

1996

# The history of the artworks in the Ford Ord Soldiers' Club, California

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THE HISTORY OF THE ARTWORKS  
IN THE FORT ORD SOLDIERS' CLUB,  
CALIFORNIA

A Thesis  
Presented to  
The Faculty of the School of Arts and Humanities  
San Jose State University

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

by  
Jeanne Truesdale Myers  
August 1996

UMI Number: 1381437

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## **ABSTRACT**

### **THE HISTORY OF THE ARTWORKS IN THE FORT ORD SOLDIERS' CLUB, CALIFORNIA**

by Jeanne T. Myers

This thesis examines the artworks located in Stilwell Hall, the former Soldiers' Club, in Fort Ord, Monterey, California. In order to present the artworks in the proper context, the paper begins with the history of the building's construction and plans for its decoration, all of which were started in the last years of the Work Projects Administration (WPA). It then examines all known information about the creation of the artworks, most of which were designed under the Federal Art Project. It then assesses the condition of those artworks that remain in the building, or which recently have been removed.

Research on the WPA in northern California is complicated by a scarcity of documentation; much paperwork was lost when the WPA was terminated. To assist future researchers, appendices include a manual detailing the procedures and sources used in this research project, and biographies of participating Soldiers' Club artists, both WPA and civilian.



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## INTRODUCTION

Stilwell Hall Recreation Center at Fort Ord, California, contains art treasures created under the Work Projects Administration's Federal Art Project (WPA/FAP) in the early 1940s. The most outstanding of these artworks are two large murals, an early California scene by Merlin Hardy, and a nautical fantasy by Carleton Lehman. Lehman also created a large painting of early California generals for the same building. Other FAP artists created fireplaces, lighting fixtures, and mosaics which are still in place, although the building has been stripped of all decorations not bolted down. This paper provides as much of the history of these artworks as has been found up to this date, concentrating on the major murals and their creators. I have also included all the information I have been able to find of the other WPA Federal Art Project artists' works that were or are still located here. Biographies of the artists known to have been involved in the project are provided in an appendix.

The significance of the FAP artwork in Stilwell Hall is twofold. First, it shows tangible results of the efforts of the federal government to provide work for the unemployed in their own field. The 1930s represent a strange period in United States history in which joblessness reached such heights that the government felt it necessary to provide work programs to prevent mass starvation and the rampant crime that accompanies dire poverty. Artists were no exception to the general joblessness, and efforts were made in new building construction to employ artists in beautifying the buildings. The success of the WPA in bolstering the morale of the

country during the Great Depression was due in large part to the Administration's creation of jobs commensurate with the workers' experience. The Federal Art Project, in existence from 1935 to 1943, was the most extensive of the WPA programs. It sought to create employment for artists of all skill levels by giving them work in their own medium. At its peak, the FAP employed five thousand artists nationwide. The artists at Stilwell Hall were hired to use their talents and training to design elegant features, both decorative and functional, for the various rooms.

Second, the activities shown in the murals of Stilwell Hall relate to California history as well as local events in Monterey. The mosaic maps show the transition from Mexican to United States rule. Tribute is paid also to the sea-centered history of Monterey in the fanciful nautical mural. Even the designs of the lighting fixtures reflect the Hispanic and nautical past. These are all part of the history of this area of California and should be preserved and made accessible to the public for their enjoyment and education.

There is a need for urgency in publicizing this history. Trespassers have broken into the unused building several times in the past two years, resulting in theft and vandalism to some the artworks. If they are to be preserved at all, removal into secure storage should be immediate, and conservation efforts must begin as soon as possible. Greater awareness of the art and history contained in the former Soldiers' Club will bring together a variety of persons and agencies in a cooperative effort to preserve, conserve, and educate. The art of Stilwell Hall has received

little public attention in the past fifty years because the building is located on military property that is not normally open to the general public. It will remain the property of the U.S. Army until the required environmental clean-up can be completed. Then Stilwell Hall and its coastal site will be transferred to the California State Parks and Recreation Department, and will become a public facility.

The building was designed as a recreation center for enlisted men, and dedicated as The Soldiers' Club in 1943. Its purpose was to boost the morale of the young soldiers isolated from their families during military training at Fort Ord. In that sense, the Soldiers' Club was a double blessing: the 1941 announcement of congressional approval for the club immediately raised the morale of both the local workers who would find jobs in its construction and the soldiers who would enjoy the end result.

In various news articles and official documents the building has been called The Privates' Club, The Soldiers' Club, or The Enlisted Men's Club. All these titles refer to the same building, officially listed as "Building 2075" on Fort Ord maps. The variety of titles is probably the result of the failure of the planned Non-Commissioned Officers' Club (NCO Club) to receive approval by September 1941, when material shortages, especially steel, and the lack of WPA funds to pay the workers threatened to shut down the entire project. It was suggested at that time that the Privates' Club be designated "The Enlisted Men's Club," or "The Soldiers' Club" and be shared by both privates and NCOs.<sup>1</sup> In 1966 the building was renamed "Stilwell Hall" in honor of the late General Joseph

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<sup>1</sup> *Fort Ord Panorama*. Friday September 26, 1941; Special Supplement, page B.

Warren Stilwell, who initiated the Soldiers' Club project.

The Army's application to have Stilwell Hall placed on the National Register of Historic Places was unsuccessful. The building has been recommended for use as a museum; however, it may have to be demolished because of a severe erosion problem.

The Works Progress Administration (WPA) and Federal Art Project (FAP) in general have been well documented, but many of the individual projects, especially those in northern California, have not. When the WPA and FAP closed down so quickly as the country prepared to enter World War II, much of the paperwork that would have provided documentation for specific projects was inadvertently discarded. The scarcity of original documentation presents a great obstacle in researching these and other WPA projects in northern California. WPA documents from northern California projects, including the Fort Ord Soldiers' Club, were supposedly gathered up and prepared for shipment to the State Archives in Sacramento. The shipment never arrived.

As a result of the scattered nature of the documentation pertaining to these artworks, I also include, as Appendix B, a manual detailing the procedures used in seeking this information. This "Procedures Manual" is intended to be used as a research guide for anyone wishing to find information about other little-known WPA artworks in Northern California, where original documentation is scarce. The military references may be particularly helpful for those investigating artwork in a building originally constructed for one of the Armed Services.

## THE HISTORY

### Background of the Soldiers' Club Project

When General Joseph Stilwell was assigned to command the Seventh Army Division at Fort Ord in August 1940, the WPA was in a flurry of construction on the rapidly growing military post. Fort Ord, a "new" Army post which had been a tent encampment training facility called "Camp Ord" until August 1940, was being expanded into a permanent post. The enlargement project immediately provided a wealth of construction jobs for local laborers.<sup>1</sup> Federal funding for the growth of the fort increased almost weekly.<sup>2</sup>

Monterey County was eager for the growth of the fort, not only for the immediate employment of many under the WPA, but for the numerous civilian jobs it would provide in the future.<sup>3</sup>

Keeping morale high among the men in training at military facilities was accomplished by providing places for recreation. Because the fort was somewhat isolated, General Stilwell made it a priority that the enlisted

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<sup>1</sup> *Monterey Peninsula Herald*. September 10, 1940. There were 500 WPA workers employed on the Fort Ord project, with an expected total of 1000 workers. By September 23, there were 1,860 construction workers on the job, nearly double the number expected only thirteen days earlier.

<sup>2</sup> *Ibid.* September 19, 1940, p. 1. The WPA called for more workers, guaranteeing a 48-hour work week for all carpenters, laborers, and engineers employed on the "\$3,000,000 Fort Ord construction project." On September 25, the paper announced the funds for Fort Ord had been increased by another \$2,000,000 for the "biggest single construction job in the history of Monterey County." Yet another increase, \$150,000 for seventeen more buildings, was announced on October 12, 1940. By November 27, the Fort Ord expansion project had grown to over \$9,000,000.

<sup>3</sup> *Ibid.* November 13, 1940. Despite the failure of a bond issue for Fort Ord, the city of Monterey was presenting a gift of \$4000 to the federal government for the purchase of the 274 acre Reynolds tract for the Fort's expansion, and Pacific Grove had pledged to raise \$2000 for another land purchase. These lands would have been purchased with the bond funds, had the measure passed. Pledges were also made by Carmel and Salinas.



men have their own place to relax and forget the pressures of their rigorous training. Despite his command duties and recent promotion to Major General, he took time to work with a planning team to design a grand recreation area. His original plan consisted of a large complex of playing fields, tennis courts, a swimming pool, a chapel, and club houses for both non-commissioned officers and enlisted men (fig. 1). Tentative approval for the first building of the Enlisted Men's Recreation Center was given in October 1940, at an expected cost of \$300,000, but no public announcement was made until the following February.

1st Lieutenant Savo Milan Stoshitch, 13th Engineer Division, and 2nd Lieutenant Orville Pierce, 74th Field Artillery Regiment, both of whom had been architects in civilian life, completed designs for the Privates' Club building (fig. 2) on October 10, 1940, with the help of the San Francisco architectural firm of William Henry Rowe. They designed a two-story structure with basement. The exterior of the building was inspired by the Spanish colonial design of Colton Hall in Monterey (figs. 3 & 4). The Privates' Club was constructed mostly of concrete, but also of redwood with a facing of adobe bricks, and a roof of terra cotta tile.

War Department funds and a \$46,191 allotment (fig. 5) from the WPA provided part of the initial funding. Final approval for the construction of the \$300,000 Private's Club was granted on the condition that the enlisted men contribute one-fifth of the cost to the building fund.<sup>4</sup> Both the Federal Art Project and the Federal Craft Project (FAP and FCP)

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<sup>4</sup> A voluntary contribution system called the "Popcorn Fund" was created, into which privates could contribute twenty-five cents each month; corporals gave fifty cents. The scheme was later found to be illegal, but not before the men had contributed \$19,000 toward the building. General Stilwell transferred the balance of the "Popcorn Fund" to the finance officer at the Presidio of Monterey, and voluntary contributions from the soldiers were discontinued. (*Fort Ord Panorama* 2, no. 2 [26 September 1941]:1.)

FRIDAY, SEPTEMBER 2, 1941

FORT ORD PANORAMA

PAGE 1

## Project Plans Include Religious, Athletic and Social Units

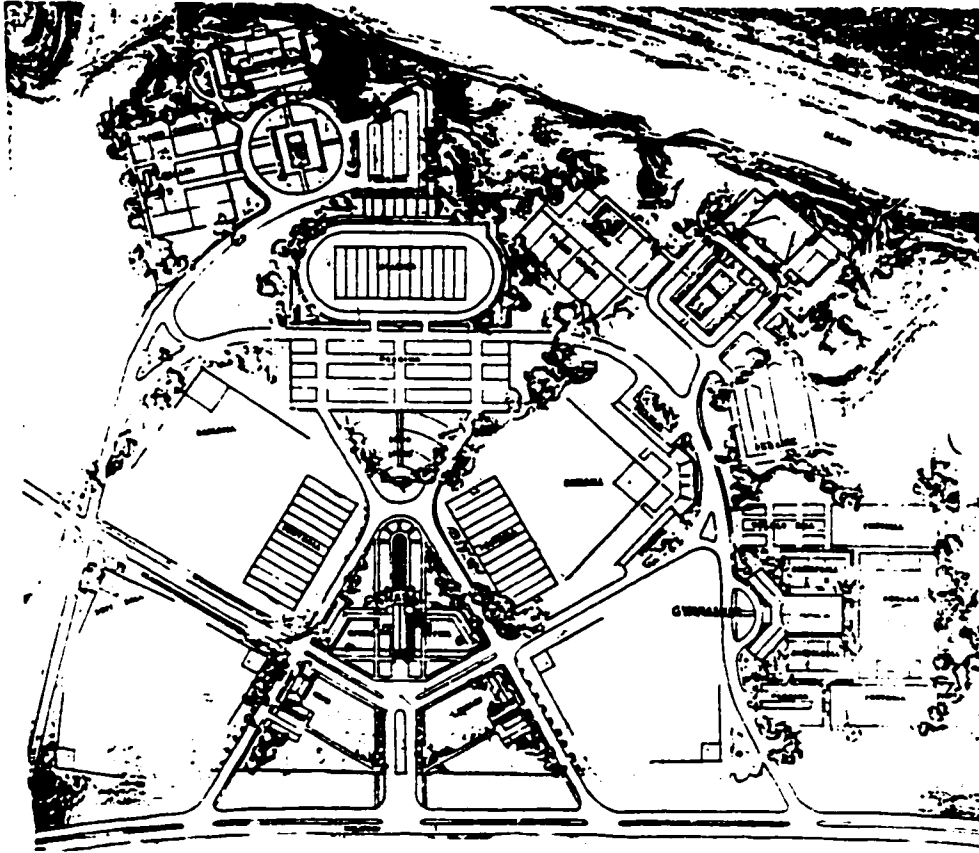
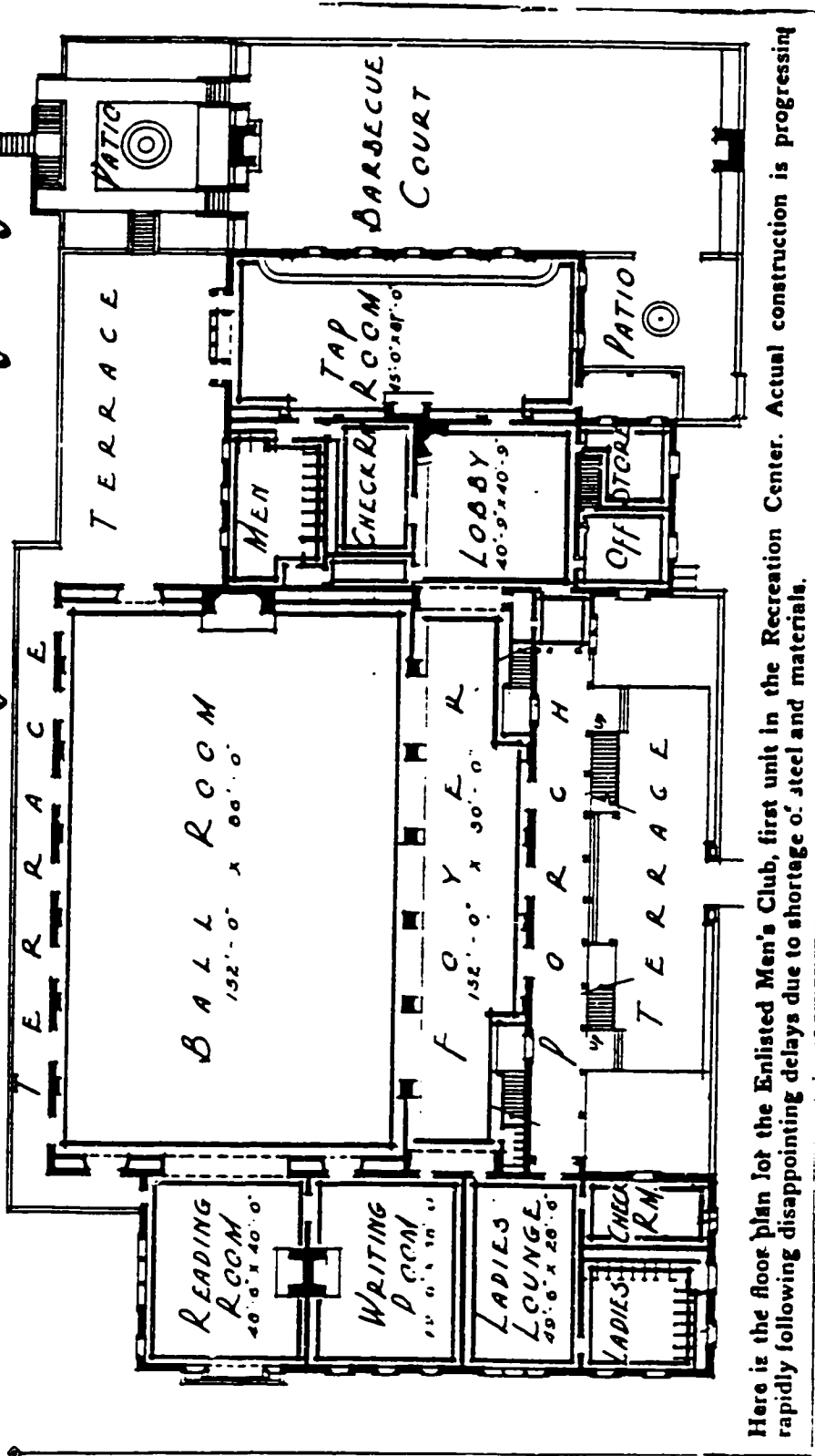


Fig. 1. Plan of entire recreation complex for Fort Ord, California

# House to Overlook Beautiful Monterey Bay



Here is the floor plan for the Enlisted Men's Club, first unit in the Recreation Center. Actual construction is progressing rapidly following disappointing delays due to shortage of steel and materials.

Fig. 2. Original plan for the Soldiers' Club

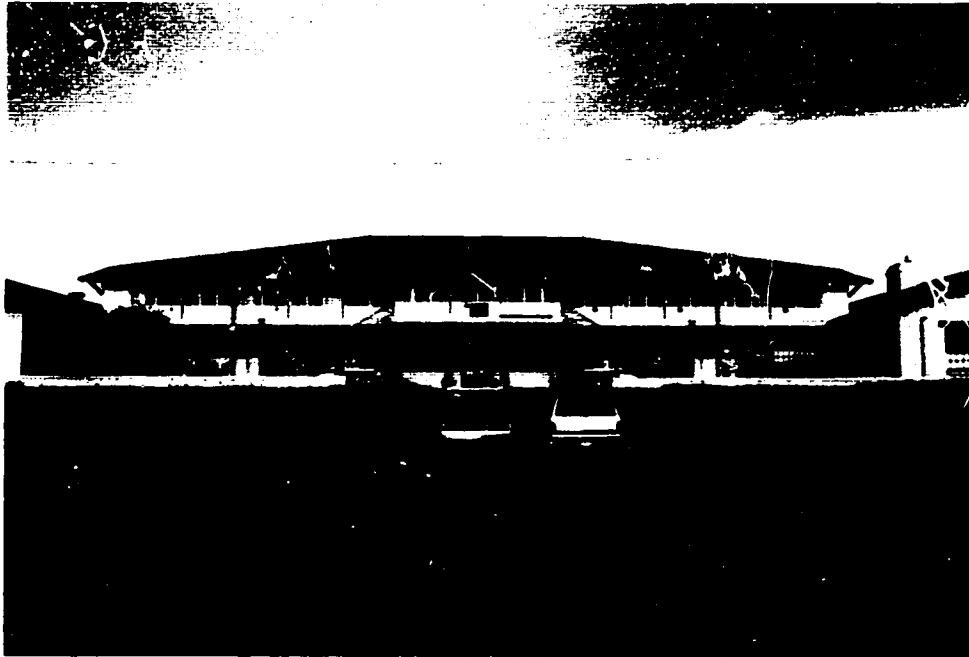


Fig. 3. Stilwell Hall, the former "Soldiers' Club, Fort Ord, California.  
The second story porch was glassed in during 1978 renovations.



Fig. 4. Colton Hall, Monterey, California

4/19/42

FEDERAL WORKS AGENCY  
WORK PROJECTS ADMINISTRATION  
FEDERAL PROJECTS  
IDENTIFIERS

STATE NO.	COUNTY NO.	STATE	COUNTY	CITY	GENERAL PROJECT NO.	AMOUNT
		CALIF.	MILPITAS	NEAR MONTEREY	265-3-08-92 4-9-42	\$ 46,191

DESCRIPTION:  
CONSTRUCT RECREATIONAL BUILDING FOR ENLISTED MEN AT FORT ORD  
MILITARY RESERVATION, INCLUDING INSTALLING PLUMBING, HEATING,  
VENTILATING, AND ELECTRICAL FACILITIES; OPERATING AND MAINTAIN-  
ING A WORK CAMP; AND PERFORMING APPURTENANT AND INCIDENTAL WORK.  
PUBLICLY OWNED PROPERTY. (DESCRIPTION AMENDED) - ADDITIONAL.

SPONSOR:  
U. S. ARMY, COMMANDING OFFICER, FORT ORD.

F-291 - 12

FILE 4/19/42

Fig. 5 WPA document from the Office of the Command Historian, Presidio of Monterey, California.

