

George Washington Hall Mural Contextualization

Dr. Erin Krutko Devlin

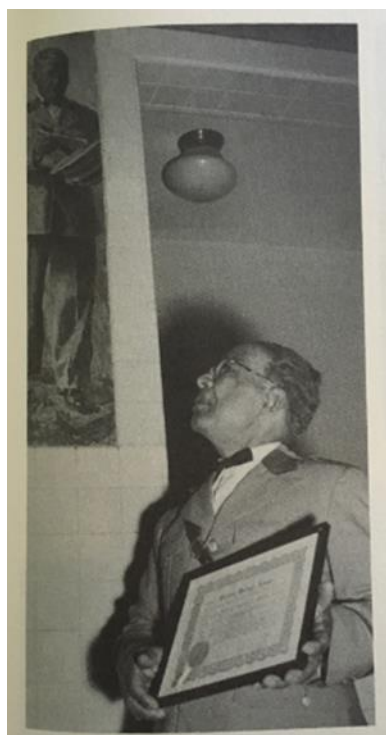
University of Mary Washington

August 2022

GW Hall Panel Text

[300 Words]

Art Professor Emil Schnelllock and Mary Washington students painted these murals in the 1940s and 1950s. They capture academic and student life at what was then a white women's college. The range of activities depicted—from Chemistry to the Calvary Club—demonstrate how students at the time pushed against some of the boundaries of the era's normative gender expectations. Yet, in other ways, these figures present an idealized image of what the Mary Washington student handbook referred to as “refined womanhood,” defined by restrictive beauty standards and a student code of conduct that constrained students' freedom of movement and dress.



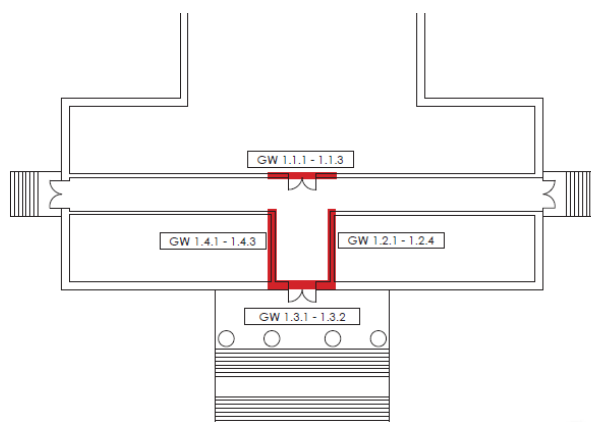
During the era depicted in these murals, the opportunity to attend Mary Washington and to join the ranks of its graduates was shaped by binary gender restrictions and racial segregation at public institutions of higher education in the state of Virginia. The racial separation that was the hallmark of this era is vividly illustrated in the figure of Wallace Alsop—senior mechanic and janitor foreman—depicted to the left. Campus histories note that Alsop was positioned in this space because that is where he regularly stood in uniform to greet students, faculty, and guests as they entered the building for special events, but his isolation in relation to other figures on the mural also points to the more complicated legacy of racial discrimination on Mary Washington's campus.

Like Alsop, many of the figures in these murals were developed from photographs and preliminary sketches taken of members of Mary Washington's campus community. For more information on the individuals and activities depicted, and recently discovered evidence about the student artists who signed their work, scan the QR code below.

Caption: Wallace Alsop standing in front of his depiction in the George Washington Hall mural with a Meritorious Service Certificate presented to him at a ceremony held in honor of his retirement in 1956.

[Note: Image found in Alvey's *History of Mary Washington College*—reprinted from the 13 December 1956 *Bullet*. Special Collections & University Archives has located a print of the photograph in our collections, marked as a *Free Lance-Star* image. FLS has provided permission to use the image in the contextual panel and supplementary website.]

