicago on “The Mirror” in Renaissance culture and delivered the paper “The Portrait as Mirror.” While meeting with publishers, she ran into former graduate student Jasper van Putten (MA ’08), whose own book is forthcoming from Brill. In April she attend the “Scholar’s Day” for the exhibition *Botticelli and the Search for the Divine* at the Museum of Fine Art Boston with current graduate student Rachel Young (MA ’17) (see picture below). Rachel worked on the exhibition when it was in development, and ultimately wrote her “publishable paper” (M.A. Thesis) on Botticelli’s *Bar di Altarpiece* in Berlin.

Timothy M. Rohan taught his usual classes about architecture and transformed his Frank Lloyd Wright seminar into the Department’s junior year writing class for the fall 2016 semester. During the January 2017 break, he spoke at Kingston University in London about his new research on Manhattan interiors. Tim prepared several articles...
for publication, including one about Brutalism for an upcoming exhibition at the Deutsches Architektur Museum in Frankfurt. He edited articles about Paul Rudolph by different scholars for a new book forthcoming from Yale University Press. Working with a team, Tim also completed a book-length, Getty-funded preservation plan for Rudolph’s Jewett Art Center at Wellesley College and helped organize a related event, a conference about the post-World War II American campus held at Wellesley in October 2016. He has enjoyed meeting with former students during the school year and would be pleased to hear from more of them!

In 2016-2017, Gülru Çakmak was nominated for the University’s Distinguished Teaching Award, and received the College’s Outstanding Teacher Award. Her book Jean-Léon Gérôme and the Crisis of History Painting will appear in print in Fall 2017. A Very Long Engagement: Nineteenth-Century Sculpture and Its Afterlives, an exhibition she co-curated with her students, will open at the Mount Holyoke College Art Museum in late July 2017, and remain on view through May 2018. The exhibition will be accompanied by a digital project showcasing research papers by the students. The online platform supporting the project was built under the auspices of a grant Gülru received from the Five College Blended Learning Initiative supported by the Andrew W. Mellon Foundation. She was invited to give talks at Yale and Brown, and participated in the “Rodin, Degas, Maillol Colloquy” at the Center for Advanced Study in the Visual Arts in Washington D.C.

Karen Kurczynski relocated to Amherst in August, just in time to install her exhibitions Human Animals: The Art of Cobra and Cobra: Contemporary Legacy at the UMCA. The related Symposium she organized featured artists, curators, and scholars from the Five Colleges, New York, the Netherlands, and Denmark. The exhibition included a performance in the UMCA called The Extro-nauts by the Connecticut River Valley Poet’s Theater, as well as several tours and poetry readings. In Spring 2017, she taught a seminar on drawing for which students curated their own exhibition, Body Language, at the UMCA. She participated in the Hampshire College seminar Teaching and Visuality in the 21st Century and convened a public roundtable called Re-Drawing Identity in relation to the UMCA exhibition on Kara Walker. In the summer, she will use a research grant from the Massachusetts Society of Professors to research Cobra in Amsterdam and finalize her next book proposal.

Sonja Drimmer was pleased to return to teaching after a research intensive semester away. She published “The Hieroglyphs of Kingship” in the Memoirs of the American Academy in Rome and a book review for the College Art Association. She also had two articles accepted to the journals Exemplaria and The Burlington Magazine, which will appear soon. Professor Drimmer gave a number of invited talks this year at Harvard, Beyond Words, a symposium that accompanied a multi-venue exhibition of medieval manuscripts in Boston collections, and at other universities. She also, in collaboration with Robert Cox and Steve Robinson, spearheaded the creation of a new teaching collection in DuBois Library’s Special Collections, called Medieval and Early Print Studies (MEPS). In addition to guiding the library’s acquisition of facsimiles for this collection, Sonja identified and led the library’s successful effort to acquire the first complete medieval manuscript to be held by the DuBois Library.

Undergraduate Program Director Nancy Noble taught American Art, Colonial to 1860, Methods of Art History, which used a case study approach to
explore various intellectual and interdisciplinary methodologies, as well as a new Museum Studies course for undergraduate majors. Under her direction, majors curated Greenbaum Gallery’s 2016-2017 exhibitions, Greetings from Massachusetts: The Art of Selling Leisure in Early 20th Century Postcards and Pix or it didn’t happen. With Caroline Gould, the College’s Director of Career Development Services, she developed a series of career boot camp sessions designed specifically for history of art and architecture majors, which will be repeated and expanded in the 2017-2018 academic year. With University Museum of Contemporary Art Curator of Education Eva Fierst, she developed the Museum’s first docent program for majors. She is currently developing an exhibition on the work of early 20th century American painter Eugene Higgins.