Text of document:

DESCRIPTION:

CONSTRUCT RECREATIONAL BUILDING FOR ENLISTED MEN AT FORT ORD MILITARY RESERVATION, INCLUDING INSTALLING PLUMBING, HEATING, VENTILATING, AND ELECTRICAL FACILITIES; OPERATING AND MAINTAINING A WORK CAMP; AND PERFORMING APPURTENANT AND INCIDENTAL WORK. PUBLICLY OWNED PROPERTY. (DESCRIPTION AMENDED) - ADDITIONAL.

SPONSOR:

U. S. ARMY, COMMANDING OFFICER, FORT ORD.

would decorate the club and make essential furniture from materials provided by the Army. Material costs were expected to be \$2,500 and would result in an estimated \$50,000 to \$60,000 worth of artwork, including murals, frescoes, easel paintings, mosaics, glazed tile, lamp fixtures, carved fountains for the courts, carved woodwork, carved stone-work, some wrought iron, draperies, and furniture.<sup>5</sup> It was hailed as the largest assignment ever given to a WPA art project.<sup>6</sup>

### THE BUILDING CONSTRUCTION

In February 1941, General Stilwell relinquished command of the 7th Army Division at Fort Ord to take over the Third Army Corps at the Presidio of Monterey, but still maintained his support for the Privates' Club project. Ground breaking for the Privates' Club took place on February 27, 1941.<sup>7</sup> General Stilwell moved the first shovelful of earth himself, followed by Dick Sturm, the Monterey County WPA manager. Major Frank Dorn, the general's aide, and Lieutenants Savo Stoshitch and Orville W. Pierce of the architectural design team also took their turns with the shovel before the earth-moving machines took over. By the end of April the excavation was almost complete.

Construction was delayed from September 1941 until March 1942 due to exhaustion of WPA funds to pay the workers. It was at this time the

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<sup>5</sup> *Fort Ord Panorama* 2. no. 2 (26 September 1941):1. *The Panorama* was the fort's weekly newspaper, published every Friday since August 1940 by the Army editorial staff at Fort Ord. The paper was discontinued 22 December 1993.

<sup>6</sup> *Art Digest* 15:13.

<sup>7</sup> *The Monterey Peninsula Herald* hinted at the recreation complex in a page-four article on February 13; "New WPA project at Fort Ord," but gave no specifics. The major announcement appeared as the lead story on February 21. "Huge Center Is Planned At Ft. Ord." and expressed the expectation that the entire complex of six major buildings, two stadiums, and nearly sixty playing fields might cost as much as \$2,000,000. The Privates' Club already had over \$200,000 allocated for its construction, with an expected cost of \$320,000.

name was changed to the "Soldiers' Club."<sup>8</sup> As 1941 drew to a close, and the United States was drawn into the war in the Pacific, the WPA began to experience a shortage of workers in many parts of the country. Often workers were brought to a work site from many locations to provide enough workers to complete a major project. Gearing up for WWII had provided the construction workers with non-government jobs, so fewer workers were left to continue construction on the Fort Ord Soldiers' Club. There was much correspondence with Army Headquarters in Washington D.C. concerning the possibility of transferring the WPA funds to some other program so the Army could hire civilian contractors to complete the project.<sup>9</sup> Major General Stilwell was ordered to China in February 1942, and received promotion to Lieutenant General. Completion of the Soldiers' Club project fell to Colonel Roger S. Fitch, the Commanding Officer of Fort Ord from February 1941 to September 1943. At the same time, the northern California administrator of the WPA, William R. Lawson, was contemplating the release of WPA workers to fill the shortage of farm workers and facilitate their return to private employment. Such a move delayed construction even further. In March 1942, *Panorama* announced the resumption of work on the Soldiers' Club.<sup>10</sup>

By April 1942 some of the WPA single men's relief camps were closed, including Camp Pacific, near Fort Ord, which had supplied many of the workers for the Soldiers' Club.<sup>11</sup> Slowly, the work was transferred to the public sector. Private construction workers were hired to finish the

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<sup>8</sup> *Fort Ord Panorama* 2, no. 2 (26 September 1941): 1.

<sup>9</sup> National Archives microfilm: RG 69, Reel No. D21, Item No. 14, frames 215-226.

<sup>10</sup> *Fort Ord Panorama* 2, no. 27 (20 March 1942): 2. The building was described as "about half finished," with 225 workers expected within the week.

<sup>11</sup> *Monterey Peninsula Herald*, April 16, 1942:1.

building, which increased the cost. As a result, some of the plans were changed; artworks that were not yet underway were canceled, and construction of the barbecue court and seaside patio were never begun.

The San Francisco WPA office had assumed responsibility for northern California from Bakersfield to the Oregon border. When that office closed in March 1943, Dorothy Collins, who had been office supervisor to Joseph Allen (Supervisor of WPA for Northern California), was sent to Fort Ord to finish what the Monterey County WPA had started. She was interviewed in 1964 for the National Collection of Fine Arts, now the National Museum of American Art. In the interview she described how she received the assignment: "General Stilwell said he could not depend on just the officers there to complete the work and insisted I be hired. So I was hired, and some time later someone told me 'you're being paid from the popcorn and peanut department.' I replied I did not care as long as I got paid."<sup>12</sup> She served there for ten months, until January 1943, supervising the completion of the unfinished rooms.

By the time she arrived on the project, the drapes and murals were completed and ready for installation. Installation would begin when the floors were finished, and the murals were to be installed by paperhangers. At the same time she was supervising the work site, Ms. Collins had to fight off the efforts of several senior officers to make changes in the building, even resorting to enlisting Mrs. Stilwell to help argue for maintaining General Stilwell's design.<sup>13</sup>

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<sup>12</sup> Archives of American Art Oral Histories. Transcript of Dorothy Collins Gomez' July 7, 1964 interview by Mary McChesney for the National Collection of Fine Arts, page 11-12.

<sup>13</sup> Collins, interview transcript, 1964, pages 13 & 25.



The building was officially dedicated on September 29, 1943 as The Fort Ord Soldiers' Club. The completed building contained 42,000 square feet of floor space to accommodate a variety of leisure activities.

Since 1943 the building has been used for diverse purposes, all of them recreational. In the late fifties and early sixties the ballroom was used as a skating rink. From 1962 to 1964 the building served as the NCO Club. Extensive renovations were accomplished in 1966, and The Soldiers' Club was rededicated in May of that year as Stilwell Hall Community Center in honor of General Stilwell. Recreation Services owned the building until 1970. From 1970 (or '71) to 1974 the building was essentially closed, opening only for special occasions such as bazaars, fairs, dancing classes and community affairs. In 1990 the entire interior was repainted; use of the building was still limited to an occasional auction.<sup>14</sup>

### **THE ARTWORKS IN THEIR SETTINGS**

Preparation of the decorations was begun as soon as the dimensions of the rooms were known. General Stilwell would allow no changes in the plans. The plans were very precise about the colors to be used in each room and the placement of furniture within the rooms. The blueprints also indicated locations for planned frescoes, mosaics, and other decorations. Weavers from the Federal Craft Project (FCP) were to dye and make all the drapes for the building, using colors suggested by General Stilwell and his aide, Colonel Dorn. FCP cabinetmakers were to build furniture designed by FAP artists. Many of these murals, paintings,

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<sup>14</sup> "Literature Search and Overview" from files in the Historic Preservation Office, Fort Ord.

draperies, and light fixtures were already completed by early 1942 and were held in storage awaiting installation in the unfinished building.

A detailed description of the club was published in a September 26, 1941 special supplement to the *Panorama* to generate enthusiasm for the project as construction was begun. The newspaper articles, however, did not always have the same information as the official lists of items for the club. The discrepancy has not been explained but probably can be attributed to miscommunication or incomplete information. Neither the *Fort Ord Panorama*, *The Monterey Peninsula Herald*, nor the official lists named contributing artists. An article by Emilia Hodel (fig. 6) in *The San Francisco News* is the single, most informative source of information about the artists involved. In it, she not only names the artists, but describes their commissions for the Soldiers' Club.

#### THE SOUTH WING:

The south wing of the building would contain the Ladies Lounge, and the Writing and Reading Rooms. All of these rooms were designed with large windows to flood the rooms with bright natural sunshine.

#### **MERLIN HARDY'S MURAL IN THE LADIES LOUNGE**

Merlin Hardy painted a mural of California's Spanish era for the Ladies Lounge, and was scheduled to paint twelve easel paintings as well. None of the easel paintings have been found.<sup>15</sup>

Undated documents in the microfilm collection of the Archives of

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<sup>15</sup> The term "mural" refers to the wall itself and is used to indicate almost any large, mostly two-dimensional work on a wall. For the sake of clarity, I will use the term "mural" to describe paintings on canvas which are glued to the wall. "Fresco" will refer to painting directly on the plaster wall, and "portable mural" to describe a large painting on canvas mounted on stretchers which may be hung on or bolted to a wall.

# WPA CREATING ART DECORATIONS FOR FT ORD'S NEW PRIVATES CLUB

## Group Making Furniture and Wall Paintings

### Draperies, Fixtures, Plates and Fountains Started Here

BY EMLIA HODGE.  
One of the biggest ventures for the WPA Northern California Art Project is now well under way at offices and workshops here, with the designing and building of all art decorations for Ft. Ord's first new recreation building—the Privates Club. And the project is swelling out its chest not only because it is handling the largest orders, but also because it was the first in the United States to have such a tremendous opportunity for its members.

Maj. Gen. Joseph W. Stillwell, whose pet hobby for his boys is recreation centers that are spiritedly decorated as well as appropriately planned, is very pleased with the project's designs.

And William H. Lawson, Northern California Art Project administrator, has said that "Washington has highly complimented" the Northern California Art Project.

"I am delighted," he said, "that the project can be doing its bit for national defense."

Three buildings of the Privates Club, which is the first of three buildings for Ft. Ord (the other two will be a chapel and a club for noncommissioned officers) has been designed on the lines of gracious, early California buildings. In fact, the architect in charge, Lieutenant B. M. Stasiblich, has taken the beautiful old Calton Hall of Monterey as his inspiration.

There will be a tap room, bar, billiard facilities, ballroom and libraries included in the structure.

The art project is designing and making the draperies, lighting fixtures, door handles, fountains, furniture—even ornamental dinner plates. And of course there will be many murals, frescoes and cast paintings.

More than 40 artists and artisans will be on the Ft. Ord project.

Caution Lehman, supervisor of the work, said: "The veteran artists will design the fixtures and furnishings and the allied Craft Project will build, cast, carve and weave from these designs."

As for the murals and frescoes, the artist-designers will take their own crews of assistants in Ft. Ord and work at double-quick to finish them by September.

Most of the artists have already been assigned to their portions of this tremendous project. Among those already at work are Merlin Hardy, who has designed an oil on canvas mural of 400 square feet for the ladies' lounge. This in pastel shades pictures California caballeros and their ladies of the Spanish Colonial period.

Mr. Hardy will also paint 12 cast paintings for the reading room and waiting room.

Thomas Hayes will make four cast paintings. Beckford Young, local director of the Northern California Art Project, has designed four frescoes titled "Bullfighting," "Death," "Ranch Life" and "Mission Life". These will go in the mezzanine of the foyer.

Alex Jackson is designing the door handles to be cast in bronze. He plans marble figures, such as sea horses. Mr. Jackson also designed the brass light fixtures and walling lights for the tap room and carved wood and metal chandeliers for the ballroom.

George Marr is making two mosaic snags for the mezzanine porch. Dorothy Trent will design and fire the ornamental terra cotta plates for the reading room.

Michael Von Meyer is sculpting a fireplace of cast stone, regimental shields for wall decorations and a statue of General Ord.

Watercolor, Tee Dong Kingman is commissioned to paint seven watercolors. Mine Okubo is making three mosaics for the barbecue court. Bob Clark is designing jewel pots and cast stone insignia for the ballroom.

Ben Cunningham is making paving designs for the patio and is designing furniture. David Birka is equipping a fountain in cast stone, as is Lester Matthews. These for the barbecue court and patio.

Milo Anderson, Eugen Ivanov and Stanley Long will make cast paintings.

All in all, the frescoes and mosaics will cover more than 4000 square feet. Draperies will measure about 600 yards, with 350 yards to go in the 125,000-foot ballroom alone.

Ft. Ord is proud of the fact that it is financing this work out of its own pocket. The system goes something like this: Privates can donate 25c out of each paycheck; corporals, 50c; sergeants, 75c; and technical sergeants, \$1.

None of this is compulsory, but the response has been so enthusiastic by the boys that the total sum is almost completely raised.

Fig. 6. THE SAN FRANCISCO NEWS Saturday, July 5, 1941

American Art list many of the artworks for the "Fort Ord Recreation Center" and their approximate dimensions.<sup>16</sup> There are four items listed under section A, "Murals - Completed or in progress." The first is almost certainly Merlin Hardy's mural for the Ladies' Lounge. The dimensions are given as 10 ft. x 50 ft., or 500 square feet. In fact, the mural is only forty feet wide. Hardy signed and dated his mural, May 4, 1942.

The Spanish mural faced a mirror of nearly the same size on the opposite wall, through which it pleasantly dominated the entire room. In 1994, the mirror was gone, but the mural remained in very good condition. The Spanish theme must have prompted the renaming of the Ladies Lounge as "The Spanish Room."

In his Spanish mural (fig. 7), a fiesta is shown with musicians, dancers, and conversation groups. However, the figures seem posed rather than actively engaged in the pictured activities. There is little variation in size and shape among the figures, with the sameness carried through even to the faces. All the figures are as slender as fashion mannequins; the lighting inconsistencies which could indicate multiple lighting sources and the red curtain on the far right all add to the stage-set appearance. It seems Merlin Hardy chose to create a display of costume designs for the enjoyment of the ladies relaxing in the Soldiers' Club Ladies Lounge, a fashion show of gowns and uniforms from the artist's imagination.<sup>17</sup> The costumes are beautiful and elegant in pastel tones, enlivened by the red jackets of the military uniforms.

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<sup>16</sup> Appendix C, #367.

<sup>17</sup> George Stammerjohan, of the California Parks and Recreation Department, is knowledgeable in the history of military uniforms and equipment. It is his opinion, after reviewing photographs of Hardy's mural and Lehman's *Generals On Horseback*, that the costumes in these murals are not authentic to either the Spanish or Mexican periods of California history.

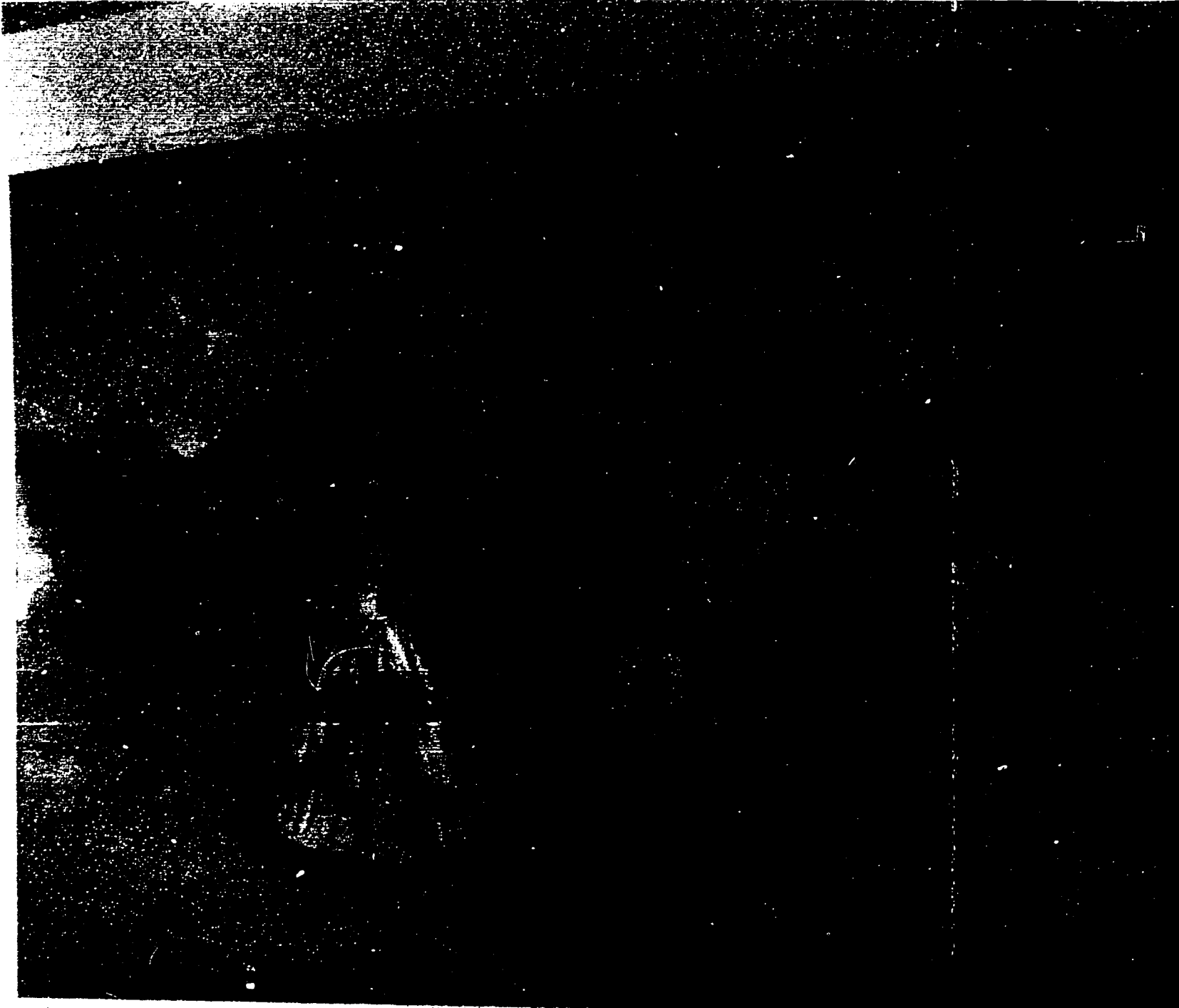
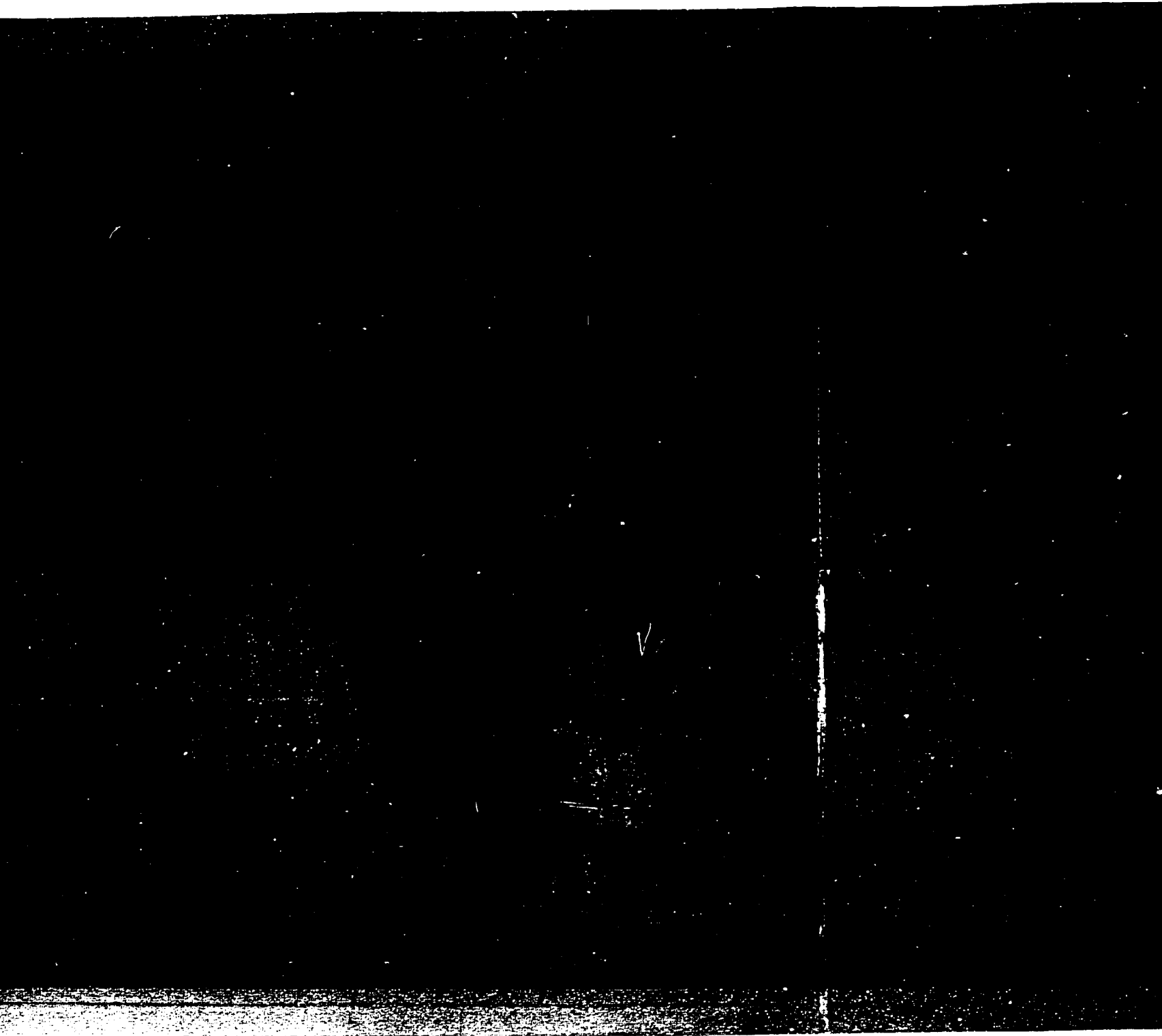