GW Supplementary Digital Content



Not to scale Location of George Washington Hall murals
1st Floor Plan



Note: This content is formatted so that site visitors can navigate non-linearly, but the panels have been presented here in the order of their development and creation.

This map provides the relative location of each of the murals and the numbers associated with specific panels.¹

¹ Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 9.



GW 1.1.1²

Faculty Procession

Emil Schnellock and student artists completed this procession of Mary Washington faculty in 1940 in association with the opening of George Washington Hall. Schnellock designed the original interior of the building's auditorium—selecting wall colors and material for the curtains and seats-- that were intended to complement the murals.³

In this panel, two lines of faculty process towards a center point in academic regalia. As visitors moved from the George Washington entrance hall into the foyer for the auditorium, they too, symbolically joined the procession, passing under an open book with a cap, gown, and hood in the Mary Washington colors.⁴ A description of this panel included in the 1940 *Battlefield* praised the artists' skill and its forward-looking perspective. Students at the time anticipated that generations to come would join the procession and follow in their footsteps. "A slender-paneled mural, just above the great auditorium plays its part in interest and sentiment," the editors noted, "a mural that, were it not inanimate, would feel the glance of approval from the eyes of the thousands who will look thereon, and through the years to come enjoy its beauty and its significance, and the promise that it holds."⁵

² Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 10.

³ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 2.

⁴ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 5.

⁵ *Battlefield*, Mary Washington College Student Yearbook (1940): 27.



Photograph of mural panel published in 1940 *Battlefield*.

A professional conservator recently discovered the signatures of five student collaborators near this panel: Dorothy Graff, Marjorie Burgess, Aloise Ellen Brill, Clara Hellen Vondress, and Edith Patterson. As Marjorie Burgess Parce '42 recalled, students worked with Schnelllock on mural projects across campus, including in Monroe Hall and what was then Trinkle Library (now Farmer Hall). "I not only had mural classes under Mr. Schnelllock, but, at his request, worked in his studio at other times when classes permitted," she wrote. "I helped paint the murals in the basement of the Trinkle Library and posed for some of the murals in George Washington Hall; also helped with the designs for Monroe Hall which were painted after I graduated." Parce taught high school art after leaving Mary Washington.⁶



Caption: Student signatures illuminated by UV light. Image provided by Cristina Jackson, Jackson Art Care LLC. **Permissions required?**

⁶ Marjorie Burgess Parce, response to Schnelllock Project Survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

Academic Departments

Emil Schnellock began to work on this panel in September 1940 and completed it the following year. Students participated in its creation in a variety of ways, posing for early photographic studies in classrooms and laboratories, sitting as models for specific figures, and collaborating on its production. Although some of the figures in the murals are identifiable and represent specific individuals, others are composites created to represent campus-wide activities and academic departments.



To the far left are a trio of figures representing the Music Department. Assistant Professor of Music Ronald Faulkner, the director of the band, stands behind Margaret Ann Jones '41 holding the violin and Constance Pusey '43 sitting with the cello.⁷

GW 1.4.1⁸



Margaret Ann Jones

Caption: Margaret Ann Jones, 1941 *Battlefield*. Jones later recalled that Schnellock had her sit for a small individual painting that he used to develop the larger panel.⁹

At the microphone is Virginia Morgan '44. Dean Edward Alvey identified Morgan as a student who participated in the college's radio broadcasting courses, but she was also a class chairman in the Art Club.¹⁰ In the 1940s, Mary Washington students presented hour-long radio programs on station WMWC, including daily dramas, campus newscasts, and concert performances.¹¹ Depictions of the station in the *Battlefield* often featured students performing or producing broadcasts.

⁷ "Mural Placed in Washington Hall," *The Bullet*, 30 May 1941.

⁸ Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p.18.

⁹ Margaret Ann Jones to *Mary Washington Today* Editor, 21 February 1990, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

¹⁰ "Mural Placed in Washington Hall," *The Bullet*, 30 May 1941; Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 3; Art Club officers, listed in 1941 *Battlefield*, Mary Washington College student yearbook.

