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1. Maeve and Nick Kinney in their studio, Belfast, 1993. Photo: Jim Moreland. 2. George Garson and Dugald MacInnes with Garson's drawings. Photo: D. MacInnes. 3. Marjorie Kreilick in Monticelli Studio, Rome, 1961, directing Carlo Meloni. Photo: courtesy M.Kreilick. 4. Gino and George working on the TCR mosaics in the Art Pavements studio, 1983. 5. Marjorie Kreilick cutting marble, Wisconsin, 1960s. Courtesy M.Kreilick. 6. Mural: *Ancient Commerce*, James Watrous, 1956. Murano gold smalti and coloured smalti; 8 x 11 ft. (2.4 x 3.35m) Courtesy University of Wisconsin-Madison Archives (ID SO9122)

FRONT COVER. Marjorie Kreilick McNab, Milwaukee State Office Building, Wisconsin, 1963. Coniferous Forest in winter snow with yellow-gold sky; 6th floor. Photo: © David Erickson, courtesy Wisconsin Historical Society



NO DAMES

Marjorie Kreilick's Mosaic Murals in Milwaukee
Lillian Sizemore



1. Top. Milwaukee State Office Building, 1963. Currently on the market for sale to private commercial developers.¹ Photo: Vintage Postcard, © L. L. Cook Co. from an Ektachrome Transparency, courtesy Shimon and Lindemann's Wisconsin Project

2. Marjorie Kreilick by *River Groves*, 8th Floor.
Photo: © Lillian Sizemore

American painter, sculptor, mosaicist and educator Marjorie Kreilick McNab (b. 1925) is virtually unknown for her midcentury site-specific mosaic murals. Before the 1970s Women's Liberation movement, many women had already stepped beyond limited prospects to become well-travelled, educated and self-directed professional artists; Kreilick was one of these women. Establishing why she is important in the 'his-tory' of mosaic, begins by recovering 'her-story'. Kreilick worked within an academic system fraught with gender bias, while working to gain commissions in the male-dominated field of site-specific architectural muralism. I want to bring her out of the shadows and discuss an impressive career, in particular, her mosaic work for the Milwaukee State Office Building, consisting of ten mosaic murals depicting the natural landscapes of Wisconsin.

I was introduced to Marjorie Kreilick McNab in 2017 and we found an easy rapport through our common language of mosaic. Kreilick's art career spans more than sixty years, until she retired in 1991 as a distinguished Professor Emerita from the University of Wisconsin - Madison. Today, at age 93, she remains vital and active. Her pursuit of higher education began during World War II. In 1943, at age 18, she left her northern Ohio village of Oak Harbor, to pursue a Bachelor's degree, (1943-46) followed by a Master's degree (1946-47) from Ohio State University in Columbus. In 1952, she was awarded a Masters of Fine Arts (MFA) degree in sculpture from the prestigious Cranbrook Academy of Art, near Detroit, Michigan. The Academy, known widely



as the ‘cradle of American Modernism’ made a significant international impact, with the Saarinen, Ray and Charles Eames, Florence Knoll, Jack Lenor Larsen, and Harry Bertioia, as noted faculty and alumni.² Kreilick relished the ‘atelier style’ of teaching allowing open experimentation, and made her first mosaic while studying at Cranbrook. Her lasting professional relationships gained through Cranbrook aided her career.

Kreilick’s primary body of mosaic work was realised during the era known as the ‘midcentury’, referring generally to the 1920s-60s. An urban post-atomic sensibility emerged around sleek glass and concrete architecture, with the art heralding simplified, abstracted forms. The ancient tradition of mosaic, extending over thousands of years, met a modern equivalent in Kreilick’s murals. Her studied use of Roman techniques approached the formal elements of Modernism through consistent experimentation within the medium, while remaining firmly rooted in the imagery of the American Midwest.