Fig. 7. Beautiful costumes in a Spanish fiesta scene by Merlin Hardy

signed an



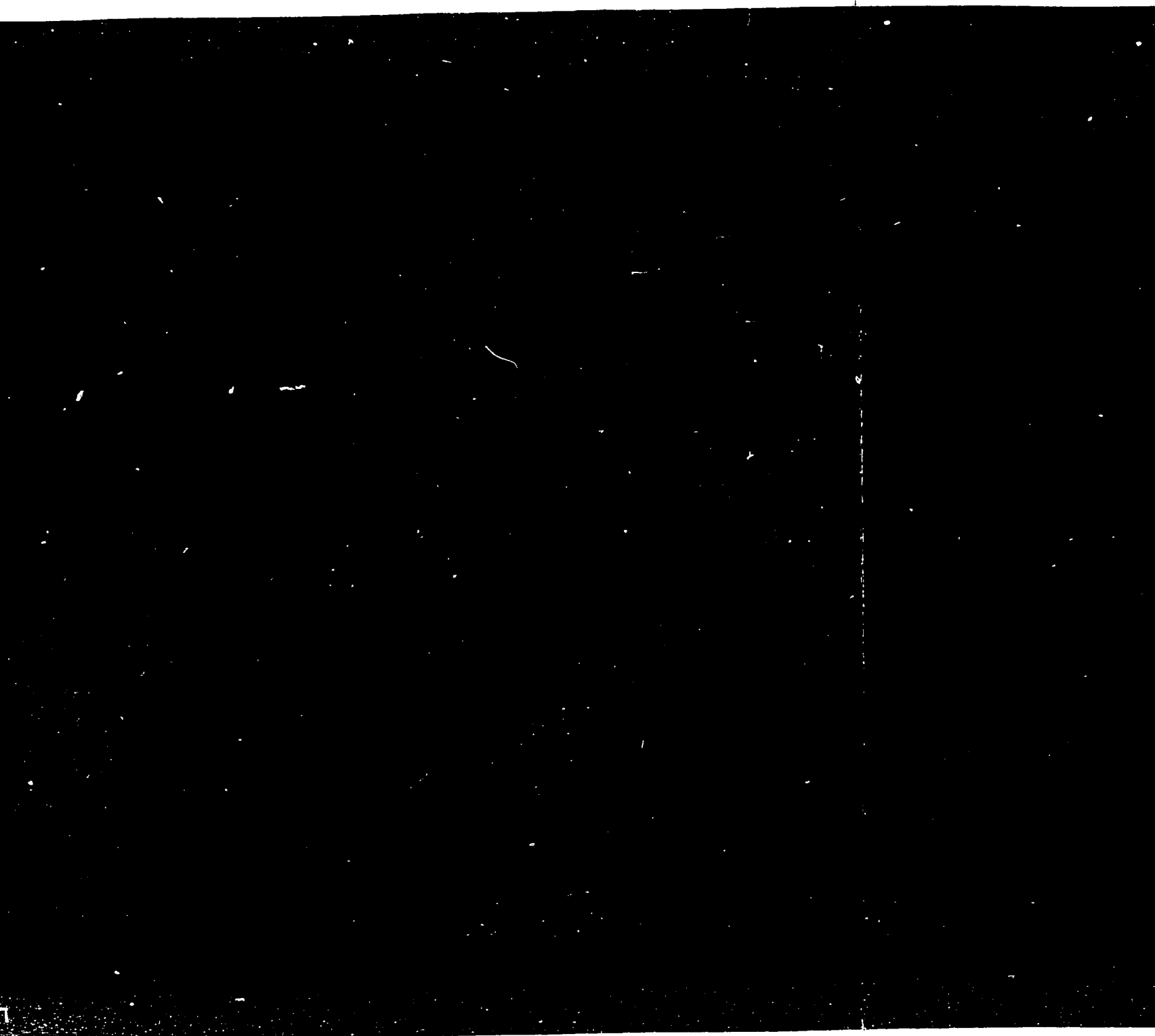


signed and dated May 4, 1942 9 ft.8 in. x 39 ft.7 in. oil on canvas

mounted directly e



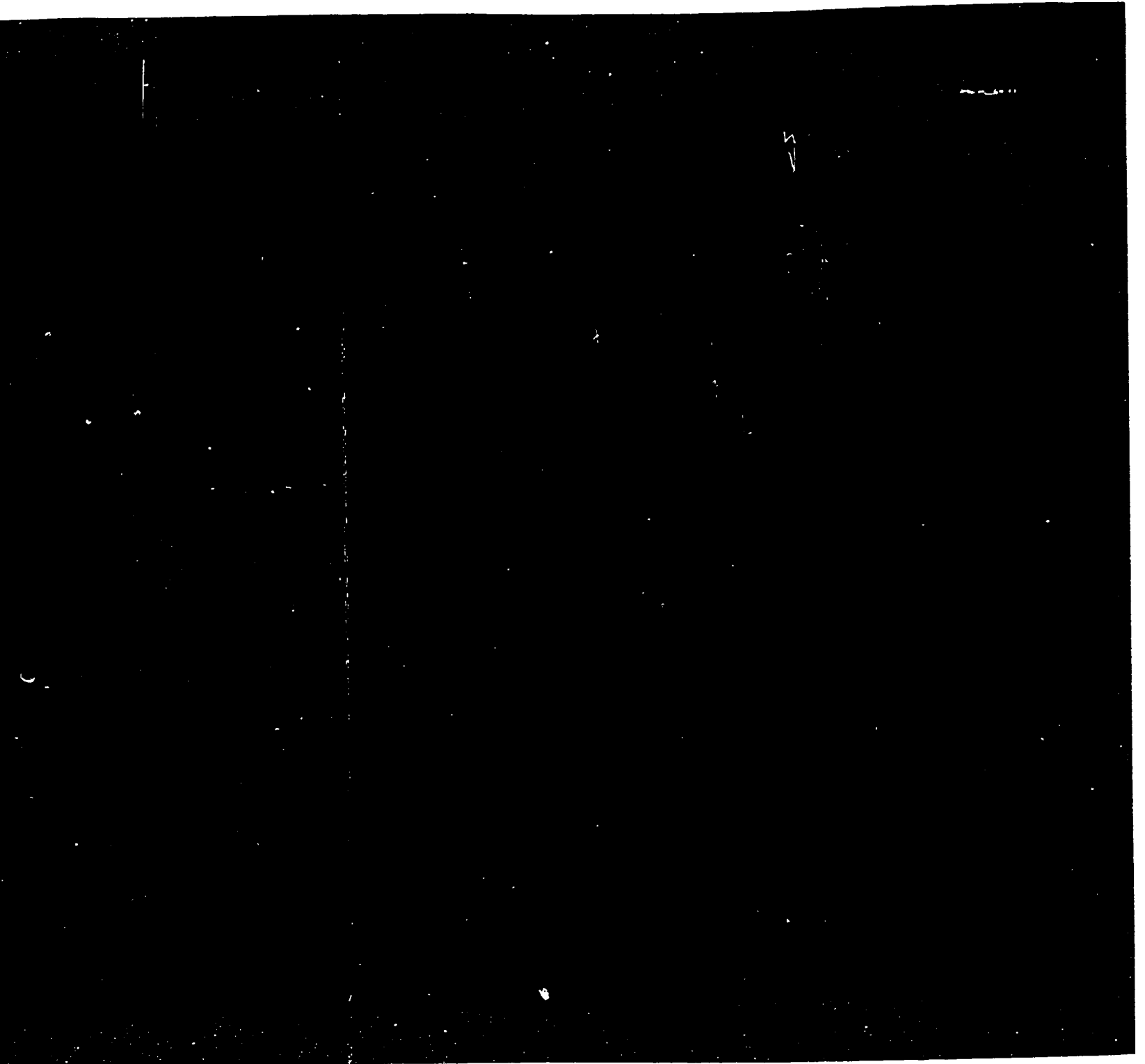




mounted directly on the wall of the former Ladies Lounge

(now called The S





adies Lounge

(now called The Spanish Room) in the south wing of Stilwell Hall



The only other FAP artworks left in this room are the six iron chandeliers, which were originally in the adjacent "writing room," as seen in newspaper photos of the Club opening. They must have been moved during one of the renovations in 1966 or 1978. Their designer is unidentified.

### **ALISON STILWELL'S MURAL IN THE WRITING ROOM**

The Cypress Room, now contains only Alison Stilwell's mural of cypress trees on the Monterey coast (fig. 8) and six wrought iron light fixtures. Dorothy Collins persuaded the general's daughter, an accomplished painter at only twenty-one years of age, to paint something for the empty space above the fireplace. No other artwork was designated for that wall. The result was a Monterey landscape painted in the Chinese style in bright colors.<sup>18</sup> It is approximately fifteen feet wide<sup>19</sup> and was still in very good condition until recently. In early 1996, thieves entered the building and attempted to remove the mural by peeling it from the wall. The theft was interrupted and the thieves escaped, leaving the damaged artwork behind. The mural has suffered fifty to sixty percent paint loss, and the cost of restoration is estimated at \$20,000.<sup>20</sup> It has been placed in storage with the Monterey Peninsula Museum of Art until it can be repaired and installed in the Naval Postgraduate School in Monterey.

The Writing Room overlooked the the bay through three tall windows separated by floor-to-ceiling bookcases. Two 8 foot by 8 foot

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<sup>18</sup> Collins, interview transcript, 1964, pages 13-14.

<sup>19</sup> Appendix C, #367, section B.

<sup>20</sup> Information from Barry Masteller of KSA Group Architects, who has examined the damaged mural.



Fig. 8. Painting of the Monterey coastline by Alison Stilwell, 1942. 6 ft. 10 in. x 15 ft. 3 in. oil on canvas mounted directly on the wall over the fireplace in the Writing Room

murals and one 8 foot by 13 foot mural for the "writing lounge" are listed as "completed or in progress."<sup>21</sup> The *Fort Ord Panorama* featured a picture article on the opening of the Soldiers' Club.<sup>22</sup> One of the photographs highlights a large triptych with a map of the United States as the center panel, a map of California on the left, and another of South America on the right. An adjacent photograph shows the location of the triptych in a room with floor-to-ceiling bookcases between the curtained windows. The size and placement of the windows corresponds to those in the Writing Room, now called the Cypress Room, and the sizes given for those murals approximate those of the triptych in the photograph. The creator has not been identified, and the disposition of the three panels of the triptych is unknown.

The six iron lighting fixtures (fig. 9) that now hang in the Cypress Room are fancier than the original lights which are now in the Ladies Lounge. They could have been switched around during remodeling, since there are six in each room. There is no clue to the designer's identity for either set of fixtures.

### **LIGHTING FIXTURES IN THE READING ROOM**

The Reading Room provided a quiet place for reading, with big windows overlooking the bay. When the KSA Group Architects under Barry Masteller inventoried the building in 1987, a painting signed S.M. Brannon was still hanging over the fireplace in this room. Masteller identified the artist as Sophie Marston Brannon and dated the work circa 1910. The painting measured sixty inches by 82 inches with an estimated

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<sup>21</sup> Appendix C: # 367, item "A".

<sup>22</sup> *Panorama* 4, no. 3 (1 October 1943): 5.

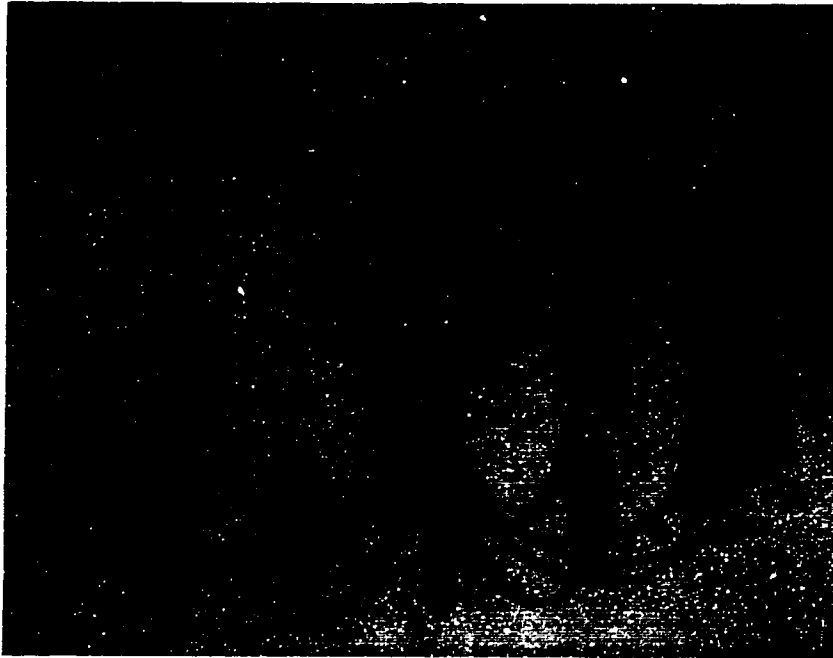


Fig. 9.  
Wrought iron  
lighting fixture in  
the Writing Room,  
designer unknown

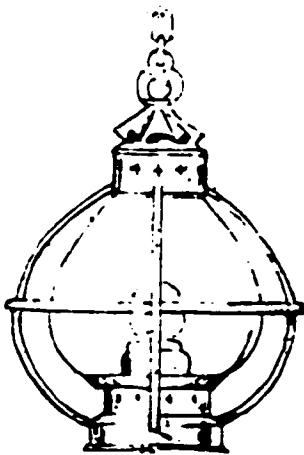
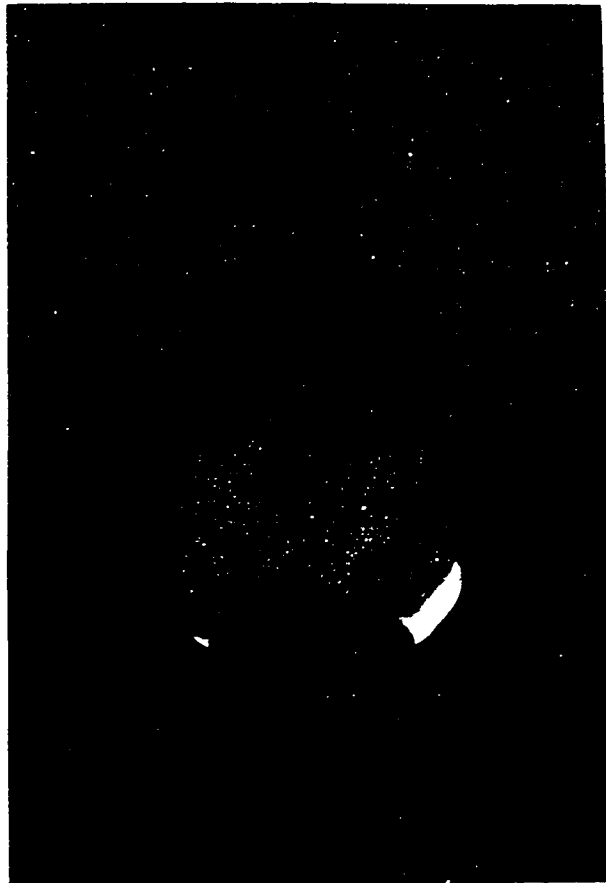


Fig. 10.  
Unknown designer's drawing  
and photograph of  
lantern-style lighting  
fixture in the Reading Room





historical value of \$15,000 to \$20,000. In February 1994, Army personnel mentioned that the building had been used as a site for auctioning Army property as recently as the Christmas season 1993, and the painting which had hung over the fireplace in the Bayview Room was included in one of the recent sales. The only items from the WPA Federal Art Project still remaining in this room are the six ceiling light fixtures and the fireplace. The designers are unknown. An undated drawing of the metal and glass lantern-style light fixture (fig. 10) is preserved on microfilm among drawings of other light fixtures. Many of the other drawn fixtures are not now in the building and there is no information about them, whether they were merely idea sketches or actual lights created for the Soldiers' Club.<sup>23</sup>

## THE NORTH WING

### **CARLETON LEHMAN'S "MOBY DICK" MURAL IN THE TAPROOM**

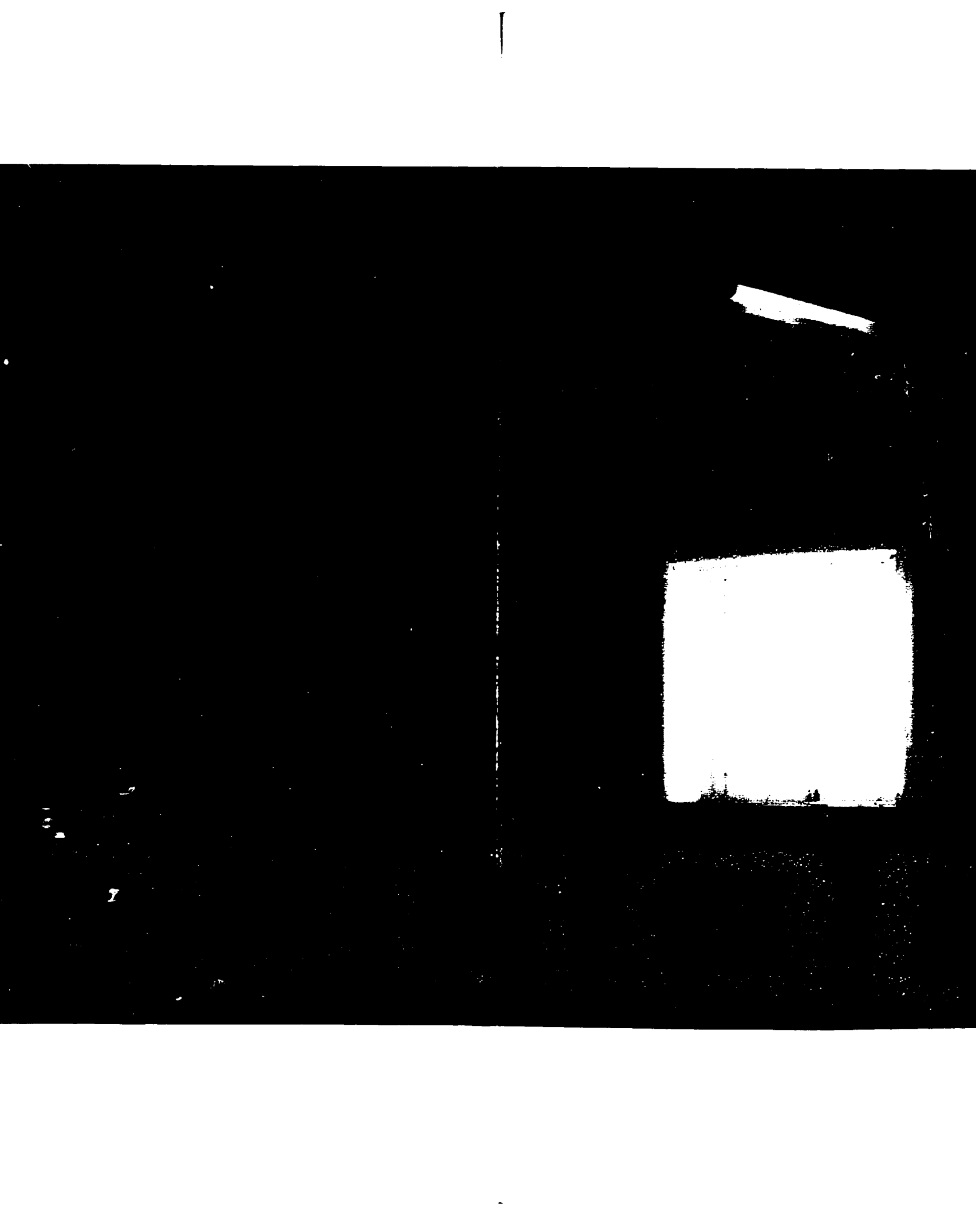
The Taproom is dominated by *Moby Dick*, a mural completed by Carleton Lehman in 1941. This delightful artwork is mounted directly onto the wall behind the bar (fig. 11), and is unsigned and undated. It stretches from corner to corner, over five windows, on the eighty-seven foot wall, and is six feet nine inches high from the chair rail.<sup>24</sup>

Lehman painted six scenes on a single length of canvas, but it was cut into sections for ease of installation. This sailor's fantasy features several clear literary references to Melville's *Moby Dick* and the Biblical story of Jonah, as well as an assortment of undersea creatures. Unfortunately, it also bears the scars of having had items fastened to it with both tape (the removal of which also removed some of the paint

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<sup>23</sup> Appendix C; #370.