¹¹ Description of "Station WMWC" in 1946 *Battlefield*, Mary Washington College student yearbook.



Caption: Image of Station WMWC in the 1946 *Battlefield*.



Caption: Virginia Morgan in 1943 *Battlefield*.

In 1941, the student newspaper *The Bullet* identified the student sitting before the globe as Frances Lawson '40. The paper noted that Lawson was faced away from her fellow graduates and the college buildings; as she gazed outward, the student was looking to make “her mark on the world.”¹²

While several images included in the mural were inspired by photographs, once completed, the murals may have influenced how student organizations presented themselves. This depiction of Lawson before the globe was echoed in the 1943 *Battlefield*'s representation of the International Relations Club. As students on campus grappled with the full impact of World War II, the yearbook observed, “Gone are the days when women feigned ignorance of world events. They are curious and interested, and they always have been—only now they admit it. It’s a man’s world, but it’s a woman’s world too!”¹³ The International Relations Club provided a space for students to explore these interests.



Caption: Picture of International Relations Club, 1943 *Battlefield*.

¹² “Mural Placed in Washington Hall,” *The Bullet*, 30 May 1941.

¹³ Description of International Relations Club, 1943 *Battlefield*, Mary Washington College student yearbook.

Behind Lawson, two figures hold a Virginia state and American flag. Lillie Turman '36 identified herself as the figure on the left holding the Virginia state flag.¹⁴ In 1941, *The Bullet* suggested that the inclusion of these figures was intended to “signify patriotism and fidelity to the state.”¹⁵ As a recent graduate herself, Turman played a prominent role on campus as dean of freshmen.

Caption: Dean of Freshman Lillian Turman '36 served as the model for more than one figure in the entrance hall murals. This image of Turman in the 1939 *Battlefield* was taken only three years after her own graduation.



¹⁴ Paulette Watson to Edward Alvey, Jr., 18 February 1990, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

¹⁵ “Mural Placed in Washington Hall,” *The Bullet*, 30 May 1941.



GW 1.4.2¹⁶

In the center of the panel, with a statue of George Washington overlooking the scene, President Dr. Morgan Combs (1928-1944) and Dean Edward Alvey, Jr. present diplomas to graduates with Ball Hall in the background. The figure of Washington strikes a pose that is similar to the statue located in the Dodd auditorium foyer. The 1941 *Bullet* identified the graduating students as “Beverly Roberts, Lucy Dickinson, a composite, and Juanita Lassiter.”¹⁷ Former Dean of Freshman Lillie Turman ‘36 indicated that she also modeled for this group as the fourth student in line.¹⁸

Caption: Dean Edward Alvey in academic regalia and daily dress, 1941 *Battlefield*.



¹⁶ Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, “The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students,” Center for Historic Preservation, University of Mary Washington, p. 19.

¹⁷ “Mural Placed in Washington Hall,” *The Bulletin*, 30 May 1941.

¹⁸ Paulette Watson to Edward Alvey, Jr., 18 February 1990, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.



On the right side of the panel, a grouping of students represents different academic pursuits on campus. In the background, Farmer Hall—then Trinkle Library—represented an important source of knowledge and information.¹⁹

GW 1.4.3²⁰

The 1941 *Bullet* identified the student sitting at the table as Sarah Lou Miller '40, intended to represent literature and history. The book open at her feet was originally painted with a portrait of Robert E. Lee. In 1941, the student newspaper praised this selection “since he is the prime symbol of the apogee of Southern culture.”²¹ While Lee may have been celebrated at Mary Washington in the 1940s when it was a segregated white women’s college, by 2022, Lee’s legacy as a Confederate general and enslaver was out of step with the University’s ASPIRE statement of values and his portrait was concealed by a professional conservator.