The ten office panels represent the Wisconsin landscape; the angular, abstracted and simplified forms evoke a sense of place. Kreilick suspends tradition with her concept for the main entry’s work: *Forward* – the State’s motto, by boldly choosing a non-objective, pure abstraction. Her choice no longer to have the concept represented as a woman, as it had been at the State Capitol Building – exemplified her commitment to non-figurative Modernist concerns.³ Reflecting Wisconsin’s

3. *Forward*, main lobby, 1st floor. Face: 12 x 15ft/180 sq.ft (3.65 x 4.5m/24.5sq.m). Marble and gold smalti. Photo: © David Erickson, courtesy Wisconsin Historical Society



4. Marjorie Kreilick with Harvey Littleton at a university reception, circa 1953. Photo: courtesy M. Kreilick

continuous drive to be a national leader, here, she invokes a drum beat, pistons firing, with the pulsing rhythm of the piece, and imagistic movement that visually carries one through the building’s vestibule.

The work has the vitality of Futurism and Dynamism, while making use of formal elements found in ancient mosaic; it is brimming with assuredness. She follows the rules: andamento, outlining, consistent tesserae size, overall pattern; the tesserae are cut to about 13mm square, a size commonly employed in Ancient Roman pavements. The back-cut technique was used so the stone



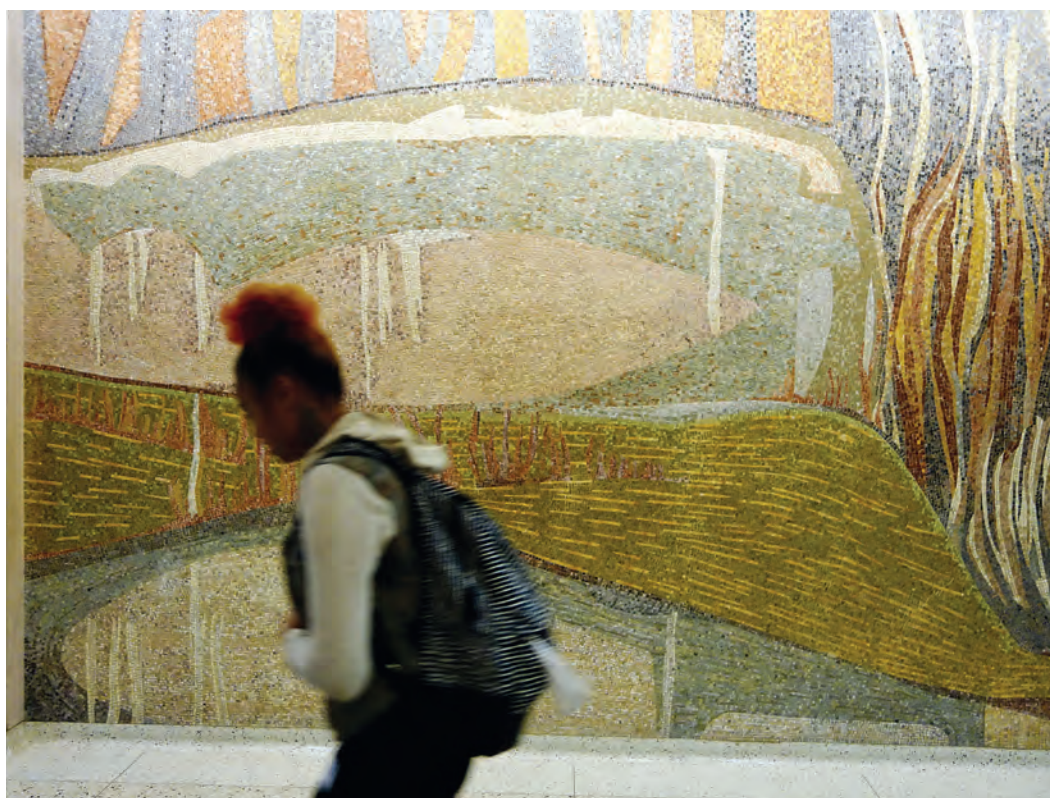
5. *Burning Prairies*, 7th floor, detail. Showing the checker-board effect often seen in larger visual blends; a Pointillist way of blending two colours to achieve a third. Photo: © Lillian Sizemore

would set securely into the hand-mixed mortar bed, sinking like ‘teeth’ to grab the cement. The polychrome palette is intensified through blending and pixellation to create a flickering surface – shadows and highlights creating a sense of volume. The picture plane is flattened, harking back to Roman works, while attending to the formal theories of Modernism. She transcends the earthy muted tones by using 24K ondulata gold tesserae, the finest material available, thereby lifting her work into the realm of Byzantine opulence, drama, and spirituality.