<sup>24</sup> Appendix C. #367, item "B" lists a mural, six feet by eighty feet for the Taproom. This must refer to Lehman's *Moby Dick*.





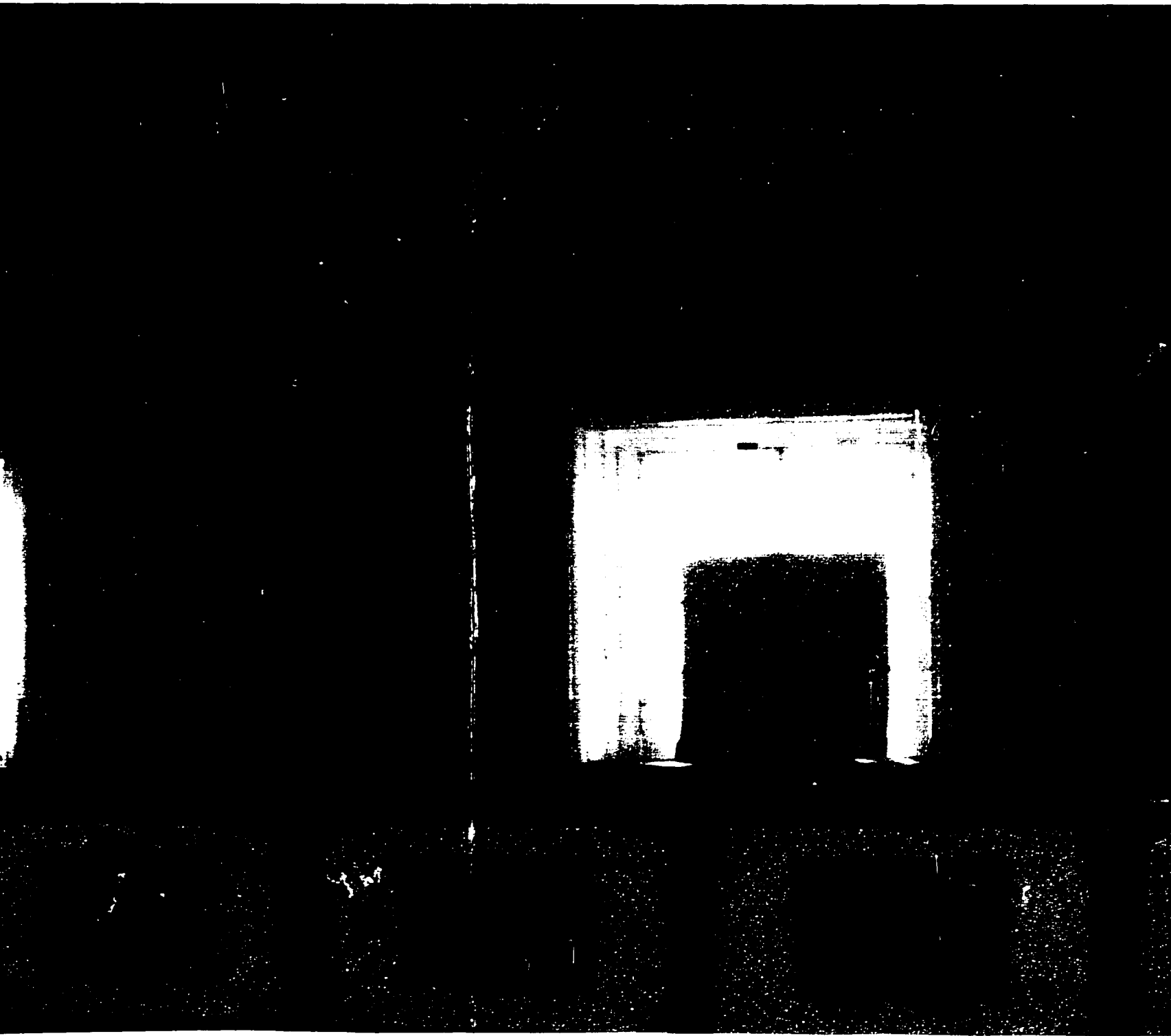
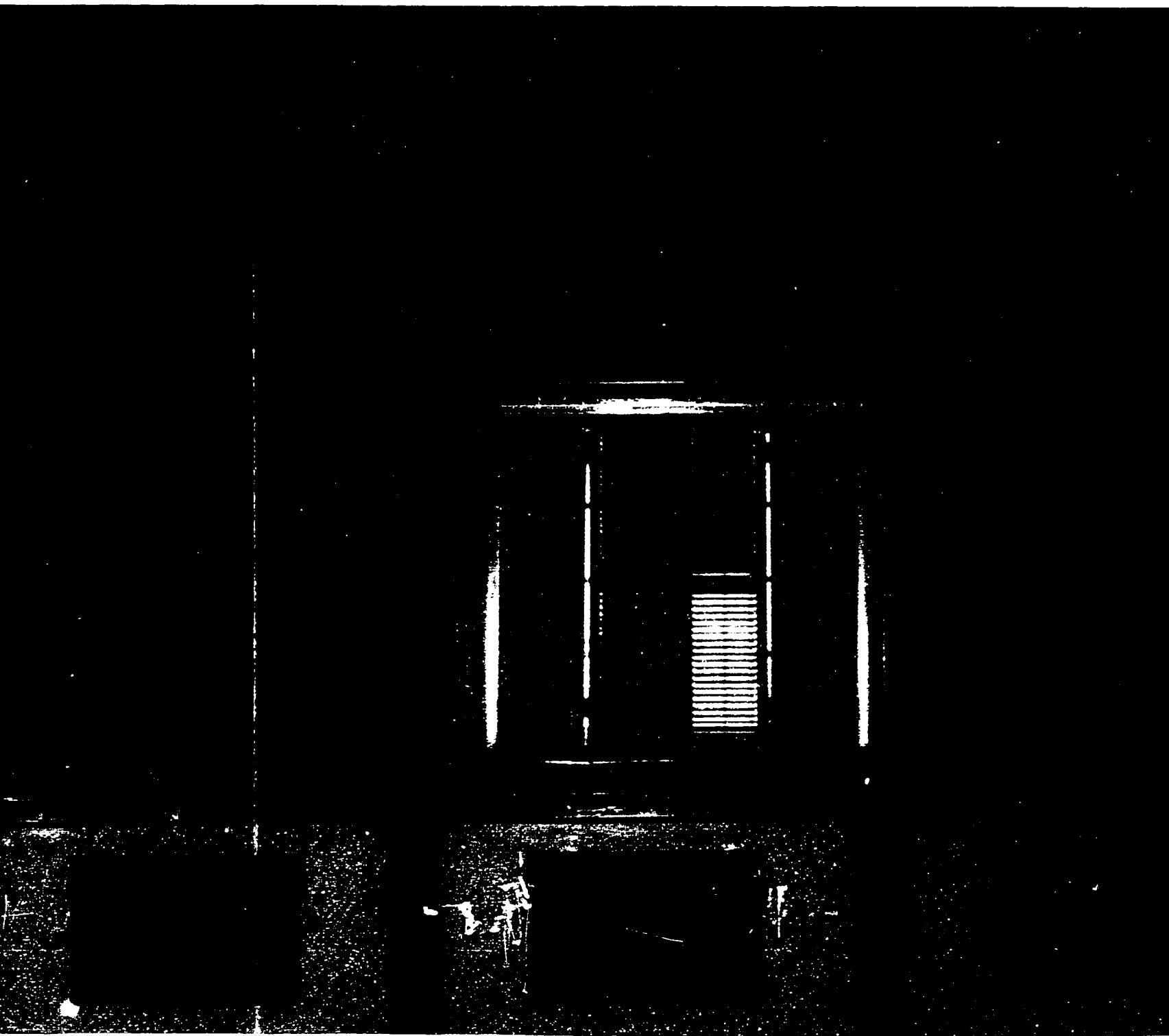


Fig. 11. *Moby Dick* by Carleton Lehman, 1911

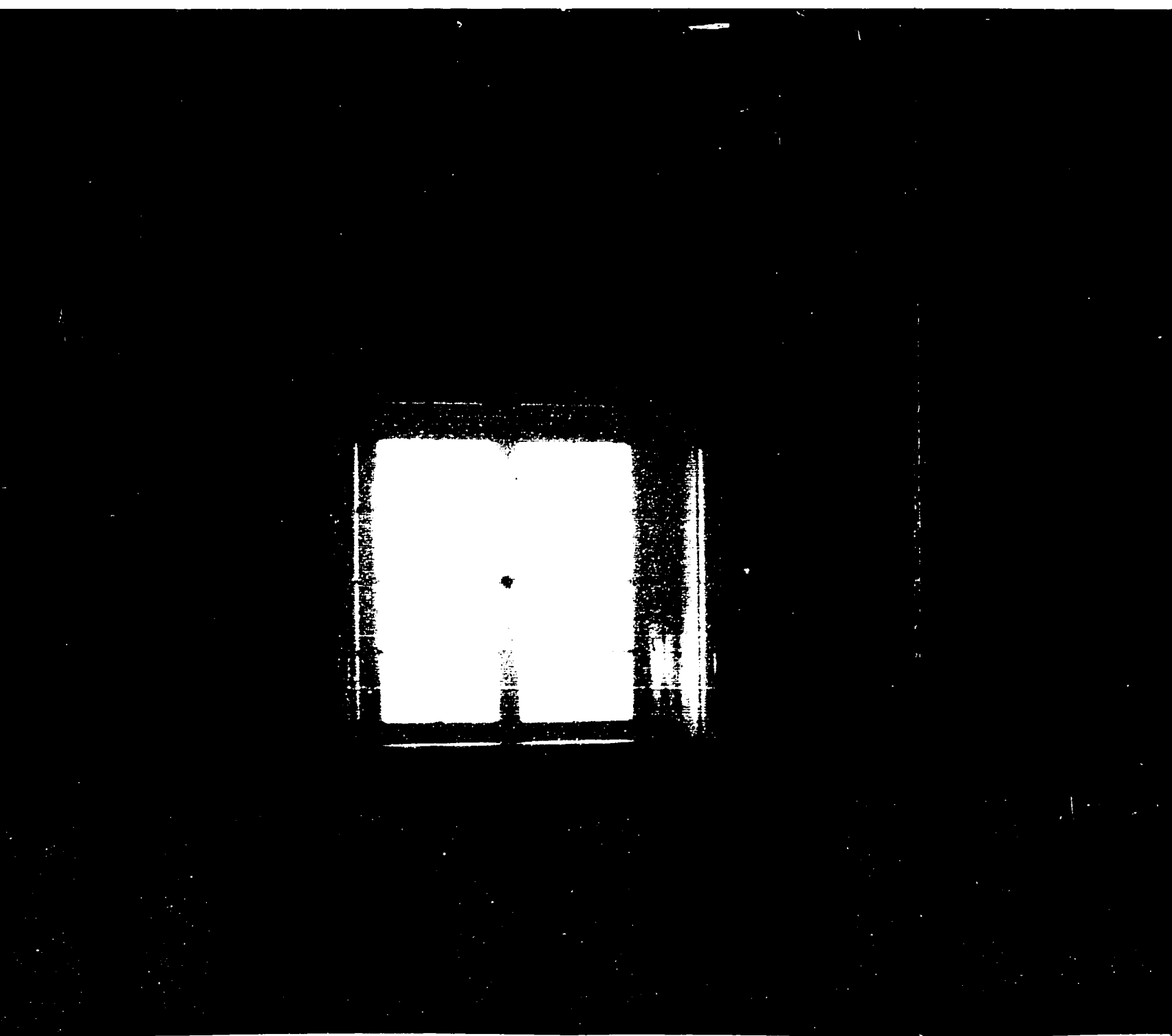




1941

6 ft. 9 in. x 87 ft. 2 in. oil on canvas glued directly to the wall

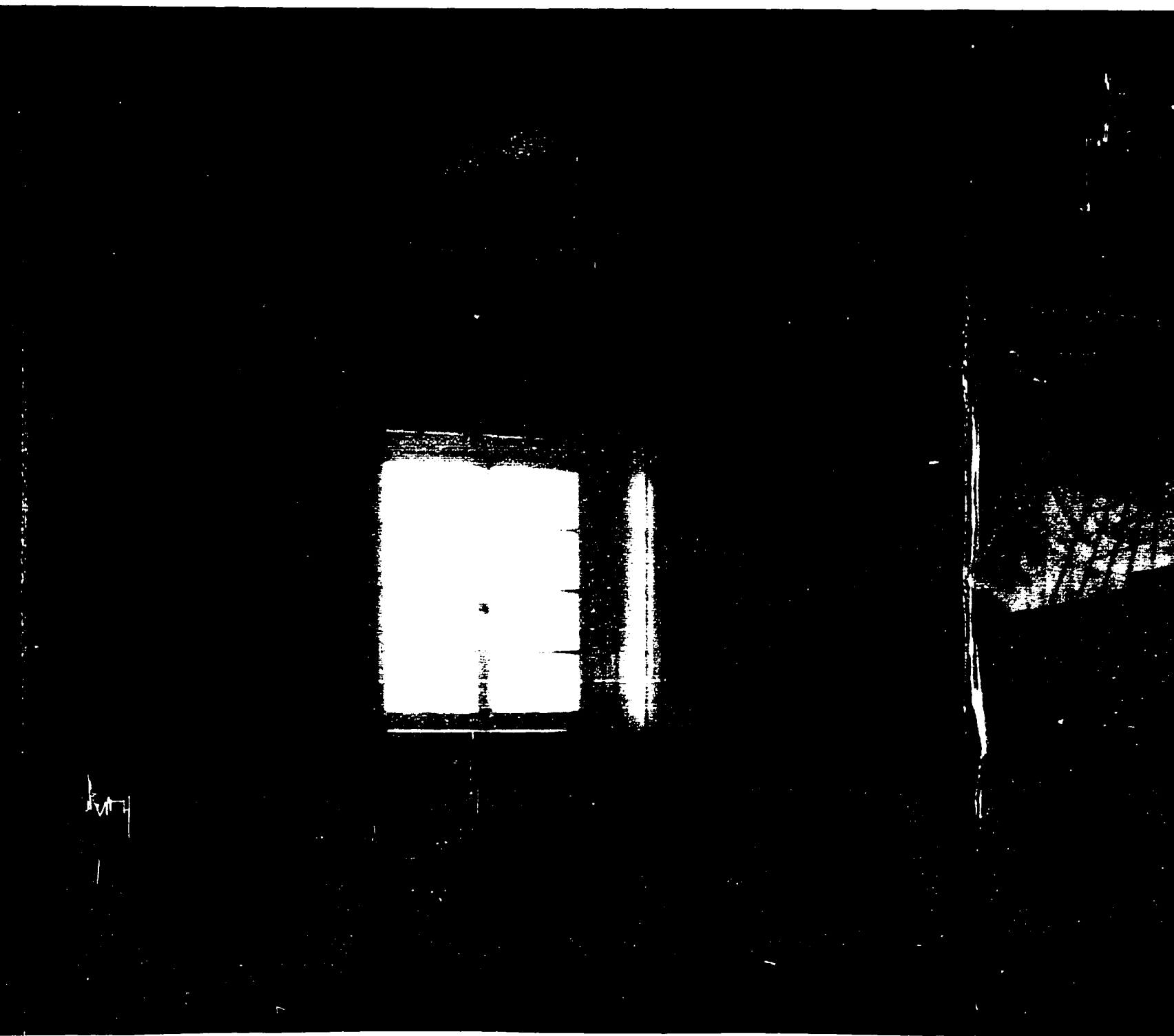




behind the bar in the Tap Room of Stilwell Hall







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pigment) and nails or screws that punched holes in the canvas.

The scenes on each end are of whaling ships on the surface of the water; the four scenes between the five windows depict underwater activities. The first section on the left features the ship *Pequod* (the name of Captain Ahab's ship) with a peg legged sailor (Captain Ahab) scanning the horizon, harpoon in hand.<sup>25</sup> A second sailor looks in the other direction, over the first window toward the spouting whale in the second section. This is not the White Whale, but a black sperm whale with Jonah resting in its mouth.<sup>26</sup> The three black fish in the whale's throat and the three white fish dancing nearby could be symbolic of the three days and nights Jonah spent in the belly of the "great fish." Between the second and third windows, a sailor plays a card game of "Spades" with a mermaid while four other mermaids stand around on their tail fins and kibitz. The mermaid on the far right leans on the top of the window. In the fourth scene, three dolphins frolic near a bright red anemone while a pelican skims across the top of the water. The fifth section contains the Great White Whale holding Captain Ahab's peg leg in his mouth. This scene shows a slight miscalculation by the artist in designing the mural to fit around the windows; *Moby Dick* should have fit perfectly between the windows, but is just a few inches too far to the left. As a result, the paperhangers who installed the mural had to perform a frontal lobotomy on the unfortunate whale to allow room for the window frame. In the last scene, two sailors aboard the ship *Hispaniola* search for whale spouts; one looks back toward the White Whale and a school of flying fish cruising at

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<sup>25</sup> Melville, p. 106. Ahab lost a leg to the whale on his last encounter, and had an artificial leg carved of whale ivory. Pp. 219-220. He steadied himself on the deck by inserting the peg into a hole drilled in the boards.

<sup>26</sup> Wigoder, p. 555.

low altitude while the other, harpoon ready, looks forward off the bow. All of the scenes are linked by the flow of currents painted in blue and green tones throughout the long mural.

Besides the obvious references to Monterey's former success in the whaling industry (1854-1877),<sup>27</sup> the mural also illustrates other varieties of sealife; the tiny fish swimming near an empty tin (in the dolphin panel) may refer to the successful anchovy industry.<sup>28</sup> Lobsters, octopi, anemones, and leopard sharks, featured in the mural, also live in the waters off Monterey.<sup>29</sup>

There were two other murals intended for the Taproom, both of which were to measure seven feet by seventeen feet. Blueprint sheet #6 contain plans of the Taproom, with the phrase "decorated by others" noted on the fireplace wall of the room. Only plain painted walls exist in that position now. Chips in the paint show traces of red in some places, but there is no information available about any artworks being painted over. A conservator will need to investigate whether another artwork exists here.

The bar leaves six feet of wall space free at each curved end, and is probably a bit over 75 feet in length. It was called "the longest bar in the west" at its installation.<sup>30</sup> There is a rough-cut chalk stone fireplace on the opposite wall whose designer is unknown.

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<sup>27</sup> Delkin, pp 97-98. Whaling peaked in the 1860's, but over hunting caused its decline in the 1870's.

<sup>28</sup> Hemp, p. 65. The waters of the central coast supported both anchovies and sardines, but Monterey sardines, 11 inches long and larger than their finger-size Atlantic cousins, would not fit as neatly into little tins. The fish in the mural is small in relation to the tin and is probably an anchovy.

<sup>29</sup> Delkin, p. 23.