Chemistry, biology, and the physical sciences are represented by a grouping of four students to the far right, surrounded by scientific apparatus and natural specimens. The 1943 *Battlefield* called the women in the science club “pathfinders.” Careers in the sciences might have been marked with a sign, “Women, keep out! Science is a man’s field,” the yearbook observed. “Well, maybe it’s that challenge which started these girls on a scientific career... Whatever it may be, the members of the Science Club are on their way to that forbidden territory!... And finding there new places for themselves and proving to mankind that woman’s place is in the battle of and for life, a more abundant life through the progress scientific discoveries bring.”²²

¹⁹ Edward Alvey, Jr., “The Murals in George Washington Hall,” *Mary Washington Today* (1990): 3.

²⁰Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, “The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students,” Center for Historic Preservation, University of Mary Washington, p. 20.

²¹ “Mural Placed in Washington Hall,” *The Bulletin*, 30 May 1941.

²² Description of Science Club, 1943 *Battlefield*, MWC student yearbook.



Science major Margaret Duke Ochi '44 recalled that Schnellock had a professional photographer take pictures of students working in the chemistry laboratory to aid in the development of this scene. Ochi identified herself as the student in the green sweater observing the student holding the flask. After graduation, Ochi completed graduate work in physics and engineering, and worked as a naval architect for nearly forty years. "It was very interesting work but challenging," she recalled, "because women were somewhat of a rarity in the engineering field for most of the years of my employment." Ochi credited Mary Washington for providing her with the background and preparation that enabled her to pursue a career in the sciences.²³

NOTE: Photograph enclosed by Ochi with letter; **not an MWC image.**

ANN MARTIN



After taking preliminary photographs, other students recall that Schnellock recruited them to sit as models for this scene. Ann Martin Scott '42 remembered posing for the same figure in green leaning against the table. As a student, she worked as a chemistry lab assistant and grader for Dr. Alexander for two years.²⁴ In 1941, *The Bullet* identified Ann Martin as one of the students depicted in this grouping.²⁵



MARJORIE BURGESS

In contrast, other students who posed like Marjorie Burgess Parce '42 were art students. Parce was formally enrolled in Schnellock's mural classes and also assisted him in his studio. She painted murals in the basement of then Trinkle Library, posed for this mural in George Washington Hall, and helped develop designs for the murals in Monroe Hall which were painted after she graduated. A conservator recently discovered that she is one of five students who signed the panel depicting the faculty procession and are known to have contributed to its creation.²⁶ Other students who posed for this scene identified by the 1941 *Bullet* include Ruth Conover '42 and Beth Capps '43. Conover was president of the Art Club in 1941.²⁷

²³ Margaret Duke Ochi to MWC Historic Preservation Director, 22 August 2001, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

²⁴ Ann Martin Scott to Edward Alvey, Jr., 9 February 1990, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

²⁵ "Mural Placed in Washington Hall," *The Bullet*, 30 May 1941.

²⁶ Marjorie Burgess Parce, response to Schnellock Project Survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

²⁷ "Mural Placed in Washington Hall," *The Bullet*, 30 May 1941; Art Club officers, listed in 1941 *Battlefield*, MWC student yearbook.

Student Life and Self-Expression

The third panel developed for George Washington Hall featured various facets of student life and self-expression, including the arts and modern dance. Student performances were often held in George Washington Hall auditorium, where Schnellock drew on his previous experience as a commercial artist to develop playbills and other promotional materials featuring student performers.²⁸ The ticket window for these events was once located in the opening on the left side of this panel where contextual information about the murals is provided.



Caption: Wallace Alsop standing in front of his depiction in the George Washington Hall mural with a Meritorious Service Certificate presented to him at a ceremony held in honor of his retirement in 1956.