THE PURSUIT OF HIGHER EDUCATION

In September 1953, at age 28, Marjorie took a position teaching crafts at the University of Wisconsin, in Madison, the state’s capital. Just when Kreilick entered the system, a growing demand for graduate programs created rapid growth and change within the UW Art Department. The gender imbalance in the university was a reality of the times and when hiring, the general consensus amongst the faculty was ‘no dames’.⁴

1953 marked the height of McCarthyism.⁵ During her first week of teaching she was called to the Dean’s office and questioned about her loyalty



6. *Cranberry Bog*, 1st floor. Marble and gold smalti, 15’ 2” x 9’ 8” (4.57 x 2.75m. approx.) All nine elevator murals are the same dimensions. Cranberries are a unique Wisconsin experience, the fruit being harvested in the fall by flooding the bogs where they grow. Photo: © Lillian Sizemore

to the United States: “Did she have any associations with the Communist Party?” Kreilick recalls: “I didn’t know whether to laugh or what, I thought, this is the theatre of the absurd... I heard rumors that everyone in the art department had been questioned.”

There was only one married woman on the art faculty at the time and Kreilick was left to her own devices – her first chance to meet the other faculty was at the Christmas party. For Kreilick, a new member of the art department and a single woman, these events could be further isolating, as she shared neither the camaraderie of her male colleagues nor the experiences of her colleagues’ wives.⁶ Recalls Kreilick: “No one greeted or introduced me. At one point, I was approached by one of the faculty wives who said, ‘You know, you see more of my husband than I do...’ I was not made to feel welcome.”⁷

Kreilick considers herself a ‘survivor’ and carried on to develop courses dedicated to extended study and mastery of the intricacies of sculpture, design, color, the art business, and studio safety – though she did not offer mosaic-making within her course syllabi. Kreilick’s personal views and her teaching efforts helped to establish the understanding that an artist’s work is a form of scholarly exploration.

She was considered a tough instructor with high standards, but this perspective advanced an understanding of how the arts should be included to complete a holistic university education. She further demonstrated her artistic versatility through her paintings, regularly exhibiting in faculty shows, and her costume designs for contemporary dance productions.

In the summer, she taught children’s art classes and she was also free to take commissions to supplement her UW salary – in 1954, she worked with noted Detroit modernist architect, Louis G. Redstone, to complete twelve stone and beach-pebble mosaic panels for the Beth Aaron Synagogue.⁸ In 1957, Kreilick accepted a position in the sculpture department. “I felt I was on home ground at last,” she said. It was during this time she began researching Ancient Greek and Roman mosaics. “I was learning ‘how the stones walk’ (*andamento*, in Italian) and I began to wonder if this approach could enhance abstract form.”

By 1958, she decided to take unpaid leave and go to Rome for a year. This enterprising move was met with doubts within the department and she was warned she would not have a job when she returned. Nevertheless, she persisted, contacting



7. *Deciduous Forest*, 2nd floor. Marble and gold, plus glass smalti – used exclusively here, in the oak leaves. Photo: © David Erickson, courtesy Wisconsin Historical Society

colleagues from Cranbrook resident in Rome. They invited her to stay with them, helping her to find a mosaic studio that would take apprentices. Her friend suggested she contact the mosaicist Giulio Giovanetti. They made the arrangements speaking in French, since Marjorie had not yet learned Italian, and so began her year with Giovanetti and his two Sicilian apprentices, the Meloni Brothers, in the Monticelli Mosaic Studio. She worked daily in the studio, learning hammer-and-hardy techniques, identifying and cutting the several densities and types of marble. Giovanetti admitted he thought she would quit because it was so boring

As an undergrad at Ohio State she had gained a keen interest in geology: “I saw the world with different eyes after that ... it made a difference for my attachment to stone.”⁹ In Rome, she mastered cutting and stone identification; mosaic became central to her work. Marjorie remembers of her training time with Giovanetti: “He ended up liking me so much that when I left, he cried... He passed on his *martellina* to me.”