Christine I. Ho returned to teaching in the spring after a fall semester conducting research and writing in China on Henry Luce Foundation/American Council of Learned Societies Program fellowship. Her article, “The People Eat For Free and the Art of Collective Production in Maoist China,” was awarded the Arthur Kingsley Porter Prize by the College Art Association for an outstanding article published in The Art Bulletin by a junior scholar. Another article, “Writing national art history under the aegis of socialist internationalism: Hu Man and his History of Chinese Art,” is forthcoming, and she has continued to present talks on her new research, including one at Oxford University and Whitechapel Gallery, London. She has greatly enjoyed hands-on painting from the Mustard Seed Garden Manual of Painting and Calligraphy with students in her Chinese Painting course, and visiting Mount Holyoke’s Wa-Shin-An teahouse with her Art and Visual Culture of East Asia class.

Student & Alumni News

Thanks to the generous support of the Department of the History of Art and Architecture at UMass, Rachel Young (MA’17) traveled to Berlin in January to conduct research on Botticelli’s Bardi Altarpiece, housed at the Gemäldegalerie. The Bardi Altarpiece is the subject of her year-long independent study under Professor Monika Schmitter, during which she is writing UMass’s version of a Master Thesis, the “publishable paper.” Besides the invaluable experience of examining the painting in person, she also had the opportunity to meet with Curator Neville Rowley, the specialist in Italian painting pre-1500 at the Gemäldegalerie, and spent a day perusing the painting’s curatorial file in the museum’s library.

Maria Bastos-Stanek (BA’17) recently wrote a blog post about her experiences researching in the David Wojnarowicz Papers at the Fales Library and Special Collections at New York University for her undergraduate honors thesis. Maria’s honors thesis explores the role of artists as activists during the contested and ongoing history of the HIV/AIDS crisis. Her research interests include art as activism, the histories and theories of postmodern art, queer studies, and feminism. She most recently curated an exhibition of photography titled Pix or it didn’t happen at the Greenbaum Gallery. Maria also received the UMass Amherst Rising Researcher Award for her excellence in art historical research and scholarship.

Emily Devoe (MA’16) has been working as the Press and Social Media Coordinator at The Aldrich Contemporary Art Museum in Ridgefield, CT since August 2016. In this position, she
works closely with staff in each department within the museum. Emily is very happy to once again be working closely with artists and writers.

Gretchen Halverson (MA*16) currently works at the Minneapolis Institute of Art (MIA) in the Department of Media and Technology. As the Media and Technology Assistant, she focuses on the development of new and existing online and in-gallery digital tools and displays. She is currently lending the museum her skills as a freelance writer primarily in the area of online didactic content. After receiving a grant through the Minneapolis Institute of Art’s Roberta Mann Innovation Award focused on innovative museum practice, she will be traveling to various organizations and art institutions across the U.S. to learn more about the ways in which communities can contribute their voices and ideas to the museum space.

Elizabeth Beaudoin Gouin (MA*16) spent last summer with the Londonderry Arts and Historical Society cataloging nearly 3,000 works on paper by the 20th-century artist and illustrator Bernadine Custer. She is currently interning with the Norman Rockwell Museum in Stockbridge, MA. Tyler Rockey (MA*16) is adjunct professor at Neumann University, where he teaches the Prehistoric to Early Modern and the Early Modern to Contemporary art history survey courses.

Since graduation, Seung A Rebecca Han (MA*16) has been working at Neue Galerie New York as a full-time Visitor Services Associate. She is in the middle of preparing for the next exhibition on Russian-born painter Alexei Jawlensky. She is also applying for the Independent Study Program for Curatorial Studies at the Whitney Museum of American Art for the year 2017-2018.

Amanda Lawall (BA’15) is currently working as an ITM Agent for UMass-Five College Federal Credit Union. She also had an exhibition at the Pelham Library in February 2016 and was featured in the Hope & Feathers Printing and Framing’s 6th Annual Small Works Show.

Dr. Jasper van Putten (MA*08)’s book, entitled Networked Nation: Mapping German Cities in Sebastian Münster’s ‘Cosmographia,’ will be published with Brill in 2017, in the new series Maps, Spaces, Cultures. It deals with the woodcut city views in a very successful cosmography (description of the world) that was authored by the German cosmographer Sebastian Münster and printed in the Swiss city of Basel from 1544 to 1628. Jasper examines how Münster’s diverse network of makers and contributors of the views, from German princes and their local artists, to Münster’s own Swiss woodcutters, draftsmen, and printer, expressed their local and national cultural identity in their views, from the first edition to Swiss independence from the Holy Roman Empire in 1648.