GW 1.2.1²⁹

As senior mechanic and janitor foreman, Wallace Alsop kept George Washington Hall open and illuminated for evening events and performances. Dean Edward Alvey, Jr., recalled, “On special

²⁸ Bette Caum Royal, response to Schnellock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

²⁹ Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, “The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students,” Center for Historic Preservation, University of Mary Washington, p. 12.

occasions Wallace [Alsop] donned a resplendent uniform, stood just about where his portrait is now, and bowed to distinguished guests as they entered.” Alvey recalled that Alsop “was proud of the uniform and wore it with an air of authority.” The Dean characterized Alsop as “a man of inherent dignity. He was extremely polite but never servile... His tone was always respectful and at the same time carried the calm assurance of authority. One of Wallace’s interesting habits was the way he would say ‘Thank you, sir,’ or ‘Thank you, ma’am’ whenever one greeted him with ‘Good morning, Wallace.’”³⁰ Alvey’s testimony was intended to be a tribute to Alsop—who worked at the college for thirty-five years (1922-1956). But his recollections suggest that members of the Mary Washington community routinely referred to Alsop by his first name, denying him the title Mr. while expecting him to respond with honorific forms of address. This expected pattern of deference is a troubling legacy of Jim Crow racial etiquette, in keeping with the practice of only hiring white faculty and admitting white students to Mary Washington.

The first Black student was admitted to Mary Washington College in 1962, and later the University of Virginia Board of Visitors formally adopted a desegregation policy in 1964. As the student body became more diverse, Alsop’s great-granddaughter Bonnie G. Skinner ’85 enrolled at Mary Washington. “I was always amazed at how lifelike my great-grandfather looked in that painting,” she wrote. Skinner recalled that his enduring presence in the mural served as a “source of inspiration for me.”³¹

³⁰ Edward Alvey, Jr., *History of Mary Washington College: 1908-1972* (Charlottesville: University Press of Virginia, 1974), 109-110. For more information about Wallace Alsop, see Michael Spencer, Department of Historic Preservation, “William Wallace Alsop (1881-1968),” <http://cas.umw.edu/hisp/files/2020/02/William-Wallace-Alsop.pdf>.

³¹ Bonnie G. Skinner to Paulette Watson, 23 February 1990, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.



GW 1.2.2³²

On the other side of the ticket window, a group of students represents the Art Department. Similar scenes featuring the MWC Art Club were incorporated into the *Battlefield* yearbook and may have inspired Schnelllock's rendering of this group.³³

Gene Jones Pierson '49 has been identified as the seated figure. She is holding a self-portrait of Julien Binford, professor of art from 1946 to 1971 and a colleague of Emil Schnellock.³⁴



³² Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 13.

³³ Art Club as depicted in 1944 *Battlefield*, MWC student yearbook.

³⁴ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 5.

GW 1.2.3³⁵

Above the signage box is a trio of figures representing the Senior Modern Dance Club. The image may have been inspired by a photograph of a similar trio published in the 1943 *Battlefield*. Captioned “Action, Form, and Grace,” the pictured students were Anne Harris, Lillias Scott, and Myran Russell.³⁶ The three students were featured dancers during the 1943 May Day pageant *La Zingara* set in the Royal Gardens of seventeenth-century Madrid.³⁷ Lillias Scott Keel ’44 and Ann Harris Skinner 44’ were the original models for the dancers in the yellow and blue dresses respectively. Campus histories have tentatively identified the figure holding the guitar as Margaret “Peggy” Moran Logan ’44, but the inspiration may also have been Myran Russell.³⁸



However, like other figures in the murals, Schnellock worked with another student—Elsie Scott McDowell ’51-- to refine his presentation of the dancers. McDowell recalled that Schnellock recruited her while she was enrolled in his Art Appreciation Class. “After class one day, Mr. Schnellock asked if I would help him out with the mural,” she wrote. “It seems that another ‘town girl,’ Lillias Scott, had started to pose for the figure—leaning back, in a dance costume...Only an outline had been sketched. Lillias could no longer assist him with the project. Maybe she had graduated because she was older than I. Because I was very fond of Mr. Schnellock’s class, I volunteered to help with the figure.” McDowell recalled that she posed leaning back for many days, and also sat as a model for the figure in the blue dress. McDowell remembered, “My dress—light blue velvet—was made just for this picture by my mother.” McDowell noted that sitting for

³⁵ Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, “The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students,” Center for Historic Preservation, University of Mary Washington, p. 14.