When she arrived back in the States, a letter from Redstone awaited, engaging her to create an immense 35 metre-long mural for his Wonderland Shopping Center in Detroit. Excited for a new challenge, she had the idea to use chunks of tumbled marble and inlaid elements. She was put in touch with an Italian *marmista* to help with the material preparation, but after several days turned into weeks, it was clear the job was stalled.¹⁰ Redstone intervened, to find that the *marmista* refused to take orders from a woman. Redstone cleverly sought counsel with the local priest who, in turn, convinced the *marmista* to move along to complete the commission on time.

Kreilick’s friendship with distinguished Madison couple, Herb and Katherine Jacobs, provided her the warm collegiality she did not find at the university. Jacobs was a journalist and Professor of Journalism at University of California Berkeley; Katherine was prominent within the Unitarian Church.¹¹ At a cocktail party hosted by the couple she was introduced to the State Architect, Karél Yasko. As



8. *Lakesides*, 3rd floor, with a silvery sky, light reflecting off the water. Wisconsin has more than 1,000 miles of Great Lakes shoreline, where half of Wisconsin’s population lives. There are the ocean-like Superior and Michigan lakes. Kreilick’s home state of Ohio has Lake Erie; having grown up on its banks, she has a deep affinity for beaches, walking the shores collecting sand-washed pebbles. Photo: © David Erickson, courtesy Wisconsin Historical Society

they chatted, Yasko mentioned he was working on a new modernist concrete and brick construction, the Milwaukee State Office Building. The building was to feature floating arches and awning windows with concrete hoods forming an overall geometric surface pattern — an exciting Brutalist proposition keeping Milwaukee in step with the energetic urban architecture developing around the world.¹² Yasko was impressed with Kreilick, and in 1959 invited her to attend an upcoming meeting about proposed mosaic panels for the building, where the architects, contractors and representatives from the state would be in attendance.

MOSAIC ART MEETS MIDCENTURY WISCONSIN

Modern architects began to use mosaic as a counterpoint of timeless beauty to the cool minimalism of the era. In Wisconsin, ‘the middle of the middle’ of America, clever architects turned to mosaic’s durability and sense of worthiness. Mosaic had only just begun to make its way onto

American turf, and lacking tradition or training in the medium, artists often experimented by working alongside Italian immigrant craftsmen. By the mid-1950s, it was becoming quite common for American professors to visit Europe to identify fabrication studios for larger architectural commissions and to learn technical methods.¹³

Kreilick was certainly not the only female working in mosaic during the midcentury, although she was a rarity in the Midwest. Also working in Madison, 48-year-old professor of art history, James Watrous (1908-1999) was using UW’s Bascombe Hall to fabricate two Italian smalti murals depicting the topics of ancient and contemporary commerce. Unveiled in 1956, the works were sited in a busy corridor of the university’s Commerce Building.¹⁴

Watrous was a powerful member of the UW faculty, who had also studied stone mosaic with Giulio Giovanetti and learned Byzantine-style glass smalti techniques.¹⁵ In the mid-1930s, Watrous had been a WPA muralist, hired as part of President Roosevelt’s ‘New Deal’ program designed to create jobs and



9. *Swamps*, 4th floor. Marshes provide important wildlife habitats. Each bold and expressive elevator mosaic addresses Wisconsin’s unique ecological beauty through Kreilick’s fascination and respect for stone. Photo: © David Erickson, courtesy Wisconsin Historical Society



10. *Meadows*, 5th floor. Meadow flowers in the sunshine; the wild and unspoiled land of Marjorie's childhood. The mosaics are positioned between the Gents and Ladies on each floor. Older photos indicate that the signage was not present in the 1960s. Photo: © Lillian Sizemore

stimulate the economy during the Depression.¹⁶ He was on the faculty from 1935-1976 and went to Italy for a year with his family under a Ford Foundation grant in 1954-55. Besides the Commerce murals, he created several other highly visible mosaics for the University. When asked what Kreilick knew about Watrous's mosaic work around the campus, she replied, "I didn't know of them. I wasn't aware of them until I saw them on the wall." Kreilick and Watrous were contemporaries on campus working in affiliated fields, and more specifically, making mosaic at the same time. Neither of them mentions the other in their recollections, and it is unclear if they had conversations about their mutual interest in mosaic.¹⁷

Concomitantly, Precisionist artist Edmund Lewandowski (1914-1998), a Milwaukee native was commissioned by the 'father of modernism', architect Eero Saarinen, to create a series of exterior mosaic panels for the western façade of The Milwaukee County War Memorial Center.¹⁸ The work, unveiled in 1959, depicts abstract Roman

numerals marking the dates of World War I and the Korean War. Like Watrous, Lewandowski had been a WPA artist, and was introduced to mosaic during a 1953 junket to Italy. At the time of the commission he was director of the Layton School of Art in Milwaukee, and produced eight major mosaics in the Midwest between 1953 and 1979.¹⁹ Kreilick's State Office Building mosaics were coupled with Lewandowski's accomplishments in a c.1963 newspaper headline: "Milwaukee Has Become Center of Mosaic Art".