<sup>30</sup> *Panorama* 3, no.52 (10 September 1943):1. The measurement for the bar itself is listed as 113 feet, which is obviously incorrect, since the room is only eighty-seven feet long.

Ajax Jackson was to design the brass sidelights and “whaling lights” for the Taproom, and marine life figures to be cast in bronze as door handles throughout the building. All of the door hardware now in the building is of ordinary design, available in any hardware store. The square fixtures with four small lights at each angle may be the remains of the “whaling lights” (fig. 12). Appendix C. #365 does not list the Taproom lights under “fixtures to be made by the Art Project,” nor under “fixtures to be purchased.” This presents a bit of confusion about the origin of these lights. Dorothy Collins recalled “the lamps had been designed by General Dorn and were in place before I left.”<sup>31</sup> Possibly these lamps are not FAP creations.

The brass rail from the bar was taken at an unknown time. Panels in the redwood bar were painted white in 1966. At one time there was a rumor that the bar was to be sawn in half with one part to be taken to Fort Hunter Liggett. This was discouraged by some Fort Ord personnel threatening to appeal to General Stilwell’s widow for help.

### THE LOBBY

A massive wood and glass light fixture hangs from the peaked, timbered lobby ceiling between the foyer and Taproom (fig. 13). The designer of this magnificent chandelier is unknown. In the corner, the semi-circular fireplace designed by Michael von Meyer for which “a famous sculptor”<sup>32</sup> would carve a series of stone heads of commanding officers, still dominates that side of the room (fig. 14). The number of

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<sup>31</sup> Collins, interview transcript, 1964, page 13.

<sup>32</sup> *Panorama*, 2, no.2 (26 September 1941): Special Supplement, p.B. Local newspaper accounts seemed to avoid naming the artists.





Fig. 12. Taproom light fixture by Ajax Jackson



Fig. 13. Wood & glass light fixture in the Lobby; designer unknown



Fig. 14.  
Corner fireplace  
designed by  
Michael von Meyer  
for the Lobby

heads in the series varied from six or eight to fifteen in various accounts. Possibly the number was reduced to fit onto the fireplace in an aesthetically pleasing spacing, or to correspond to the number of figures in Lehman's *Generals on Horseback* on the opposite wall. The actual number of portrait heads is seven, and they seem to be made of plaster. The central portrait is of General Stilwell, who is flanked by portraits of his commanding officers.<sup>33</sup> The portrait sculptor has not been identified. A 1984 inventory of the building suggests they may have been the work of Jo Mora<sup>34</sup>, but that has been refuted by his son, who examined the heads in 1995. It may be that the designer, Michael von Meyer, sculpted the plaster heads himself.

A large painting, or "portable mural," entitled *Generals On Horseback* was painted by Carleton Lehman in 1942 at General Stilwell's request (fig. 15). It features seven generals from California history. Lehman's original idea was to paint recognizable portraits of the generals, but General Stilwell preferred more generalized representational figures. In remembering it twenty years later Lehman recalled Vallejo and Fremont, but could not remember who the other five were. When the *San Francisco Chronicle* announced that this painting would be exhibited in the San Francisco Museum of Art before installation in the Soldiers' Club, the article mentioned Generals Fremont, Halleck, and Rosanoff.<sup>35</sup> Others might have been Generals José Castro, E. Hitchcock, Stephen Watts Kearny, or Bennett Riley. There are other generals who played a part in California's history, but only four have been positively identified with the

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<sup>33</sup> HABS Report: 11.

<sup>34</sup> Cochran Report, item 5. Appendix C.

<sup>35</sup> *San Francisco Chronicle* 21 June 1942. This World sec. p.24. col.5.



Fig. 15.

*Generals On Horseback* by Carleton Lehman signed and dated "Lehman '42"  
6 ft. 5 in. x 10 ft. 2 in. oil on canvas mounted on stretchers.  
Disappeared from the Lobby of Stilwell Hall in May 1995.

figures in Lehman's painting. The fact that both U.S. and Mexican generals are represented may explain the confrontational appearance of the mounted soldiers in the painting. The rugged landscape in which the two groups face each other adds to the tension in the scene. The colors are mostly shades of brown enlivened by the red and blue of the uniforms.

*Generals on Horseback* was painted without assistants. Lehman said the most difficult part of the composition was to depict twenty-eight horse's legs while keeping the painting meaningful. He solved the problem by treating the legs as a Bach fugue, designing them in counterpoint.<sup>36</sup> *Generals on Horseback* is painted in oil on canvas, and measures 6'5" high and 10'2" wide. It remained the primary decoration in the lobby until its mysterious disappearance in May 1995, when one or more thieves removed the bolts fastening the frame to the wall and stripped the canvas from the massive stretchers made of two-by-fours. It has yet to be recovered. The thief must have had knowledge of the painting and the fact that it was not permanently mounted to the building. In 1987, the Soldiers' Club was inventoried and an emergency removal plan for the artifacts was devised by KSA Group Architects. At that time the estimated value of Lehman's *Generals On Horseback* was \$7,000 - \$10,000.

According to accounts, the Lobby was also supposed to contain a sculpture of General Ord. Either Michael von Meyer sculpted a statue of General Ord, or Italian sculptor Giovanni Portonova carved a black

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<sup>36</sup> Archives of American Art Oral Histories. Transcript of Carleton Lehman's interview by Mary McChesney, December 17, 1964. Pages 14 & 15.

marble bust of General Ord.<sup>37</sup> It has not yet been determined which sculptor created the work. In 1994, there was a dark stone bust of General Ord in the Foyer. That sculpture has been requested for placement in one of the buildings of the new Monterey Bay campus of the California State University. The Army has not yet decided the disposition of the portrait bust and has moved it to another building.

### THE CENTER OF THE BUILDING

#### **BOB CLARK'S MILITARY INSIGNIA IN THE BALLROOM**

The main feature of the club was to be a ballroom the size of half a football field, measuring 118 feet by 152 feet. Its construction was an engineering feat comparable to that of a large bridge. The walls were twenty-six feet high, with timber-encased trusses reaching up another twenty-two feet to the roof peak. The high beamed ceiling was to support six carved wood and metal chandeliers designed by Ajax Jackson. By 1994, the high beamed ceiling was obscured by a false ceiling added during a 1978 renovation. Ajax Jackson's hanging light fixtures are no longer visible, if, indeed, they are still in place. The space above the false ceiling is too dark to determine their presence, and no documents have been found regarding their disposition. Another twelve light fixtures were to grace the walls.

Seven pairs of windowed doors, enhanced with seven pairs of draperies, were to open onto a terrace overlooking Monterey Bay. Intended decorations for the ballroom included seven regimental shields designed by Michael von Meyer, and an undesignated number of cast

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<sup>37</sup> Emilia Hodel lists the von Meyer statue in *The San Francisco News*, 5 July 1941, p. 6, col. 1. Dorothy Collins remembered Giovanni Portonova as the creator of Ord's portrait bust. interview transcript, 1964. Page 13.

stone insignia by Bob Clark. There are still seven round plaques over the terrace doors. They feature the insignia and mottoes of various Army training schools, and are most likely the "insignia" designed by Bob Clark, not the "regimental shields" attributed to Michael von Meyer. These are undoubtedly the "7 - Plaques, round, cast stone" on #350 in Appendix C.<sup>38</sup> They are mentioned again as the four completed and three incomplete "cast stone insignia" listed under B and D on #368. The sizes quoted are misleading. These round plaques appear to be about thirty inches in diameter and perhaps three inches thick, not the 3' x 3' x 6' indicated on this document. The Army's inventory identifies these insignia as plaster, weighing approximately fifty to sixty pounds each, and grouted to the wall. They represent seven of the Army's schools; Cavalry, Signal Corps, Corps of Engineers, Command and General Staff, Medical Field Service, and Coast Artillery (figs. 16-22).

A stage was added opposite the fireplace in 1978, shortening the length of the ballroom by almost thirty feet. Two of the seven insignia over the terrace doors are hidden by the stage construction, and can be seen only from backstage. The paint on all the plaques is somewhat faded with a few peeling due to water damage from windows leaking above them. The Coast Artillery School plaque is in the worst condition. Flaking is not confined to the paint, but extends into the plaster as well. The shields, ribbons, and arms are sculpted in relief and painted in red, white, and blue. Some of the plaques appear to have had touches of gold accents. The red paint seems to have been the most resistant to fading.

Opposite the stage is a huge stone fireplace with an opening eight

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<sup>38</sup> Appendix C: # 350, item #1. #368, items B & D.

## Seven Unit Insignia designed by Bob Clark for the Ballroom

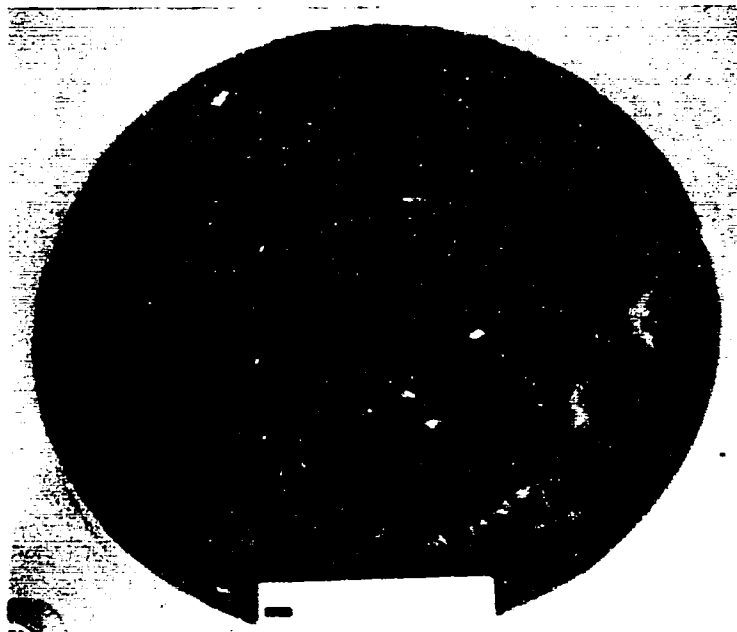


Fig. 16. Cavalry School *MOBILITATE VIGEMUS* (We Thrive on Mobility)

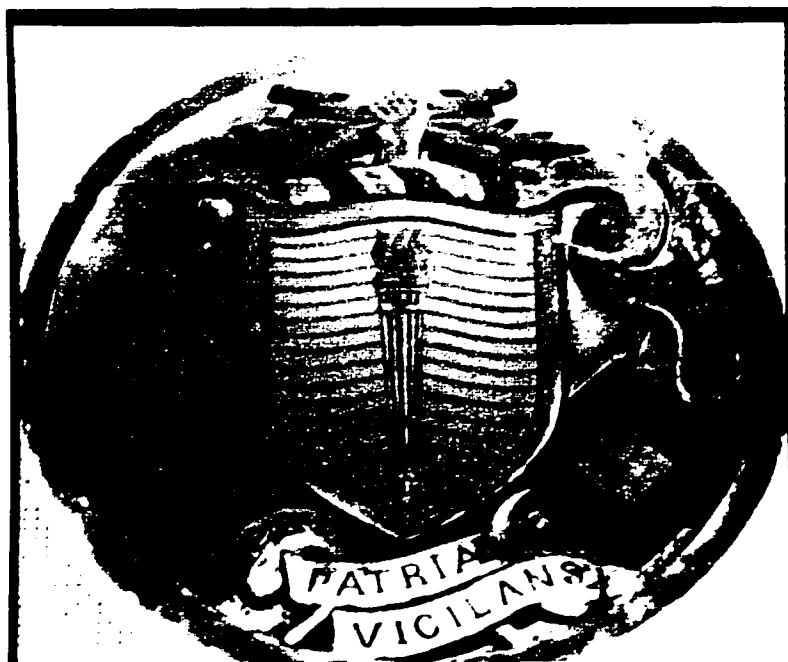


Fig. 17. Signal Corps *PRO PATRIA VIGILANS* (Vigilance For Our Country)





Fig. 18. Corps of Engineers School *ESSAYONS* (We Strive)

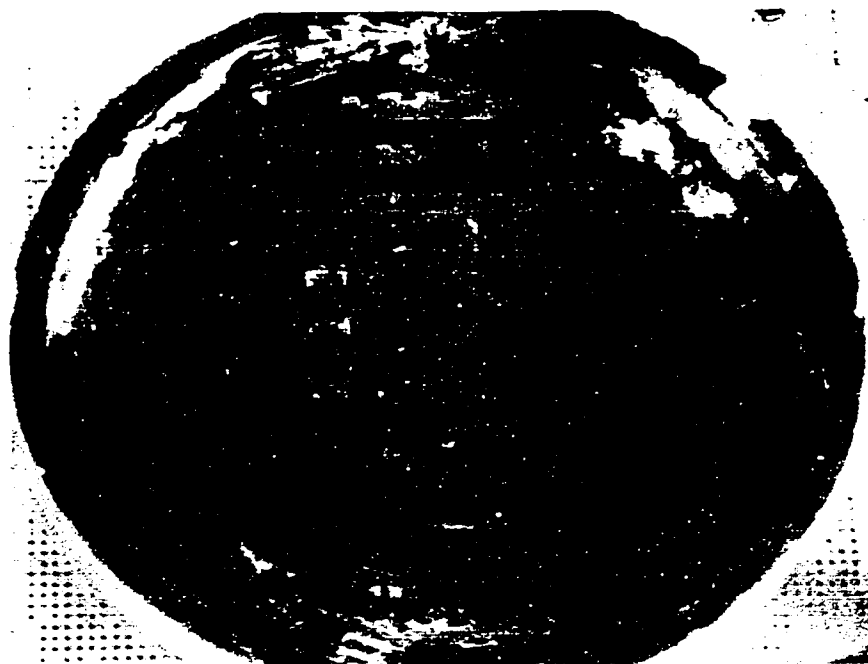


Fig. 19.  
Field Artillery School *CEDAT FORTUNA PERITIS* (Skill is Better Than Luck)

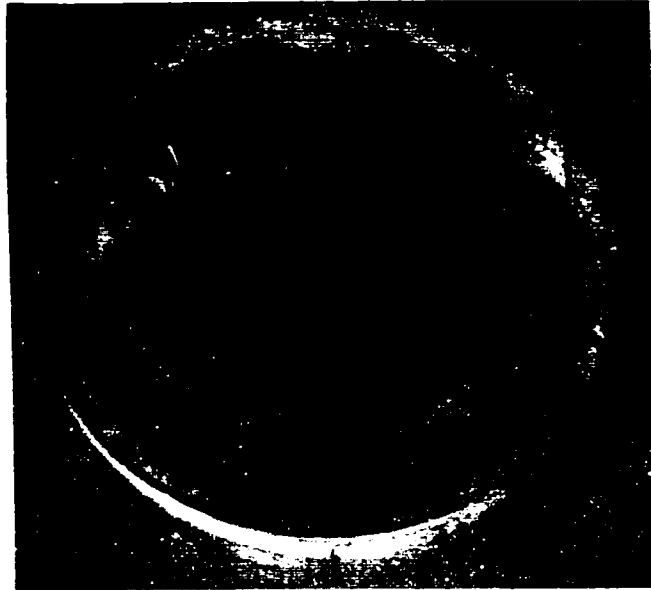


Fig. 20. Medical Field Service School *TO CONSERVE FIGHTING STRENGTH*



Fig. 21. Coast Artillery School *DEFENDIMUS* (We Defend)



Fig. 22. *LEAVENWORTH* (Site of Command & General Staff School)  
*AD BELLUM PASE PARATI* (Prepared in Peace for War)

feet high and twelve feet wide to provide romantic firelight for the entire room. The fireplace was surmounted by an elegant copper hood, which has now disappeared. The designer remains unknown.

### **GEORGE HARRIS'S MOSAICS IN THE MEZZANINE**

The mezzanine, located over the foyer, included a balcony overlooking the ballroom used by an orchestra or by those who wished to sit out a dance or two away from the crowded ballroom floor. For daily use, the mezzanine was to be filled with pool, ping-pong, and card tables for the soldiers in their off-duty hours. None of the game tables and other furnishings remain.

George Harris was to make two mosaic maps for the mezzanine porch. Dorothy Collins recalled that the mosaics suffered some damage during transport from storage and required extensive repairs before they could be installed. The backing of the mosaics was not as sturdy as the movers had expected.<sup>39</sup> The repaired mosaics have survived, and their blue and brown hues still decorate the north and south end walls of the porch. Both of the five-foot-square mosaics feature maps of the California coast, one showing the Mexican flag and the Bear flag of 1846, the other showing the 48-star American flag and the Great Seal of California (figs. 23-24). The porch was enclosed in 1978 to create five offices.

The walls at each end of the mezzanine were to be decorated with four frescoes by Beckford Young. The subjects of the frescoes were *Bear-Baiting*, *Bullfighting*, *Ranch Life*, and *Mission Life*. Both Carleton Lehman

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<sup>39</sup> Collins, interview transcript, 1964. Page 15.

Mosaic maps by George Harris for the Mezzanine Porch

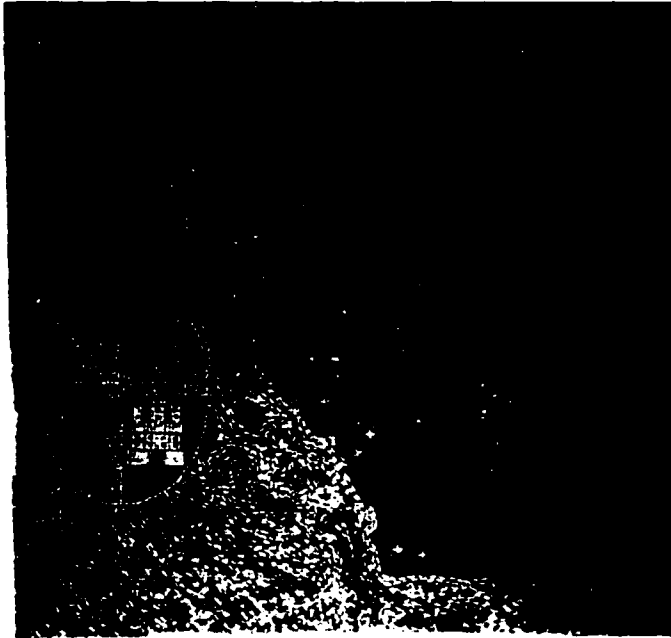


Fig. 23. California under Mexican rule

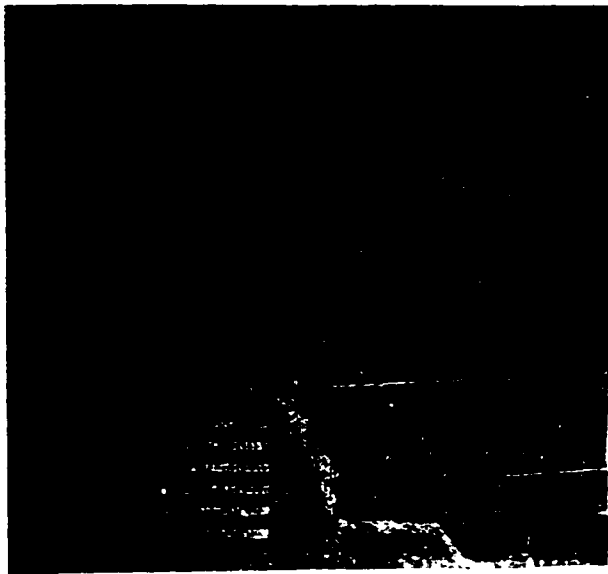


Fig. 24. California under U. S. rule

and Emilia Hodel mentioned that Beckford Young was scheduled to create four frescoes, but there is no mention that the frescoes were finished.<sup>40</sup> Young's frescoes are nowhere to be found. In fact, there is no evidence that they were ever actually completed. They might have been among the funding casualties in the later stages of the Soldiers' Club project. If they were completed and painted directly on the walls, they have since been painted over. There were supposed to be two wide "murals, designed but not yet in progress" for the mezzanine.<sup>41</sup> That may have been a reference to Young's frescoes. His drawing for the "Bear - Baiting" fresco was published alongside Emilia Hodel's article in *The San Francisco News* (fig. 25). The existence of the frescoes remains questionable. The deSaisset Museum's table of WPA artworks in northern California lists Beckford Young's "Bear-Baiting" "mural" in the Private's (sic) Club at Fort Ord.<sup>42</sup> The list was probably compiled from other written sources without verification.