³⁶ Senior Modern Dance Club as depicted in 1943 *Battlefield*; students identified in photo illustrations in Edward Alvey, Jr., *History of Mary Washington College: 1908-1972* (Charlottesville: University Press of Virginia, 1974).

³⁷ Edward Alvey, Jr., *History of Mary Washington College: 1908-1972* (Charlottesville: University Press of Virginia, 1974), 249.

³⁸ Edward Alvey, Jr., “The Murals in George Washington Hall,” *Mary Washington Today* (1990): 4-5.

extended periods of time for the project taught her patience, but also stated that Schnelllock's art appreciation class taught her "to love color, nature, line, and to appreciate the 'masters.'"³⁹

³⁹ Elsie Scott McDowell, response to Schnelllock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

GW 1.2.4⁴⁰

To the right of the panel is a representation of Mary Washington's May Queen tradition (1914-1968). As early as February, graduating classes prepared a list of nominees for May Queen and the campus gathered in the auditorium of George Washington Hall to select the queen and her court. Dean Edward Alvey recalled that "nominees promenaded in evening dress to appropriate music, while the audience took note of their poise, bearing, beauty, and 'queenly presence.'" Ballots were cast and counted at the assembly.⁴¹ The May Queen and her court were celebrated in student publications, and were featured regularly in the *Battlefield* yearbook. May Day celebrations and the selection of a queen and her court are no longer a part of the Mary Washington calendar. As William Crawley notes in his centennial history, "the event came into disfavor in the late 1960s, the victim of changing cultural ideals that made the celebration seem increasingly anachronistic, a frivolous exercise based on superficial—or, worse, sexist—attitudes." The event was discontinued after 1968.⁴²



In the representation of the May Queen tradition included in the mural, the central standing figure is Lois Saunier Hornsby '48, the May Queen of 1948 who also served as president of the senior class. The kneeling figure adjusting Hornsby's dress is Mary Will Sheffield '48, a member of the 1948 May Court. Standing in blue is Dean Alvey's daughter Ellen Alvey Montllor '48, who was a member of the court in 1945.⁴³

⁴⁰ Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 15.

⁴¹ Edward Alvey, Jr., *History of Mary Washington College: 1908-1972* (Charlottesville: University Press of Virginia, 1974), 246.

⁴² William B. Crawley, Jr., *University of Mary Washington: A Centennial History, 1908-2008* (Fredericksburg, VA: University of Mary Washington Foundation, 2008), 16.

⁴³ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 4.



GW 1.3.1⁴⁴

Flanking the main door are the last two murals completed for George Washington Hall. To the left are two figures in riding clothes. Phyllis Nash '54 is presented in blue competition dress as a member of the equestrienne Hoofprints Club.⁴⁵ The 1948 *Battlefield* depicts a member of the club in similar attire.

Caption: Phyllis Nash as depicted in the 1953 *Battlefield*.



Dorothy "Dot" Reising '53 is pictured in the uniform and carrying the pennant of the Calvary Troop.⁴⁶

⁴⁴Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnellock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 16.

⁴⁵ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 3.

⁴⁶ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 3.

Caption: Calvary Troop members as depicted in the 1948 *Battlefield*.

The MWC Calvary formed at the outset of World War II when President Combs called on student organizations—like the Hoofprints Club—to indicate how they might contribute to national defense. The troop drilled in khaki uniforms under the direction of their faculty advisor and the local Virginia Protective Force. The Calvary Troop was organized to contribute to the civil defense in wartime, but after the war, the troop redefined itself as a service organization and continued to be a prominent presence on campus until 1958.⁴⁷



⁴⁷ William B. Crawley, Jr., *University of Mary Washington: A Centennial History, 1908-2008* (Fredericksburg, VA: University of Mary Washington Foundation, 2008), 47-49.