MARJORIE KREILICK'S VISION FOR WISCONSIN

At Karél Yasko's meeting for the State Office Building, the contractors and representatives were assembled; Kreilick attended and remained silent while the men expounded upon ideas for the potential artwork. They especially liked the idea of depicting the commercial industry for which the state was known: dairy cows, breweries, cheese, farming. After everyone had had their say, Kreilick



11. The Milwaukee County War Memorial Center, by Eero Saarinen, mosaic façade by Edmund D. Lewandowski. Building dedicated 1957, mosaic installed 1959. Roman numerals represent the dates of WWII and the Korean Wars. Photo: © David Erickson, EricksonStudio.net

stood up and said: “I’m sorry, gentleman, I’m not interested.” As she prepared to leave the meeting, Yasko jumped in to suggest the artist be given the opportunity to make a visual presentation for their consideration. She says of this decision: “Industries come and go ... they may represent the state, they may not ... I wanted to show the state before man got here ... to show the ecological areas of the state and recognise some of the contributions that came from the Indians ... I wanted to do something that would be the essence of Wisconsin.” Kreilick sought to counter the building’s utilitarianism by using natural stone and gold, to “warm up the place, and bring the outside, inside”. Yasko later presented the artist’s concepts to the panel. The contractors, Grellinger-Rose Associates, Inc., commissioned the

artworks, scheduled for completion in 1963.

The series begins in the building’s lobby with *Forward*, which sets an optimistic tone for a suite of works on the building’s nine floors. *Forward*’s face measures 12 x 15 ft./180 sq. ft. (3.65 x 4.5 m / 24.5 sq. m) plus mosaic area around the wall and base. The nine elevator murals are 15’ 2” x 9’ 8” (4.57 x 2.75m. approx.) Their themes address the land and honour the indigenous people. Each bold and expressive mosaic speaks to Wisconsin’s natural, unique beauty through Kreilick’s fascination with and respect for stone.

The panels progress up the spine of the building via the elevator lobbies:

1st floor: A curved mural *Forward* is in the main lobby, and *Cranberry Bog* is at the elevator.

2nd floor: *Deciduous Forest*, the only mural employing glass smalti, which appear in the oak leaves.

3rd floor: *Lakesides*, the sandy beaches of the Great Lakes.

4th floor: *Swamps*, marshes provide important habitat for wildlife.

5th floor: *Meadows*, meadow flowers in sunshine provide pasturage and contribute to the production of butter and cheese.

6th floor: *Coniferous Forest* in winter snow with yellow-gold sky.

7th floor: *Burning Prairies*, a practice introduced by Native Americans to improve the soil.

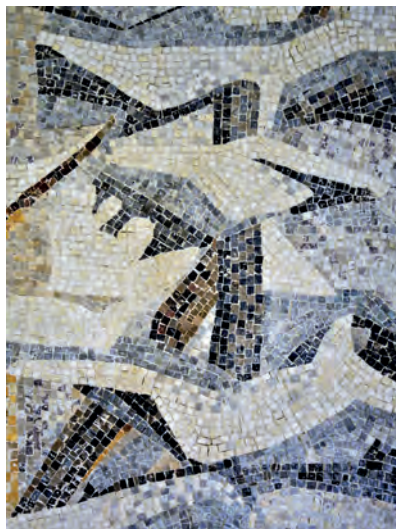
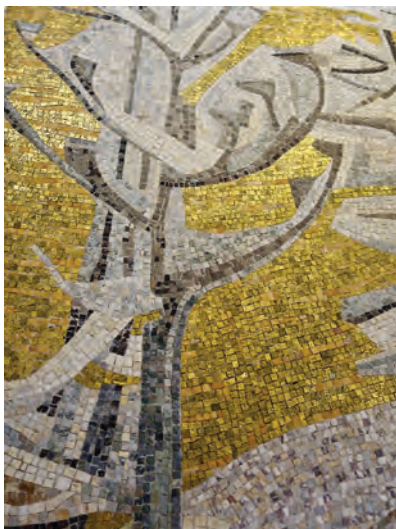
8th floor: *River Groves*, the white-barked forests of northern Wisconsin.