Dr. Rebekah Perry (MA*06) is a full-time lecturer in art history at Oregon State University. Her article “The Medieval ‘Inchinata’ Procession at Tivoli and Ritual Construction of Civic Identity” was just published in the March issue of The Journal of the Society of Architectural Historians. She has another essay currently in press: “On the Road to Emmaus: Tivoli’s ‘Inchinata’ Procession and the Evolving Allegorical Landscape of the Late Medieval City.” It will appear in the edited Brill volume Space, Place, and Motion: Locating Confraternities in the Late Medieval and Early Modern City, edited by Diana Presciutti.

Left: Professor Karen Kurczynski, Julian Chappell (BA’15), and Maria Bastos-Stanek (BA’17) at the opening reception of Pix or it didn’t happen; right: Caroline Riley (BA’17), Elizabeth Kapp (BA’17), and Kacey Green (BA’18) at the opening reception of Body Language.
Julie Thomson (MA*07), has curated Begin to See: The Photographers of Black Mountain College at the Black Mountain College Museum + Arts Center in Asheville, North Carolina. While thousands of photographs were taken at Black Mountain College Begin to See: The Photographers of Black Mountain College is the first in-depth exhibition and catalogue offering a detailed examination of photography at the college.

This June, Elizabeth Gallerani (MA*05) celebrates ten and a half years at the Williams College Museum of Art. She is working on the fifth iteration of Object Lab, a hybrid gallery-classroom that is a responsive platform for integrating art into curricula across the Williams College campus. She is also preparing switch-outs for her current exhibition Not Set in Stone: Architectural Fragments from the Collection. Rob and Elizabeth are thrilled that their daughters Rebecca (7) and Ginevra (3) share their love of art, cooking, and sci-fi.

Theresa Biagiarelli (MA*04) married Jason Criscio on May 14th, 2016 at Eolia Mansion at Harkness State Park. They are expecting their first child between Mother’s Day and their first anniversary. Theresa continues to volunteer as a Director at The Stony Creek Museum in CT and welcomes volunteers and interns for summer positions.

Christopher Sokolowski (MA*96) and his colleagues at Harvard are enjoying the afterglow from the recent exhibition Beyond Words: illuminated manuscripts from Boston collections. This multi-venue exhibition showcased the little-known, unknown, and supposedly lost Medieval and Renaissance-era manuscripts that have come to rest in eastern Massachusetts. It was also the largest exhibition—about 250 objects!—of this material yet mounted in North America.

Last Spring (2016) Dr. Beatrice St. Laurent (MA*79) was on sabbatical in Jerusalem working on her book Capitalizing Jerusalem: Mu‘awiya’s Urban Vision 638-680 with her colleague Isam Awwad (former Chief Architect and Conservator of the monuments of the Haram al-Sharif in Jerusalem between 1974 and 2004). She is currently planning a conference entitled Marking the Sacred: The Temple Mount/Haram al-Sharif in Judaism, Christianity and Islam with her colleague Dr. Joan Branham of Providence College to be held at Providence College June 5-7. She and a Bridgewater colleague are preparing an exhibition of the early photos of the Haram from the collection of the Ecole Biblique in Jerusalem.

Left Page
Left: Theresa Biagiarelli (MA*04) and Jason’s engagement photo shot at The Stony Creek Museum; middle: Julie Thomson (MA*07); right: Jasper van Putten (MA*08) and Professor Monika Schmitter at RSA (He is holding the leaflet that is an advertisement for the new series Maps Spaces Cultures in which his Münster Book is going to be published).

Right Page
Top: Benjamin C.J. Quinn (English and Art History major), his mother and Professor Laetitia La Follette at the College’s Achievement Award ceremony, April 8, 2017; upper middle: students from the Oriental carpet class visiting a private collection in western Massachusetts; lower middle: Friendly conversation with Frank Vagnone at the reception after the Mark Roskill Symposium; bottom: Art History students visiting the Metropolitan Museum of Art as part of a NYPOP excursion.
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 Arts & Architecture Fund support annual events like our guest lecture series, the fall Mark Roskill Graduate Symposium and the Commencement prizes for graduating seniors. Gifts to the Anne Mochon Internship 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. We are also grateful for your financial assistance in the purchase of an additional high resolution projector for use in our new classroom in the South College Academic Facility. You know what your Art History education means to you. Please help us continue to assist students by making a gift at www.umass.edu/arthistory/give-arthistory.

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 so far this year:

Claudia J. Bach
Angela Binda
Sarah L Campbell
E. Jane Connell
Patricia Correia
Peggy A. Crowley-Nowick
Aminadab Cruz, Jr
Ellen B. Cutler
Walter B. Denny
Marylaine H. Driese
Ann Feitelson
Samuel Frank
Johna Hancock
Joa Dolan Ingersoll
Laetitia A. La Follette
Philip Joseph Manzelli
Emily R. Martin
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