GW 1.3.2⁴⁸



Caption: In this image from the 1952 *Battlefield*, Lindsey and Van Buskirk march in formation as majorettes.

To the right of the door are two figures representing Mary Washington College's Marching Band. Dawn Van Buskirk '53 stands to the right representing a majorette. Drum major Doris Ann Lindsey Whitfield '53 stands in white with a plumed hat on her head.⁴⁹ The drum major's father Almont Lindsey taught history at the college for thirty-eight years. Whitfield recalled that the muralist based this image on photographs and that her father was "a friend of Mr. Schnelllock."⁵⁰

The band performed during halftime programs at college football games in the area, and marched at events like the Apple Blossom Festival in Winchester and the Tobacco Festival in Richmond. The presentation of an "all-girl" marching band was a novelty in the region. Dean Edward Alvey recalled that the band's "first appearance in uniform created a sensation as they marched through campus." At an institution which prohibited students from wearing shorts on or off campus, the "short white skirts and blue jackets, with white boots and helmet-type headdress... made a colorful appearance." At least one female member of the faculty complained about the shortness of the skirts, but her concerns were dismissed.⁵¹ Jo Jane Williams Van



⁴⁸Image Credit: Karen Pearlman of K. Pearlman Photography, 2015. Teresa Boegler and Karen Pearlman, "The Murals of the University of Mary Washington: Emil Schnelllock in Collaboration with Faculty and Students," Center for Historic Preservation, University of Mary Washington, p. 17.

⁴⁹ Edward Alvey, Jr., "The Murals in George Washington Hall," *Mary Washington Today* (1990): 3.

⁵⁰ Doris Ann Lindsey Whitfield, response to Schnelllock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

⁵¹ Edward Alvey, Jr., *History of Mary Washington College: 1908-1972* (Charlottesville: University Press of Virginia, 1974), 205-206; William B. Crawley, Jr., *University of Mary Washington: A Centennial History, 1908-2008* (Fredericksburg, VA: University of Mary Washington Foundation, 2008), 35-36.

Hook '55 recalled being paid by the College to serve as the “legs” model for the representation of Van Buskirk as Schnellock completed this panel.⁵²

Mary Washington College’s Marching Band was led by Ronald Faulkner who stands supervising two other music students in the panel immediately adjacent. The completion of these two panels was separated by more than a decade. The placement of this representation of the Marching Band in the same corner brought Schnellock and the mural painting project “full circle” and no further additions were made to the murals in George Washington Hall.

There is evidence that Schnellock experimented with and considered other representations of life on campus, particularly athletics. Susan Fuss Hill '45 recalled posing for two different figures of a swimmer and tennis player.⁵³ Similarly, Anne Elley Everette Mish '47 vividly remembered posing “for days holding a tennis racket in a swing position.”⁵⁴

These representations that were never formally included in the mural remind us that although the panels in George Washington Hall provide us a glimpse into student life in the 1940s and 1950s, they do not capture it in its totality. Moreover, as these panels illustrate, the student body, academic life, and activities on campus are constantly in evolution. The Calvary Troop that Schnellock painted in the early 1950s did not exist when he began his project in the early 1940s. As the University of Mary Washington works to make its campus environment more inclusive, it is appropriate for representations of campus life to expand and change alongside our campus community.

⁵² Jo Jane Williams Van Hook, response to Schnellock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

⁵³ Susan Fuss Hill, response to Schnellock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.

⁵⁴ Anne Elley Everette Mish, response to Schnellock Project survey, Chadis Collection, UMW Special Collections and University Archives, Fredericksburg, VA.