9th floor: *Maize*, the sweet grass planted by indigenous people became Wisconsin’s main crop.

Marjorie’s idea for this suite of murals was prescient. Like Roman mosaics that signal the patron’s wealth and elevate the status of senators and emperors, Kreilick’s mosaics have done as



12. Kreilick standing by *Forward*, 1st. floor, 2017. Photo: © Lillian Sizemore



Details, L-R – 13, 14: *Coniferous Forest*: the angular branches loaded with soft snow, the essence of a quiet winter day. An elegant use of gold smalti to warm up the sky of the forest; the gold was positioned closest to the light source of the hallway, to gleam and glisten. 15. *Cranberry Bog*, detail, R. Photos: © Lillian Sizemore

much for the State of Wisconsin. She chose timeless themes, imported special stone and golds; the murals reflect a burgeoning state on the move, evidence its long history, and emphasize a thrust into the future.

THE ROME PRIZE

In 1959 Kreilick made an application for the Prix de Rome Fellowship at the American Academy of Art in Rome and was awarded the prize in 1960. This was

an opportunity to work without interruption whilst living in one of the world's most fascinating cities. She had already begun working on the full-scale cartoons for the Milwaukee State Office Building, so they were packed along with her one small suitcase. To complete the murals, the Monticelli Mosaic Studio was engaged. She closely directed her small, familiar team of master mosaicists, including Carlo Meloni and his brother, with whom



16. *Burning Prairies*, 7th floor. Photo © David Erickson, courtesy Wisconsin Historical Society



17. *River Groves*, 8th floor. The white-barked birch forests of northern Wisconsin. Over 65 different kinds of marble came from quarries in Carrara, Italy. Photo: © David Erickson, courtesy Wisconsin Historical Society

she had worked during her apprenticeship two years earlier. Kreilick was only the second woman ever to have received the Rome Prize in painting, (now called visual arts). She received a scholarship for \$3500.00 USD to fund a 12-month programme abroad from the Edwin Austin Abbey Memorial Scholarships.²⁰

She maintained a disciplined schedule, working at Monticelli in the mornings, then returning after lunch to her Rome Academy studio to work on paintings and sculptures into the evening. Even though women did not drive cars in Rome at the time, she bought a Fiat 500, as the transport system was taking up too much of her day and she found she could not easily get to the bronze foundries.

Marjorie's art practice developed with innovations in sculpture, mosaic, and color studies. She began incorporating mosaic inlay work into cast bronzes and her work at this time shows a sensitivity and exploration of the natural world rendered in the simplified, abstracted shapes redolent of the Modernist period. Her Rome Prize was renewed for a second year, carrying into 1963.

She arranged unpaid leave at UW so she could

remain to complete the Milwaukee project and oversee the nineteen crates of mosaic sections shipping back to America. The marble for the tesserae came from the quarries at Carrara in Tuscany: tons of marble sections were shipped from Italy, across the Atlantic, down the St. Lawrence River, and across the Great Lakes to Milwaukee, where Kreilick and her local 'mud man' Ernst Schroeter, prepared them for an installation lasting one month. Kreilick received \$28,000 USD for the State Office Building mosaics, an equivalent to the purchasing power of \$235,000 today (about £20,000/£168,000 GBP).²¹

Kreilick's other notable large-scale mosaic commissions include the Mayo Clinic (Rochester, Minnesota), Augustana University (Sioux Falls, South Dakota), St Mary's Hospital (Wausau, Wisconsin) and the Telfair Academy of Arts & Science (Savannah, Georgia). Her work can be found in the collections of the Columbia Museum of Art in South Carolina and Joslyn Museum in Omaha, Nebraska.