### **BOB CLARK'S DESIGNS IN THE FOYER**

In the foyer, Bob Clark's four massive walnut newel posts still stand sentry duty, guarding the double staircases leading to the mezzanine (fig. 26). The Army provided the large blocks of walnut from which they were carved. Two murals were intended for the foyer, but nothing is known about them.<sup>43</sup>

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<sup>40</sup> Lehman, interview transcript, 1964, page 16, and Emilia Hodel, *San Francisco News*, 5 July 1941, page 6.

<sup>41</sup> Appendix C: # 367, item "B".

<sup>42</sup> deSaisset Museum, *New Deal Art*, p. 107.

<sup>43</sup> Appendix C: #367, item "B".

## Fresco for New 'Privates' Club



This is the rough sketch for "Bear-Baiting," one of Beckford Young's four frescoes that will go in the foyer of the Privates Club at Ft. Ord.

Fig. 25. Enlarged photocopy of sketch appearing alongside Emilia Hodel's article in *The San Francisco News*, July 5, 1941

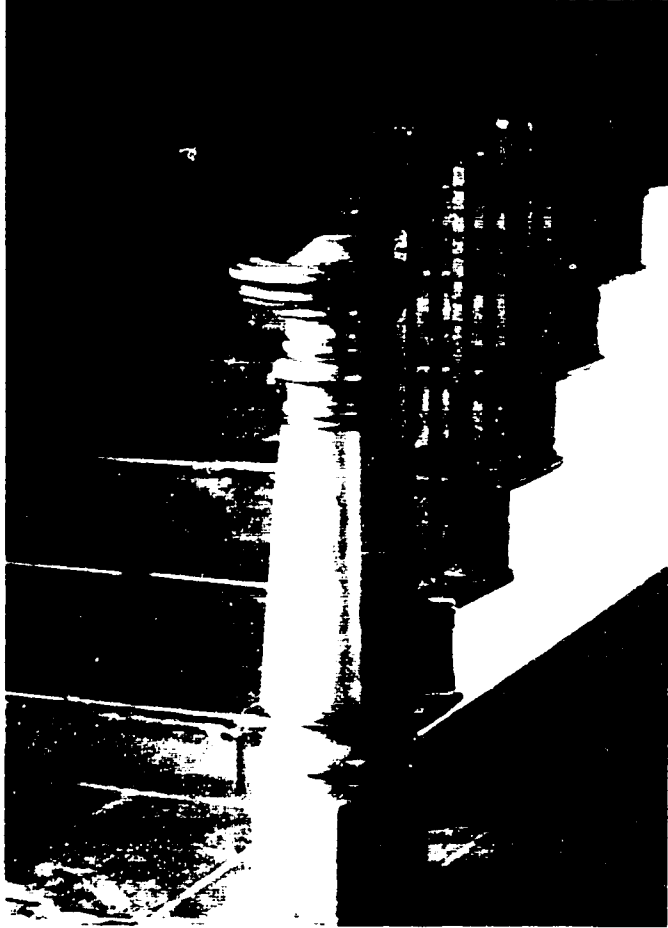


Fig. 26. One of four walnut newel posts designed by Bob Clark for the Foyer



## OTHER ARTWORKS

Other artists and their works for the Club were described in Emilia Hodel's article, but are no longer located in the building, and no documents have been found pertaining to their removal. Dorothy Collins mentioned seeing the small, freestanding cast aggregate animals by Sargent Johnson, so their existence is confirmed, but their present location is unknown.<sup>44</sup>

A painting of General Stilwell, by his daughter, Alison, disappeared sometime between 1966 and 1974. There are no records at the Property Disposal Office prior to 1976 for items from Stilwell Hall turned in for disposal. Seven watercolors by Dong Kingman were planned for the Soldiers' Club, but none remain. Thomas Hays' four easel paintings have also disappeared, as have those of Milo Anderson, Eugene Ivanoff, and Stanley Long. In 1984 paintings were found in the basement, many in bad condition. Some were turned in to Defense Property Disposal Office for auction. Two "plaster type---one of a Mexican dancer and one of Mexican bullfighter -"<sup>45</sup> were under restoration; no one now involved with Stilwell Hall knows their location or the identity of the artist. It is possible that Beckford Young created portable frescoes on plaster panels, and these could be their remains. The description would have fit his themes of ranch life and bullfighting.

The Reading Room decorations were to include seven ornamental plates of terra cotta designed by Dorothy Trent. Their present location is unknown, as are the time and circumstances of their disappearance.

The small patio at the exterior entrance to the Taproom now

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<sup>44</sup> Collins, interview transcript, 1964, page 13.

<sup>45</sup> "Old Paintings from Stilwell (sic) Hall". Jan. 31, 1984. Historic Preservation Office. Fort Ord.

consists of a grass lawn surrounding a two-foot-square section covered with a wooden cap. This was the intended location for one of the fountains, according to the plan published in the *Panorama* (see figure 2), but there have been no references to the fountains since the grand opening in 1943. At least one of the fountains was finished, but it is not now in place.<sup>46</sup> However, Lester Matthews lists work at Fort Ord among his accomplishments and the fountain was his only known commission for that site.<sup>47</sup> The reasonable conclusion is that his was the completed fountain.

Since the barbecue court and bayside patio outside the Taproom were not constructed, the fate of David Slivka's fountain for the seaside patio, Mine Okuba's three mosaics for the barbecue court, and Ben Cunningham's furniture and paving designs for the patio is still unknown. There is no evidence that these items ever became a reality.

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<sup>46</sup> Appendix C: # 368, item B.

<sup>47</sup> Falk, p. 401.

## CONCLUSION

All the history that has been discovered up to this time has been presented here. It was surprising that most of the names of the artists involved in the Soldiers' Club project were found in one news article (Emilia Hodel, *The San Francisco News*) the discovery of which was entirely accidental. It is not mentioned in any bibliography, index, or database. Had it not been preserved on microfilm at the Archives of American Art, the names of the artists involved might never have been revealed. There may be other articles, possibly even more detailed than Hodel's, but they have not yet been found.<sup>48</sup>

The time-consuming day-by-day search through the unindexed *Monterey Peninsula Herald*, the daily newspaper nearest to Fort Ord, has disclosed no major revelations other than those already seen in the *Fort Ord Panorama*. There is frequent coverage of the cuts in WPA funding and personnel, but very little about the construction of the Soldiers' Club between the initial announcement of the plan and the excitement of opening day. The FAP artists on the project received no publicity at all. The *San Francisco Chronicle*, the largest major newspaper on the central coast, carries little about the events occurring in the Monterey peninsula. However, it was a good source for biographical information on the artists, once their names were known, since the majority of them lived in San Francisco. I am convinced there must be more information, but equally convinced it will not be easily found.

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<sup>48</sup> The Amalie Elkington Papers in the Mayo Hayes O'Donnell Library in Monterey may yield more information once they are available for research.

Now that this single document consolidates the scattered bits of information, it can be used as the foundation on which to build a more complete body of knowledge about each of the individual artworks as they are removed from Stilwell Hall and transferred to new locations. The lighting fixtures, fireplaces (if they can be moved intact), the fireplace grillwork, and the stair railings and balusters all represent the accomplishments of the artists working in the FAP and FCP in a successful federal work program. I would like to see all seven of the generals represented in Lehman's *Generals on Horseback* identified and their biographies and contributions to the state of California transcribed. A short lesson about California's military and political history could be produced around this painting. Harris's mosaics can augment the lesson by illustrating the political changes in California in the 19th century. Hardy's mural can provide a background for learning about the social life and customs of Spanish California. The natural history of Monterey Bay and this area of the Pacific could be most entertainingly presented by an inventory of all the sealife shown in Lehman's *Moby Dick*. Alison Stilwell's mural, once restored, will again remind viewers of the beauty of the Monterey coast around Point Lobos. All of the artworks of Stilwell Hall can be enjoyed for their own inherent beauty, or for their relationship to the area, but they need a public setting in order to be appreciated by more than a privileged few.

The artworks also need to be protected until they can be relocated. Stilwell Hall is perched on the edge of a bluff overlooking Monterey Bay. In the fifty-some years of its existence, the coastline has eroded to within twenty yards of the southwest corner of the building. In

the 1980's, the Army placed rip rap along the beach to break the force of the waves crashing against the bluff. Erosion has been slowed in that area, but the force has been diverted to the north and south. Much of the ground south of Stilwell Hall has already washed away, and the land north of the building is showing the same trend. The site will become a peninsula before many more winter storms have passed. If it becomes necessary there is an emergency plan for removal of the artworks by the Army.

Unfortunately, natural forces are not the only danger to these artworks. Thieves have broken into the locked building on several occasions. One large painting has been stolen, and a mural has been vandalized. The theft of some of the Taproom light fixtures was interrupted and the fixtures removed to safe storage. Although the doors are padlocked and the windows boarded, there is no way to secure an unoccupied and isolated building. The danger of human mischief is more immediate than the danger of the land crumbling into Monterey Bay. Therefore, it would seem prudent to implement that emergency plan quickly. It is hoped that this paper will increase the understanding of the importance of these WPA/FAP artworks and stimulate greater efforts to protect and relocate them for the enjoyment of present and future generations.

APPENDIX A

BIOGRAPHIES

of the

ARTISTS

INVOLVED IN THE WPA'S  
SOLDIERS' CLUB PROJECT

## BIOGRAPHIES

The newspaper articles that appeared in the Fort Ord *Panorama* and the *Monterey Peninsula Herald* during the planning and construction of the Fort Ord Soldiers' Club avoided mentioning the names of any of the artists involved in the project. Even when the artwork was described in detail, the creator was identified only as "a famous artist" or a "well-known artist." The reasons for the omission of names is known only to those who wrote or published the articles. Fortunately, reporter Emilia Hodel of The *San Francisco News* was interested in the project and wrote an article listing many of the artists involved and their particular contributions. Hers is the only document yet discovered that provides names of the artists as well as descriptions of the artworks intended for the Soldiers' Club. Most of the artworks prepared for the club are no longer in the building.

Beckford Young was one of the artists who received early publicity for the four frescoes he was creating. No evidence remains of any of those frescoes, and he does not refer to them in a 1965 interview with Mary McChesney for the National Collection of Fine Arts.<sup>1</sup> Some of the artists never became well-known and have no published biographies. A few of the other artists will remain anonymous unless or until some evidence is discovered that reveals their identities.

Biographical material on the artists is brief, at best, and nonexistent in some cases. Most were known only within the state of California. The

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<sup>1</sup> Archives of American Art, transcript of 1965 oral interview of Beckford Young by Mary McChesney for the National Collection of Fine arts.

majority of them were members of the San Francisco Art Association, exhibiting regularly with that group. Many of them also participated in the Golden Gate Exhibition of 1939. Both Beckford Young and Carleton Lehman had served as directors of the Sacramento Art Center; Milo Anderson and Dong Kingman had worked as instructors there. Others, such as Lester Matthews participated in exhibits at that facility. Many of them probably knew each other before becoming involved in the Soldiers' Club and, perhaps, were influential in obtaining commissions for their fellow artists. This chapter compiles what little information is available on the artists who have some of their work still located in Stilwell Hall:

Clark, Robert (dates unknown)	p. 3
Hardy, Merlin (1910-1984)	p. 3
Harris, George (1913-)	p. 5
Jackson, Ajax (1902-)	p. 6
Lehman, Carleton (1911-)	p. 7
Stilwell, Alison (1921-1991)	p. 8
von Meyer, Michael (1894-1984)	p. 9

Biographies of artists who were involved in the Soldiers' Club project, but whose artworks cannot be located comprise the second biographical section.

Anderson, Milo (1905-1984)	p. 10
Cunningham, Ben (1904-1975)	p. 11
Thomas Hays (dates unknown)	p. 12
Ivanoff, Eugene (1898-1954)	p. 12
Johnson, Sargent (1889-1967)	p. 13
Kingman, Dong (1911-)	p. 14
Long, Stanley M. (1892-1972)	p. 14
Matthews, Lester Nathan (1911-)	p. 15
Okubo, Mine (dates unknown)	p. 15
Portonova, Giovanni B. (1875-)	p. 16
Slivka, David (1913-)	p. 17
Trent, Dorothy (dates unknown)	p. 17
Young, Beckford (1905-1979)	p. 17



Bob Clark (dates unknown)

Bob Clark designed the walnut newel posts for the stairs leading to the mezzanine and cast stone insignia for the ballroom, all of which remain in the building. There is no indication of the middle name of this Robert Clark to help identify him.

Robert Charles Clark, born in Minneapolis on August 31, 1920, is listed in *Who's Who in American Art* as late as 1980. His birth date made him a possible candidate for the Soldiers' Club artist, however, contact through his gallery in Carmel, California revealed he never worked for the WPA. There is another artist named Bob Clark active in San Francisco at this time. He is Robert Dane Clark, a "street artist," born in 1934, whose conduct occasionally challenges local rules.<sup>2</sup> He would have been only nine years old when the Soldiers' Club opened; much too young to have been working for the Federal Art Project.

Merlin Hardy (1910-1984)

Merlin Hardy was commissioned to create an oil-on-canvas mural of 400 square feet for the ladies' lounge. It was described as depicting "California caballeros and their ladies of the Spanish California period" in pastel colors.<sup>3</sup> He was also to provide twelve easel paintings for the reading and writing rooms. Merlin Hardy was the only one of the Soldiers' Club artists who clearly labeled his mural with his name and the date of completion.

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<sup>2</sup> "San Francisco Street Artist Challenges Ordinance," *San Francisco Chronicle* 17 October 1975, p. 3, col. 1. Also *SF Chronicle* 13 November 1987, sec. A, p. 9, col. 3.

<sup>3</sup> Emilia Hodel, *The San Francisco News* 5 July 1941, p.6, col.1.

He was born in Oakland on July 9, 1910, into one of the pioneer families of the Oakland area. After graduating from Oakland High School, he enrolled in the California School of Fine Arts for four years of study under Lucien Labaudt, Ralph Stackpole, Constance Macky, Nelson Poole, and Marian Hartwell, many of whom were active WPA artists. In the 1930's he worked as a muralist for the WPA, assisting Lucien Labaudt on the Coit Tower murals in 1934. His Spanish-theme mural for the Soldiers' Club was completed on May 4, 1942. He also painted murals for Matson Lines on the luxury liners Lurline, Monterey, and Mariposa. His murals and paintings were done before 1945 and his subjects included portraits, World War II servicemen, and old churrigueresque Mexican architecture. He participated in exhibitions of the San Francisco Art Association (SFAA) Annuals from 1933 through 1945, and the San Francisco Museum of Art Inaugural in 1935.

After WWII he worked at Gumps (a major department store in San Francisco) as a designer of overglaze painting on ceramics and fine china. He died at age seventy-two on October 17, 1984 at his home in San Francisco. He believed it was the fundamental duty of an artist to create articles both beautiful and practical, Carleton Lehman commented that Merlin Hardy had become very successful with his ceramics at Gumps, creating china, tableware, "beautiful, very special stuff."<sup>4</sup>

Hardy's work was good enough to have one or two paintings juried into the SFAA shows almost every year, but never good enough (in

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<sup>4</sup> Archives of American Art Oral Histories. Transcript of 1964 interview of Carleton Lehman by Mary McChesney, p.11.

relation to the competition) to win a prize or to be featured with a photograph in the catalogs. Considering Hardy's beautiful costumes in the Soldiers' Club mural and his nearly forty years as a designer at Gumps, it seems likely that design, not painting, was his primary interest.

#### George Harris (1913- )

George A. Harris made the two mosaic maps for the mezzanine porch. He was a multi-talented painter, engraver, museum curator, designer, teacher, sculptor, and lithographer from Sausalito, California. Born January 24, 1913 in San Francisco, he learned his art at the California School of Fine Arts. He was a member of the Art Center of San Francisco, the American Art Congress, and the San Francisco Art Association, with whom he exhibited in 1935 and 1944, winning a prize in their 1935 exhibition. He also exhibited prize-winning work in the Art Center of San Francisco in 1944 and 1945. His list of exhibitions also includes the Art Institute of Chicago in 1937, National Academy of Design (NAD) in 1943, Corcoran Gallery of Art in Washington, D.C. in 1943, the Library Of Congress in 1945, the Buffalo Print Club in 1943, Carnegie Institute in Pittsburgh in 1945, and the Colorado Springs Fine Art Center in 1945. As a WPA artist, he worked on the Coit Tower murals and the U.S. Post Office in Woodland, California. Harris painted a large mural for the San Francisco Chamber of Commerce building, which was unveiled in September, 1950. The abstract painting was well received, and featured several motifs typical of San Francisco's past and present commercial and cultural life. In 1983, the San Francisco City Hall hosted an exhibit of the artworks of eight living Coit Tower artists, including George Harris. He held teaching

positions at both Stanford University and the San Francisco Museum of Art.

In 1964, during an interview with Mary McChesney for the National Collection of Fine Arts, Carleton Lehman recalled George Harris as one of the muralists who worked on the Soldiers' Club along with himself and Merlin Hardy. That term refers to pictorial art in many forms, including mosaic murals.

#### Ajax Jackson (1902-)

Born Osman Jackson on August 30, 1902 in West Bend, Iowa, he moved to California in 1920, settling in Berkeley. He began as a painter but switched to sculpture during the 1920s. Jackson studied under Beniamino Bufano at The California College of Arts and Crafts. He exhibited with many Bay Area organizations: The Berkeley League of Fine Art in 1924, The San Francisco Museum of Art in 1938, The San Francisco Art Association in 1939, and The Golden Gate International Exposition in 1939. As of publication of Hughes' *Artists in California* in 1986, Jackson was still living in the Berkeley hills in a house he constructed himself.<sup>5</sup> His work consists mostly of small figures under three feet tall.

For the Fort Ord Soldiers' Club, Jackson designed door handles to be cast in bronze, using marine life such as dolphins and sea horses as the motif. He also created the brass sidelights and six ceiling light fixtures for the tap room, and six carved wood and metal chandeliers for the ballroom.

The light fixtures in the Taproom were found lying on the bar in the

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<sup>5</sup> Hughes, pp.282-3.

spring of 1995. The military police believe it was an interrupted robbery. The lights had been carefully disconnected, rather than having the wires cut, suggesting that someone knew there would be plenty of time because the building was not frequently patrolled. They are now stored in the Historic Preservation office at Fort Ord. If the fancy door pulls were ever completed, they have since been removed. All the door hardware now in the building is plain and utilitarian. Recollections of Carleton Lehman indicate that the FAP artists designed and created models of the wooden chandeliers, and "some other project carved them". An article in *The Art Digest*, August 1, 1941, indicates the work was to be done by the Federal Craft Project.

#### Carleton Lehman (1911-)

Carleton (or Carlton) Lehman, born in Visalia, California in 1911, studied at The University of California at Berkeley with graduate work at Harvard. He served two years as a teaching assistant for the Art Department at UC, Berkeley, then took a position with the WPA running the Sacramento Art Center in 1939-1940. The next year he went to work in the Federal Art Project under Joseph Allen. As supervisor of the FAP artists on the Soldiers' Club project Lehman's task was "to see that they got a certain amount of work done and showed some degree of progress."<sup>6</sup> Supervising the artists did not provide enough work to do so he pleaded with Joe Allen to allow him to paint a mural for the bar. He painted *Moby Dick* on a ninety-foot canvas at the "pickle factory" (473 Jackson Square in San Francisco) that wrapped around three sides of the

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<sup>6</sup> Lehman interview transcript, p. 11.

room he used as a studio. He said most of the artworks for The Club were created there, at the FAP headquarters in San Francisco, and carried down to Fort Ord when completed. The artworks were stored in a Fort Ord warehouse awaiting the completion of the building.

His murals were painted on canvas because interior walls of the building were not completed until a year after the paintings were finished. They were installed by a paperhanger, and the ninety-foot *Moby Dick* was cut into sections to make installation easier. His *Generals on Horseback* was mounted on stretchers and hung as a "portable mural."