MODERNISM AT RISK

When I visited the building with Marjorie in April 2017, as we progressed from floor to floor we observed people still stopping to enjoy the murals



18. *Maize*, 9th floor. This panel honors the indigenous people who brought 'sweet grass' to North America. 24k gold smalti used for the corn silk. Photo: © David Erickson, courtesy Wisconsin Historical Society

and many shared their own stories about the works. When I introduced her as the artist, there was a kind of gasp and awe and immediate hand-shaking. It was a beautiful example of how these artworks continue to inspire and refresh both workers and visitors to this day. Marjorie's response to the natural landscape created a potent sensory and emotional resonance for the viewer.

In spring of 2018, the 54-year old State Office Building will be sold to pay in part for a new \$50 million dollar government facility, (£35,644,000 GBP). According to the Wisconsin State Governor's Report to the State's Building Commission, the current building is "outdated and inefficient".²² The business articles and the Governor's report bypass any mention of Kreilick's mosaics inside. There is an unfortunate perception that Modernist buildings are not meant to last for generations, and by association, the mosaic works commissioned by the architects of this era are therefore also obsolete.²³

Organisations have formed around the preservation of modern architecture recognising the need for advocacy, conservation, and public education.²⁴ Choosing what of the built environment is to be preserved is often caught in polarized debate between corporate power structures and grass-root citizen campaigns. Stumbling blocks to mosaic preservation often involve substantial costs for engineering the removal of heavy mosaics set into the wall's permanent structure. Complicating

the processes are lengthy civic meetings, intricate landmark or historic register designations, and real estate developers with different aesthetic and commercial aims. Midcentury mosaic has an "emotional durability" resonating far beyond the planned obsolescence associated with our contemporary society.²⁵ As we have seen with the increasing circulation of online petitions to preserve mosaics under threat — the public responds positively to mosaic — to its beauty and richness of materials, the extensive labor to design, cut, and create it, and its centuries-old techniques specifically intended to last for generations.

Viewing Kreilick's mural work through this lens, her approach transcends political concerns as it continues to remind and connect us to the one thing we all share in common: our precious natural resources and the bounty of Mother Earth. Her love of art and nature, geology and stone emerged from her personal experience of the Midwest landscape. My aim is to raise awareness of Kreilick's body of work to inspire public interest for her irreplaceable mosaics, so that future generations may continue to marvel at the state's abundant legacy of natural beauty depicted in the enduring form of mosaic. Forward!

ACKNOWLEDGMENTS

Many thanks to Marjorie Kreilick McNab for sharing her stories and allowing me access to her portfolios and archive, and an unforgettable field trip to Milwaukee. Megan Mehan for clarification on Rome mosaic studios in the 1950s, and Librarians at UW Oral History programme. David Erickson, AIAP, for photo of Lewandowski War Memorial. Dr. Stephen Perkins for clarification on the finer points of Modernism.

PHOTOGRAPHY

State Office Building: David Erickson, courtesy Wisconsin Historical Society; Lillian Sizemore. UW History Archives.

¹ <https://www.jsonline.com/story/entertainment/arts/2018/04/10/state-office-building-murals-pioneering-artist-jeopardy/492755002/> (Accessed 06.04.18)

² <https://cranbrookart.edu/about/history/> (Accessed 02.22.18)

³ Motto introduced 1851. Jean Pond Miner, a Madison artist, created a sculpture of *Forward* as a woman in 1893 for the Columbian Exposition in Chicago. She was one of two Wisconsin women to participate. Women from Madison and Janesville raised \$6,000 (equiv. \$155,500 today) to support Miner's work. Original at the Historical Society, a replica placed at the Capitol. A new fund has been established to support women artists inspired by Miner. http://host.madison.com/wsj/entertainment/arts-and-theatre/fund-created-to-move-women-artists-forward/article_5998a35c-57ef-5cb1-90df-e1f27786ab2b.html (Accessed 02.23.18)

⁴ Arthur Hove, 2009 (?), *Taking Inventory: Women Faculty in the Art Department*; Howard Singerman, 1999, *Art Subjects: Making Artists in the American University*, U.Cal.Press. In the 1950s 'dame' was a sometimes derogatory slang term for a woman.

⁵ The practice of making accusations of subversion or treason without proper regard for evidence, referring to U.S. Senator Joseph McCarthy. <https://en.wikipedia.org/wiki/McCarthyism>

⁶ "ERIC ED375771: Wisconsin Women, Graduate School, and the Professions. University Women: A Series of Essays, Volume II." Section 9, *Women in the Art Department* by Judith Mjaanes, https://archive.org/stream/ERIC_ED375771/ERIC_ED375771_djvu.txt (Accessed 02.12.18)

⁷ UW Oral History Program recording with Kreilick, 2008. (Closed until 2020; used with permission).

⁸ Louis G. Redstone, born 1903, Grodno (then Russia, now Belarus), emigrated to USA, 1923; Master's degree from Cranbrook Academy of Art. Died age 99, 2003. <http://www.historicdetroit.org/architect/louis-g-redstone/> (Accessed 02.20.18)

⁹ UW Oral Hist.Prog. Kreilick, 2008; with permission.

¹⁰ *Marmista* - a craftsman working with marble and stone (Italian).

¹¹ The Jacobs' commissioned Frank Lloyd Wright to design two houses, notable examples of Usonian architecture. Katherine arranged for Marjorie to teach children's summer art classes.

¹² Constructed 1961-1963. No reference in website to the

prominent mosaic work inside. <https://doa.wi.gov/Pages/AboutDOA/Milwaukee-State-Office-Building.aspx>. (Accessed 02.24.18) See also: <https://www.wisconsinhistory.org/Records/Property/HI111444>.

¹³ Typically, midcentury architectural murals were made using the indirect technique, also known as 'face mount on paper'. Sections were prepared in studio, packed in sections, shipped and mounted in sequence at the destination.

¹⁴ Now known as Ingraham Hall. *Ancient Commerce, and Contemporary Commerce*, 1956. Murano gold, Byzantine glass and coloured smalti. 8 x 11ft. and 8 x 12ft. <https://publicart.wisc.edu/james-watrous-ancient-commerce/> (Accessed 02.20.18)

¹⁵ Murphy, Thomas H. (ed.) / Wisconsin alumnus, Volume 77, No. 5 (July 1976), pp. 7-9, 'The visible legacy of Jim Watrous' (<http://digital.library.wisc.edu/1711.dl/UW.v77i5>); UW Oral History Program recording with James Watrous, #108 (1976, 1979).

¹⁶ WPA, Works Progress Administration: <https://livingnewdeal.org/artists/james-s-watrous/> (Accessed 02.24.18)

¹⁷ UW Oral History Program 2008, recording with Kreilick and interviews with author used with permission.

¹⁸ At: <http://www.wisconsinart.org/archives/artist/edmund-d-lewandowski/profile-91.aspx>, and <http://thejohnsoncollection.org/edmund-lewandowski/> Eero Saarinen was director at Kreilick's alma mater, Cranbrook Academy of Art.

¹⁹ <http://warmemorialcenter.org/tours-exhibits/memorials/west-facade-mosaic-mural/>

²⁰ An equivalent of \$30,000 today, or GBP £2530 and £21,000 respectively. The transatlantic shipping was not included in Kreilick's fee. Abbey Scholarships at: http://abbey.org.uk/about_abbey (Accessed 02.25.18)

²¹ "State Office Building Gets Mosaic Panels: UW Artist is Creator; She Will Supervise Installation starting Monday" – newspaper clipping in MK's personal archive, undated, no byline. The fee included artist fees, materials, fabrication and installation. The nine elevator murals and the larger entry mural equate to around 1575 sq. ft. (480 sq.m.) of mosaic. This comes to only \$17 per sq. ft., an equivalent of \$149 per sq. ft. today (GBP £12 sq. m /£106).

²² Newspaper report Feb. 21, 2017 at: <https://www.biztimes.com/2017/industries/construction/doa-seeks-to-replace-downtown-milwaukee-state-office-building/> (Accessed 02.25.18)

²³ <https://www.laconservancy.org/explore-la/curating-city/modern-architecture-la/saving-modern-places/13-challenges/11-thank-you>

²⁴ Conference, 2011: threats specific to Midwest Modernism. <https://taubmancollege.umich.edu/news-events/exhibitions/modernism> (Accessed 02.22.18)

²⁵ Jonathan Chapman, 2015, *Emotionally Durable Design*, Routledge.