Alison Stilwell (1921-1991)

Alison Stilwell was an accomplished painter at age twenty-one. She specialized in Chinese style landscapes because she spent her childhood and received most of her art training in China where she lived with her family during her father's assignments. She was born on February 5, 1921 in Peking (Beijing) and began studying art at age fifteen with Prince P'u Ju, a high ranking Manchu courtier.<sup>7</sup> "He sat on one side of the desk and painted. I sat on the other side and watched. I learned to paint upside down, really."<sup>8</sup>

Her artworks were exhibited in California Hall on the Berkeley campus when she was only nineteen years old. When Dorothy Collins was in charge of completing the Soldiers' Club, she requested that Alison do a painting for the space above the fireplace in the Writing Room. Stilwell created a large painting (approximately 8' by 13') on canvas which

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<sup>7</sup> "Stilwell's Daughter to Exhibit Art" *San Francisco Chronicle* 20 August 1942, p.13, col.1.

<sup>8</sup> *Monterey Herald* 25 May 1991.

features the wind-sculpted cypress trees of Point Lobos on the Monterey coastline. The painting was then mounted directly on the wall over the fireplace. The Writing Room is now called the Cypress Room because of the mural. It is the only artwork in the building which was not created under the Federal Art Project since she was not employed by the WPA.

She became Alison Stilwell Cameron in 1947, a year after her father's death, and the wedding reception was held, most appropriately, in the Fort Ord Soldiers' Club.<sup>9</sup> Throughout her life, she continued to lecture on her experiences in China and on Chinese painting, and served on the board of the National Committee on United States-China Relations. She held memberships in the American Women for International Understanding, the Society of Women Geographers, and the Monterey Institute of International Studies. She also wrote two books, *Chinese Painting Techniques* and a children's story, *Ching Ling, The Chinese Cricket*.

Michael von Meyer (1894-1984)

Von Meyer designed a fireplace of cast stone, seven regimental shields, and a statue of General Ord, according to Hodel's article.<sup>10</sup>

The sculptor was born in Odessa, Russia on June 10, 1894. He settled in San Francisco in the early 1920's and studied at the California School of Fine Arts. During the 1940's he taught at the California College of Arts and Crafts. He died in San Francisco at Laguna Honda Hospital on November 24, 1984.

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<sup>9</sup> *San Francisco Chronicle* 30 December 1947, p. 8, col. 3.

<sup>10</sup> Emilia Hodel. *The San Francisco News* 5 July 1941. p.6. col.1.

He was a member of the San Francisco Art Association where he won a prize in their 1926 exhibition, and later received a medal in 1934. He received a prize from the Women's Art Association in 1926, and a medal from the Oakland Art Gallery. He also showed his work at the Corcoran Gallery of Art and Whitney Museum of American Art in 1936, the Golden Gate International Exposition in 1939, the California Art Association, the Palace of the Legion of Honor, and the de Young Memorial Museum.

His 1947 entry in *Who's Who* lists works in the San Francisco Museum of Art, the Palace of the Legion of Honor, University of California Hospital, San Francisco City Hall, the House Office Building in Washington D.C., the Post Office in Santa Clara, California, Stanford University Hospital, and a statue at the Art Commission of San Francisco. Other works of his are the garden decoration of Fleishhacker Playground, and the stair railing at the Beach Chalet in San Francisco.

#### ARTISTS WHOSE SOLDIERS' CLUB ARTWORKS CANNOT BE LOCATED

Milo Elvyn Anderson (1905-1984)

Milo Anderson was a Sacramento artist assigned to create easel paintings for the Soldiers' Club. Born in San Francisco on January 28, 1905; he studied at the College of Arts and Crafts and the University of California, then built his reputation as a painter, engraver, and teacher. The WPA Federal Art Project hired him as an instructor at the Sacramento



Art Center. Both the Art Center and the Crocker Art Gallery in Sacramento, and the FAP in San Francisco and Oakland provided exhibit space for his work. His work is listed at Grant Union High School and the Sacramento Art Center. None of his paintings remain in Stilwell Hall, and no record of their location has yet been discovered.

Anderson was also well-known as a Hollywood costume designer since 1932, when Samuel Goldwyn hired him to create costumes for *The Kid from Spain*, the chorus line of which included Betty Grable, Lucille Ball, and Paulette Goddard. He designed costumes for Joan Crawford in *Rain* and *Mildred Pierce*, for Mary Pickford in *Secrets*, for Jane Wyman in *Johnny Belinda*, and for Lauren Bacall in *To Have and Have Not*. The pleated black silk penoir worn by Patricia Neal in the movie *The Fountainhead* is now exhibited in the Los Angeles County Museum of Art. Anderson left the film industry in the 1950's because "modern movies had no place for his expensive designs."<sup>11</sup>

#### Ben Cunningham (1904-1975)

Benjamin Frazier Cunningham was born in Colorado, but nothing is known of his training in art. As an adult, he worked for the WPA in California, where he was known as a painter and engraver. He showed his work at the Oakland Gallery Annual Exhibition in 1934, and was hired by the WPA to work in Ukiah, California. His last listing in *Who's Who in American Art* was in 1940. In 1942 the San Francisco Museum of Art exhibited "Fifty Paintings by Ten Artists," including works by George Harris and Ben Cunningham. Alfred Frankenstein, who reviewed the exhibit in

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<sup>11</sup> *San Francisco Chronicle* 10 November 1984 p.15.

the *Chronicle*, called Cunningham's abstract works "joyous" and "tonic," and at the same time "precise" and "meticulously studied." He compared Cunningham's pictures to a "woven rug as rich and warm as anything that ever came from the Navajo country."<sup>12</sup>

Cunningham was commissioned to create furniture for the interior of the Soldiers' Club, and paving designs for the patio. The patio at the outside entrance to the Tap Room is not paved at this time, and there is no information about whether that portion of the Soldiers' Club was completed according to the original plans. Likewise, nothing is known of the kind of furniture he designed for the interior.

Thomas Hays (dates unknown)

Hays was to have created four easel paintings. No biographical information about Hays has yet been found.

Eugene Samson Ivanoff (sometimes spelled Ivanov) (1898-1954)

Ivanoff was another San Francisco artist making easel paintings for the club. He served in the Czar's cavalry in World War I in his native Russia, but fled the Communist government in 1922. After arriving in the Bay Area, he studied at the California School of Fine Arts. His work won a medal from the San Francisco Museum of Art in 1935. He joined the San Francisco Art Association and participated in it until his final illness. Best known for his oil paintings and small carvings in wood, he exhibited at the Golden Gate Exposition in 1939 along with many of the other Fort Ord artists. Ivanoff's last entry in *Who's Who in American Art* was 1940;

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<sup>12</sup> *San Francisco Chronicle* 26 July 1942, "This World" sec., p.11.

however, he remained active until his death on Sunday, February 21, 1954 at Stanford University Hospital.

#### Sargent Johnson (1889-1967)

Sargent Claude Johnson, another San Francisco sculptor, engraver, and painter, was to have created small, freestanding cast aggregate animals to adorn the Soldiers' Club. He was born in Boston on October 7, 1888 or 1889.<sup>13</sup> His mentors were Beniamino Bufano and Ralph Stackpole, along with his professors at the California School of Fine Arts. He won numerous medals and prizes from the Legion of Honor and the San Francisco Art Association in exhibitions of the 1920's and 1930's. He created Inca Indian and Llama statues for the Golden Gate Exposition in 1939. In 1942 he created the cast stone frieze for the athletic field at George Washington High School in San Francisco. The Maritime Museum in the San Francisco Aquatic Park has an intaglio mural carved on slate by Johnson, and his artwork once enlivened a several housing projects in San Francisco. He died in San Francisco on October 10, 1967.

Both Dorothy Collins and Carleton Lehman recollected some small cast aggregate animals done by Sargent Johnson, so the sculptures definitely were completed and placed in the building.<sup>14</sup> However, the animal sculptures were no longer present in early 1994. Most of the "portable" artworks had already been sold at auction by the army.

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<sup>13</sup> Cederholm's *Afro-American Artists* says 1889; Havlice's *Index to Artistic Biography*, First Supplement says 1888, the original *Index* says 1889.

<sup>14</sup> Archives of American Art Oral Histories. Transcripts of 1964 interviews by Mary McChesney.

Dong Kingman (1911- )

San Francisco artist Dong Kingman was commissioned to paint seven watercolors for the Soldiers' Club. None of his works remain there. He was born on April Fool's Day in 1911 in Oakland, California, and studied in Hong Kong at the Long Non School and in Oakland at the Fox-Morgan School. He held memberships in the San Francisco Art Association, the Bay Region Art Association, and the California Water Color Society. The San Francisco Art Association in 1936, and the Oakland Art Gallery in 1937 awarded prizes for his watercolor paintings. This former San Francisco houseboy had artwork hanging in The Museum of Modern Art in New York City, the San Francisco Museum of Art, and Mills College in Oakland. He taught at the Sacramento Art Center. He has not made an entry in *Who's Who in American Art* since 1940,<sup>15</sup> but gave an interview for the San Francisco Chronicle in November, 1961 following the release of the movie "Flower Drum Song" for which he had painted the opening story scenes.<sup>16</sup>

Stanley Long (1892-1972)

The painter, illustrator and teacher Stanley M. Long was commissioned to produce easel paintings for the Soldiers' Club. His special interest was western ranch life. Long was born in 1892 in Oakland, and died on March 29, 1972 in San Carlos, California at the age of seventy-eight. He received his art education at the California Institute of Fine Art, the Mark Hopkins Institute of Art in San Francisco, and the Académie Julian in Paris. Long's work was exhibited nationwide, and two

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<sup>15</sup> Falk's book misspells his name as "Doug" Kingman.

<sup>16</sup> Donovan Bess "Artist for 'Flower Drum Song' *San Francisco Chronicle* 18 November 1961. p.16. col. 5-8.

books were published displaying his work. He illustrated "Black Military Experience in the American West" for the Shasta City Museum in California.<sup>17</sup>

Lester Nathan Matthews (1911- )

This Los Angeles sculptor, painter, craftsman, designer, and critic, was born on August 58, 1911, in Pittsburgh, California.<sup>18</sup> He studied privately with Sargent Johnson, M.B. Young,<sup>19</sup> and Worth Ryder, and at the California College of Arts & Crafts and the California School of Fine Art. He held membership in the San Francisco Art Association, and the Art Union in San Francisco. He exhibited at the Art Institute of Chicago, the Sacramento Art Center, the Oakland Art Gallery, the San Francisco Museum of Art (where he won a prize in 1939), and at the Golden Gate Exposition in 1939. His sculptures were in the Stockton, California Junior College. He had other works in the Salinas Junior College, Sacramento Art Center, and a fountain in Fort Ord, California. He is the only one of the Fort Ord artists who included that work in his *Who's Who* biography. He made no entries into *Who's Who* after 1947, and no biographical information about his later years has been found. The location of the fountain he was commissioned to make for the Soldiers' Club patio is unknown.

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<sup>17</sup> Falk's compilation includes Long, but the original *Who's Who* does not.

<sup>18</sup> Falk and Havlice disagree on the birth date; Falk says 1911. Havlice says 1910.

<sup>19</sup> M.B. Young has not been positively identified; possibly May Belle Young, an American painter born in 1891.

Mine Okubo (dates unknown)

Okubo was a California-born Japanese-American artist, a graduate in art from the University of California at Berkeley, and was commissioned to make three mosaics for the barbecue court. Since that part of the Soldiers' Club plan was never completed, the commission may have been canceled. There is no additional information about the proposed mosaics. She was better known for drawings and tempera paintings than for mosaics.

In 1946 Okubo published *Citizen 13660* (New York: Columbia University Press), a pictorial diary of the eighteen months she spent in a relocation center during World War II. Her book was reviewed by Joseph Henry Jackson in the *San Francisco Chronicle*. He said her drawings and text reveal her strength of character; that she was able to rise above the situation and retain her sense of humor.<sup>20</sup>

Giovanni B. Portonova (1875- )

An Italian sculptor and teacher living in San Francisco, Giovanni Portonova created a marble head of General Ord which was placed in the foyer of the Fort Ord Soldier's Club. Dorothy Collins requested the army make a stand for it, along with a copper plate engraved with General Ord's name.

Portonova was born on February 1, 1875 in Misilmeri, Palermo, Italy. He received art instruction at both the Palermo and Rome Schools of Fine Art, and the Institute of Fine Art in Paris. In 1895 he was awarded a prize at the Industrial Art Museum in Rome. After arriving in San Francisco, he

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<sup>20</sup> *San Francisco Chronicle* 19 September 1946, p. 16, col.7.

exhibited at the San Francisco Exposition of 1915. As of the last entry in *Who's Who* in 1940, his work was on display in the Bank of America and Fox Theater in San Francisco. He was a teacher at the University of California.

David Slivka (1913- )

David Slivka was commissioned to create a fountain in cast stone for the Soldiers' Club. His and Lester Matthews' fountains were to go in the barbecue court and the patio. One of those fountains was completed, but the barbecue court was not. There is no other information about either fountain or its installation. Slivka was born in Chicago on October 26, 1913, but studied in San Francisco at the California School of Fine Arts. Working as a sculptor for the WPA, he produced a stone relief for a San Francisco public school, for the U.S. Post Office in Berkeley, California, and for the Golden Gate Exposition on Treasure Island in 1939. His biography has not been included in *Who's Who* since 1940.

Dorothy Trent (dates unknown)

Trent was commissioned to design and fire ornamental terra cotta plates for the reading room. No biographical information has been found. The owner of Trent Pottery in Los Gatos, California is no relation to Dorothy Trent and was unable to provide any clues to her identity.

Beckford Young (1905-1979)

The painter and muralist was born in Petaluma, California on October 23, 1905. He was a star athlete of Petaluma High School, and attended the University of California at Berkeley on a sport scholarship. He began his major in art as he was recuperating from an ankle injury. He studied in Munich with Hans Hofmann and in Italy with Vaclav Vytlacil. His early paintings are representational, his later ones more abstract. After four years in Europe he returned to the Bay Area and was married briefly to artist Janet Todd Young in the 1930's.

He executed mural commissions for the Federal Art Project in the 1930's, and later served as their art director for Northern California. He also served as director of the Sacramento Art Center before turning the job over to Carleton Lehman. He was a resident of El Cerrito until his death in Berkeley on September 17, 1979.<sup>21</sup>

Edan Hughes' *Artists in California* lists a mural for the Privates' Club at Fort Ord as well as a fresco on Government Island in Alameda among Young's works. One of his frescoes for the Privates' Club is also listed (as a "mural") in the deSaisset Art Gallery and Museum's *New Deal Art*, written in 1976. The writers were probably relying on other documents rather than personal knowledge of the frescoes.

Beckford Young was interviewed on May 19, 1965 by Mary McChesney.<sup>22</sup> In that interview he told of his first commission for the Federal Art Project, the 400-500 square feet fresco he painted with John Haley in the entry at Government Island in 1937. He described the Italian

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<sup>21</sup> Hughes. p.626.

<sup>22</sup> Archives of American Art. transcript of oral interview.



"true fresco" technique he used. The three subjects of that fresco were The Coast Guard, Forestry, and The Bureau of Roads or Highways. Young worked around the staircase while Haley worked around the door. Young also described his work in the Sacramento Art Center ("the only successful art center in California") during 1938 and 1939, and a year at the Oakland Art Center. He then became the State Art Director under Joseph Allen at the San Francisco FAP, where he remained until its closing in 1941, right after Pearl Harbor.<sup>23</sup> He mentions working with "Vinegar Joe" (General Stilwell) and "Pinky" Dorn (Major Frank Dorn) at the Enlisted Men's Club at Fort Ord, but never mentions the frescoes he was supposed to have painted. He recalled that General Stilwell had a bid for \$7000 for light fixtures from a firm in San Francisco and asked Young to look them over to see that they were getting full value. Over protests and hesitation on the part of that firm, Young was finally shown a pile of unsalable light fixtures ("junk" was his term) in the attic. He refused to accept the lights, even after being offered a bribe by the company, and reported the events to General Stilwell. The alternative he offered the General was that he and Major Dorn could obtain old brass ships' lamps from a ship wrecking yard for about \$500 cash. This they did. Beckford Young talks about other murals and paintings he did under the WPA/FAP, but the four murals that were scheduled for the Fort Ord club were not mentioned. This could indicate they were among the cost-saving casualties when the work was turned over to private contractors to complete.

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<sup>23</sup> His memory may not have been accurate. Dorothy Collins remembered the San Francisco WPA office closing in March 1943, although it is possible the FAP may have closed earlier.

APPENDIX B

PROCEDURES MANUAL  
for  
RESEARCHING the WPA  
in NORTHERN CALIFORNIA

**PROCEDURES MANUAL for  
RESEARCHING the WPA  
in NORTHERN CALIFORNIA**

**Introduction**

The primary reason for writing this guide is to ease the difficulty of finding documentation relating to one particular building and its artwork. Where do you turn when the usual sources of information tell you nothing about your specific project? This guide will lead the researcher beyond the usual sources available in libraries and museums to local, state, and national agencies, any of which might provide a fragment of information.

At all times, be prepared to find nothing but disconnected bits of information from which one can merely make an educated guess about the relevance to the object being researched. An office may have only one document concerning the project, but the dates, names, numbers, or places named therein can be clues to the next source. The person contacted may not have the information you need, but can often give names of others who may. Like an octopus, one's tentacles may reach out in many directions seeking scraps of information. Luck plays an important role too. Sometimes just asking questions in the right place at the right time will lead to a person who knows your subject.

The instructions given here are based on my experience when seeking information about the WPA artworks located in a building originally called "The Privates' Club" on Fort Ord, California. Only one copy of an original WPA document was found during the entire two-year search, but the number on that document led to helpful microfilms in the National Archives in Washington, D.C. A recently published bibliography

of WPA information contained a single reference to Fort Ord, but the news article in the reference was the first that actually named one of the artists.

Many of the WPA Post Offices, schools, and government buildings, and the artwork contained therein, have been researched after the fact. Those bibliographies can serve as a starting point for expanding the information on those projects. However, military facilities limit public access. WPA projects within military compounds have remained out of the public eye in the fifty years since the end of the WPA, and have received little attention.

Since many of the military bases in northern California were built or enlarged by the WPA and are now closing due to the reduction in the size of the armed forces, it is important to locate and research artwork located in these buildings about to be transferred to other owners, if only to provide the new owners some history of their acquisition.

This is a narrative of the procedures used to build a body of information, starting from zero, and without knowing whether there is anything to be found.

## **Check the Obvious Sources**

### **Information Numbers**

The first step is to call any information number connected to the building or to the agency that owns or uses the building. Document

everything: the date of the call, the operator to whom one speaks, any other numbers, agencies or persons to whom one is referred, and, of course, any information learned. Taking names is especially time-saving; request to speak to the same person with each repeat call to avoid having to explain the quest repeatedly to different operators. Once the operator is familiar with the kind of information sought, he or she can guide you to offices that might be helpful. Patience is a necessity for any kind of research, but especially when playing "telephone tag" because no progress can be made until a connection can be established.

Every military facility has an information number published in the local phone book. The operator should be able to tell you whether there is a museum, an historian, or any other office that might be remotely connected to your project, even at other military facilities in the area. The names of the offices may vary, such as the Command Historian, or Historic Preservation office, but any office concerned with history may have information.

A tour of a building can often be arranged through the Public Affairs Office. Military compounds have a Visitors Center at the main gate to provide a visitor's pass for authorized civilians. Identification, auto registration and proof of insurance are necessary for access in one's own car. The Center also provides directions to the building.

The Command Historian or Archivist of a military compound or the historian of any historic area may have copies of an Historic American Buildings Survey, or other historical analysis that might have been performed. Government papers that are not classified may be photocopied and used in any document because they are in the "public

domain.”

Check the construction records on the building, which are probably kept by the Chief of Real Property in the Department of Public Works or in the Contracts & Construction Branch if the building is for military use. The names may vary according to the organization of the base. Construction records for civil government buildings should be available in city hall. The Center for Military History in Washington, D.C. may have information that has not been preserved at the local level. Before the computer age, the Army’s local records were “purged” after ten years in storage. It was often the individual worker’s decision whether the information was important enough to be preserved on microfilm before the paper copies were destroyed. That initial call to the military information number can develop into a phone directory of persons and offices relevant to history and building construction for the local military units. Resources grow even when the accumulation of documents remains slim.

### **Books, Bibliographies, and Databases**

Books and bibliographies on the general subject of WPA can lead in the right direction. Start with the Art Reference section in the library. Look for books that deal with the subject matter (WPA or New Deal), the general time period, or the dates specific to the project. Depending on the information found (or not found), one may want to browse through some of the other relevant titles, such as lists of regional artists of that era. Keep lists of what books have been checked, even if there is nothing relevant in them the first time. There may be times when it is useful to recheck a source after finding some new information elsewhere. Keep a

record of the keywords used when searching an index; when finding something of value, it may provide a new keyword or name to use in rechecking the previous index. Forts are often called camps before enlargement, and many Air Force bases were previously Army airfields. It may be valuable to make a list of synonyms such as *camp*, *fort*, *base*, *field*, and *compound*, and look for them under the title of any specific military branch as well as under *armed forces*, *military*, or *federal*.

*An Historic American Building Survey* contains some basic information about the building and any artworks within. The Survey provides a brief history of the building including the names of the architects and dates of alterations and additions. The bibliography can be even more helpful, giving dates of articles in local newspapers or other references that were used to compile the information. If such a survey has been performed (usually in preparation for declaring the building a National Historic Site), it is kept on file by the organization for which it was conducted and may not be available through the public library.

*New Deal Art: California*, published in 1976 by the de Saisset Museum of Santa Clara University, contains an abundance of useful information about WPA art in California. Some information was probably taken from a previous publication without verifying the existence of the work; however, it seems to be the most comprehensive guide available at this time. It also has a very brief explanation of the various art programs of the New Deal:

FAP- Works Progress Administration/Federal Art Project (July 1935 to January 1943): funded by the WPA's Federal Project Number One to employ artists on relief. Created both

portable art and architectural art in non-federal public buildings.

PWAP- Public Works of Art Project (November 1933 to June 1934): funded by the Civil Works Administration, to employ artists on relief to decorate non-federal public buildings.

Sect.- Treasury Department Section of Painting and Sculpture (October 1934 to July 1943): funded by the Treasury Department; used anonymous competitions to hire the "best available" artists to decorate newly constructed federal buildings.

SERA- State [of California] Emergency Relief Administration (April 1934 to July 1935): funded by the Federal Emergency Relief Administration to employ artists on relief during the hiatus between the end of the PWAP and the beginning of the FAP.

TRAP- Treasury Relief Art Project (July 1935 to December 1938): funded by the WPA but administered by the Treasury Department to employ artists on relief to decorate existing federal buildings.<sup>1</sup>

The date of the artwork can be a clue to the program under which it was created, and vice versa.

The *Index to Artistic Biography* by Patricia Havlice lists artists by name. The listings appear as letter and number codes:

Lehman, Irving; Amer. ptr / sculptor

WH 73,76,78,80

Lehman, Louise Brasell; 1901-; Amer. ptr;

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<sup>1</sup> *New Deal Art: California*. p.80.



CO, WH 73,76,78,80; WA 4-10

The decoder is in the front of the volume. WH stands for *Who's Who in American Art*, the numbers refer to the years in which the biography appears. WA also stands for *Who's Who...*, the older volumes, which are numbered 1-10, and encompass the years between 1936 and 1970. CO is for Collins, J. L., *Women Artists in America: 18th Century to the Present*.

The *Index...* comes in several volumes; Volumes 1 and 2 were published in 1973, and the First Supplement in 1981. The supplement contains names of artists not included in the first volumes and additional information on some that were. Sources like this provide new directions more than new information. Havlice tells where to look for information, the researcher has to do the looking.

The art reference section of the library includes *Artists in California; 1786-1940* by Edan Milton Hughes; a useful biographical source for researching art specific to California.

A living artist may be located through his last known address, the Alumni Association of his school, or his artworks; most of this information should be in the biographical sources listed in Havlice's *Index*. Since census records at the National Archives can not be used to locate people because it would violate their right to privacy, the artist's school may be a better resource. The *American Art Directory 1993-94* in the art reference section of the library, lists most art schools, even if they have undergone a name change or have been incorporated into another college. Be prepared for the school to have incomplete records from the early decades of this century; they may have no record of your artist, but it is worth trying.

If the artist has created some artwork in a public building, such as a post office or school, call the postmaster or principal to find whatever history they may have on file. Living artists occasionally return to supervise the cleaning of their work. The postmaster or school principal will probably allow photocopying of any documentation pertaining to the artwork. Save everything, even if it is not helpful at the moment. An "irrelevant" file may become useful at a later time or on another project.

It is a mistake to concentrate your efforts on one possibility; pursue several directions at the same time because some will not be productive. If an artist has signed the work with last name only, all artists of that era with the same last name should be considered. Find examples of their typical work for comparison to narrow the field.

The on-line catalog in the library is a good place to try out every keyword connected with your subject. Again, keep lists of all words tried and how many (if any) entries there are under each. Check again every few months, looking for new publications. The United States is becoming more history-conscious and new indexes and bibliographies appear with great frequency.

A very helpful WPA bibliography for general information was *Pickaxe and Pencil; References for the Study of the WPA*, by Marguerite D. Bloxom (Library of Congress: Washington, D.C. 1982). It contains both general information and publications in which to find more. In fact, most of the books found through the On-Line catalog, and several periodical articles that had **not** been found in the UNCOVER database<sup>2</sup> were

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<sup>2</sup> UNCOVER is the current database for periodicals; the name changes as the technology changes.

included in this bibliography. It saves time to look here first.

The single, most helpful bibliography on the WPA. *The New Deal Fine Arts Projects* by Martin R. Kalfatovic, was just published in 1994. If this book is not in the Art Reference section of the library, it may be in the regular stacks. It contains the most recently found references to the WPA art projects, many of which are not mentioned in any other source.

Another book in the art reference section is the *Archives of American Art; Collection of Exhibition Catalogs*. It gives the numbers of the microfilms which can be borrowed through Interlibrary Loan. Using the information from *Who's Who...* one can order microfilms containing exhibition catalogs from shows in which the artist is known to have participated. Titles of the paintings exhibited and reproductions of prize-winning artworks are often found here.

The reference section also contains *The Card Catalog of the Oral History Collections of the Archives of American Art*. Most oral interviews have been transcribed, but the transcriptions have not been microfilmed. To read them, one must find a museum which has a connection with the Archives of American Art. See the section on National Agencies.

WPA artworks often contain features of local historical significance. If you are trying to identify such images, books of local history may be useful. *Old Monterey; California's Adobe Capital* by Laura Bride Powers provides social and political history of the Monterey peninsula. *Monterey Peninsula*, by James Ladd Delkin, and *Cannery Row; the History of Old Ocean View Avenue*, by Michael Kenneth Hemp, describe the commercial history of the area.

There is a reference book called *Directory of Archives &*

*Manuscript Repositories in the U.S.* It lists all the places where published and unpublished materials may be stored in each state, and tells how to contact them. It also briefly describes the nature of the materials stored in each place.

### **Newspapers and Periodicals**

Most major newspapers will be indexed, either on a computer database, or microfiche. For the database, use the same list of keywords used for the on-line catalog. The microfiche index is usually organized by decades (or greater periods of time for earlier years). The films are alphabetized within each dated file. Search by names or by keywords used elsewhere, such as *fort*, *Army*, or *military*. They are often cross-referenced to lead to the right place.

The *San Francisco Chronicle* or *Examiner* is the central coast's largest newspaper. The *Chronicle's* microfiche index lists the topic of the article as well as the date, section (if applicable), page, and column. As with a database or any other indexing system, the person making the input has to recognize the item as important enough to receive individual mention, so some articles may be missed.

Military bases often have their own newspaper such as the *Panorama*, the Fort Ord weekly newspaper. The paper's archives may be located in the Office of Public Affairs or the historian's office. They may be neither microfilmed nor indexed; it might be necessary to sort through bound volumes of old, brittle newsprint, page by page, however, they often contain more information about military sites than does the local civilian newspaper.

Call Directory Assistance to get the name and phone number of the local paper, then call the paper to find the location of their archives, usually the public library. If the paper is not indexed, a time-consuming day-by-day search might be necessary. Each microfilm reel of a small daily paper, such as the *Monterey Herald* contains four months of the newspaper; it takes about an hour to skim through each month of news and arts pages, skipping over the ads, sports, and comics. This can be tedious, and requires a great amount of time. You may have to skip any unindexed newspapers if you have a close deadline. If time is unlimited, try it; you might find an essential source to include in your bibliography.

The primary indexes for art periodicals are the *Art Index* and *RILA* (Répertoire International de la Littérature de l'Art), called *BHA* (Bibliography of the History of Art) since 1991. *Art Index* begins with articles written in 1929 and continues to the present. *RILA* begins in 1975 and continues through 1990, *BHA* lists articles published since then. Both are indexed by date, so one must thumb through the volume for each year, checking each keyword to find if anything was written then. There are some cumulative indexes for *RILA* that cover about four years each. To find anything that has been written since that time, look through each subsequent year or cumulative index with the same list of keywords.

A computer database for periodicals is faster since it will give you any reference appearing with that keyword, regardless of the date, provided the database extends back far enough in time, and the person who fed the information into the database considered the word to be a crucial one. The SJSU library has UNCOVER (formerly called EASI), as its

periodicals database, but it goes back only to the 1960's, when library use of computers for storage and retrieval of general information was in its infancy. The names of the databases change as fast as the computer technology changes, but the instructions are usually understandable.

Periodicals are a useful medium for seeking, as well as acquiring, information. Specialty magazines can provide a forum in which to request reminiscences or locations from people with a common interest. Military publications such as *The Retired Officer*, historical magazines such as *Historic Preservation* (published by the National Trust for Historic Preservation) often have a section where one can make a public plea for information. The format for each issue is set up far in advance so the request may not appear until months after it is sent. Find the list of periodicals carried by your library and review recent issues to determine which relates to your topic and to obtain addresses.

## **Local Agencies**

It makes a very complicated web, but it pays to pull every string and follow every lead. Keep records of who referred to whom so you can backtrack when a lead becomes a dead end. You will never know if you have obtained all the information available until you have followed through with every recommendation.

### **Office of the Command Historian, Defense Language Institute**

The Command Historian at the Defense Language Institute in Monterey has been most helpful in providing access to the historical material his office has preserved, and in providing contacts with other agencies and persons who have proven helpful. Through the historian the researcher can gain access to a military building, and locate the archives for the local base newspaper. His files may include WPA documents with a readable "Official Project No." which can be sent to the National Archives. Using that number, the Archivist can locate information on microfilm from Record Group (RG) 69 (the WPA files) or in paper files of military correspondence.

## **Historical Societies**

The Mayo Hays O'Donnell Library in Monterey is the custodian of the Amalie Elkington papers on WPA artists. The late Ms. Elkington had been a curator working with many WPA artists and had saved much of the

paperwork. Unfortunately, one of the drawbacks of a small, volunteer library is lack of staff. The Elkington papers have not yet been completely inventoried and cataloged. That process is underway, but the papers will not be available to the public until they are officially cataloged.

The Monterey Peninsula Museum of Art is involved in preservation of local artworks. It is now the repository for Alison Stilwell's Chinese-style mural of the Monterey coast, which was removed from Stilwell Hall at Fort Ord and is awaiting repair and installation in the Naval Postgraduate School in Monterey.

Colton Hall, the Monterey city hall, is another source of information. It contains records of local articles concerning the historical architecture in the region.



## **State Agencies**

### **State Archives**

When an artist's biography states that some of his/her works are located in a state agency, how does one locate those artworks for comparison with others by that artist? The State Archives is not listed in the government pages of the San Jose phone book. Directory Assistance in Sacramento suggests trying the Executive Office of the Secretary of State (which is also not listed) from which the number of the NEW State Archives is available, as is the warning that there are probably no records at the state level for artworks in a Federal/Military building. The person at the reference desk of the State Archives said there is no known inventory of state-owned art and wasn't even sure where art records might be kept. Try the State Library and the Department of Parks and Recreation. If no information about the specific artwork or project is directly available, obtaining a new name or phone number from the contact counts as a productive effort.

### **California Department of Parks & Recreation**

The person at the information desk of Parks & Recreation said there is a lot of art in the state capital and suggested talking with Betty Smart in the Collections Management office. Betty Smart confirmed that there is no comprehensive inventory of state-owned art, but the artworks would have found their way somewhere. They might be in some state offices or, depending on the subject matter, in one of the museum properties such

as Fort Sutter or Fort Ross. Locating a particular artwork would require a room-by-room search of all state-owned properties.

The Property Disposal Office in the Monterey District of Parks & Recreation provided the names and numbers of two of the State Historians. The first of the two State Historians was George Stammerjohan in the Service Center, who also thought it would be difficult to track down state-owned art.<sup>3</sup> He is a specialist in military equipment and uniforms and can help to identify whether the uniforms shown in a painting are authentic. He also suggests checking with the Center for Military History, both the D.C. and the Carlisle Barracks, PA offices for any information they might have.

### **State Library**

The California State Library will send a packet of information on request. The Reference Librarian sent a photocopy of the General Services Administration (GSA) List of New Deal Art Contacts, dated June 1989; six pages, printed on both sides, of addresses of possible sources of information, including the GSA and the Center for Military History in Washington, D.C., and the Archives of American Art branch at the De Young Memorial Museum in San Francisco.<sup>4</sup> In addition, the librarian sent a photocopy of the California pages of *The WPA Historical Records Survey; A Guide to the Unpublished Inventories, Indexes, and Transcripts*,

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<sup>3</sup> He said the artwork sometimes ends up in private collections; some pieces were given as retirement gifts, others were simply packed up along with other personal objects when an employee retired or transferred because they had become so attached to the work they had begun to think of it as their own.

<sup>4</sup> This is an outdated list. The Archives of American Art moved to Pasadena in the early 1980s. The deYoung now houses the Center for American Studies.

published by the Society of American Archivists in 1980. The survey said there are five cubic feet of Northern California WPA records from 1936-1942 stored at the California State Archives. The librarian had penciled in, "material never transferred, according to John Burns, Director (of the Archives)." That fits with the other reports that the Northern California WPA records had been collected and boxed for shipment, but never arrived at their destination. The records for Southern California are safely tucked away in the Los Angeles County Museum of Natural History.

## National Agencies

### General Services Administration (GSA)

Charlene Heeter is listed as the contact person in the Office of Procurement at the GSA. She suggests contacting the Army Center for Military History and the National Archives in Washington, D.C. Alicia Weber, also in the GSA, can provide access to the GSA's files of WPA art for each state. The California WPA files are only two inches thick and take about two hours to read through. They were inherited from Karel Yasko, former Supervisor of Architects in the GSA. At the very bottom of the folder called "California Correspondence" was a letter referring to Amalie Elkington, "local historian in Monterey who had supervised some federally funded projects in the 1930's." The letter, dated October 1983 said, "Monterey material went to San Francisco where it was evaluated for quality before forwarding to D.C."<sup>5</sup> The writer "...remembers much being 'dumped' during the early years of WWII when projects were dismantled."

In the GSA files there is a "Master List of Artists" associated with the WPA in California with the notation, "according to Steven M. Gelber, Asst. Prof. at U. of Santa Clara." The "Master List" was compiled in 1974. Professor Gelber was one of the contributors to the DeSaisset Museum catalog, *New Deal Art: California*, which was published in 1976. He had compiled the "Guide to New Deal Art in California" for that catalog. Professor Gelber still teaches at Santa Clara and may be another source of information.

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<sup>5</sup> The assumption here is that the "material" refers to WPA paperwork.

### Center for Military History

Marylou Gjernes, Chief of the Art and Exhibits branch, Center for Military History says the best source of information on WPA art projects is the Fine Arts Program of the GSA, referring to Alicia Weber. When the new sources keep referring back to the old sources it is time to suspect that all the documents that exist have been discovered.

### National Archives

The National Archives has a regional branch in San Bruno. A call to their information number revealed that there are few WPA records here. The main Archives in Washington D.C. has so much information that they are now in the process of moving much of it to a new building in Suitland, Maryland. The regional branch can provide the numbers of both the **old** Civil Reference Branch of The National Archives in downtown D.C., and the **new** Civil Reference Branch in Maryland. A caller asking very general questions, such as where California WPA or military WPA documents may be found, may get the runaround. The story is that the WPA allocated money to the **state**, the state awarded contracts; therefore, the records would have been kept by the state commission (in theory, anyway); try the State Archives in Sacramento. In reality, the records are probably gone. If the WPA project has a specific name or project number, the archivists can determine whether they have any relevant material for that specific project.

To do research in the National Archives, one needs a Researchers Identification card which costs nothing but fifteen minutes of time to fill out a form, and can be obtained at San Bruno, or any National Archives

office. At the San Bruno facility, coin-operated lockers are provided at the entrance for coat, camera, and purse. Nothing may be taken into the research room, except the researcher's I.D. Paper and pencils are available in the research room. The same is true in the second floor research room of the Washington, D.C. building, but not in their microfilm reading room, perhaps because it is so heavily supervised. When doing microfilm research at the National Archives in D.C., the best advice is to get there early in the morning, by 9:15, before the genealogists take over all the microfilm readers.

The coding system for the Archives is explained in *The Guide to the National Archives in the United States* in the library's reference section. The *Guide* is useful to steer you to the correct Record Group and provide instructions on using the Archives, obtaining a Researchers I.D. card, etc., before actually contacting the Archives. The following example identifies a microfilm pertaining to the WPA's construction of the Soldiers' Club at Fort Ord:

RG 69--Records of the WPA Project Files

Northern California--D21  
(11 E2/37/24 Drawer 4)

A duplicate of the 100-foot microfilm can be obtained at \$.30 per foot, sight unseen. The National Archives does not loan their microfilms through Interlibrary Loan, so the only alternative to ordering a \$30 duplicate sight-unseen is to buy a ticket to Washington D.C., unless the regional office in San Bruno has a copy (it did say Northern California on the identification).

The San Bruno office is both encouraging and discouraging about microfilm copies. It might be possible to have the microfilm copied "in-

house" at a cost (to the researcher) of \$10, but it would still belong to the Archives and can only be viewed there. That is a less expensive alternative to the \$30 duplicate or the cross-country airline ticket.

### **National Museum of American Art**

The National Museum of American Art (NMAA) in Washington, D.C. can be contacted through the Smithsonian section of America On-Line on the computer. Small amounts of information can be exchanged by electronic mail. Sometimes they are able to supply the address of a living artist, but, to preserve the artist's privacy, it will be sent through the regular mail. Major research is easier to do in person. The museum is located in the Old Patent Office at 8th & G Streets which is shared by the National Portrait Gallery and the NMAA. To use the library on the top floor, one must sign in at the security office near the information desk when entering the National Portrait Gallery (the F Street entrance). A visitor's pass allows access to the library. A helpful librarian will listen and lead the researcher to a collection of newspaper clippings about art in California in the 1930's and '40's (mostly in Los Angeles, but some articles concerned the San Francisco area), cataloged as "The Perret (Peh-ROH) Papers." They have the very latest bibliography of the WPA, *The New Deal Fine Arts Projects* by Martin R. Kalfatovic, who is the director of the Smithsonian's Museum of Natural History. That helpful librarian can also send word of your topic up to the Archives of American Art (AAA), located on the second balcony in the same very high-ceilinged room.

### Archives of American Art

The Archives of American Art (AAA) is available through several avenues. Their microfilms are available through Interlibrary Loan. They can also research and answer some questions on-line through America On-Line's Smithsonian section (keyword: education). They also have many unpublished, unmicrofilmed articles which can only be seen in person. The American Studies Center in the De Young Memorial Museum in San Francisco is connected with the Archives of American Art, and can obtain copies of articles not on microfilm, such as the oral histories. There is also a branch of the Archives at the Huntington Library in Pasadena. It is necessary to make an appointment with someone so they will be expecting you.

In the Washington, D.C. branch the AAA's information is compiled on a computer database. Type in a keyword to see if they have any relevant holdings. For example, the name "Merlin Hardy" brought up two sources:

Merlin Hardy - 2 entries

1. 1941 MH photos of w <3 items NDA 15> author Merlin Hardy
2. 1939 Dorothy Collins papers <archive mss> author Dorothy Collins

The name "Carleton Lehman" also had two sources:

Carleton Lehman - 2 entries

1. 1964 Carleton Lehman interview <archive mss> author Carleton Lehman
2. 1939 Dorothy Collins papers <archive mss> author Dorothy Collins

It is not difficult to understand the codes: <3 items NDA15> refers to three items on microfilm number NDA 15; <archive mss> refers to a



manuscript. "Photos of w" means photos of the artist's work.

The *Dorothy Collins Papers* are documents relevant to the San Francisco FAP that were loaned to the AAA for microfilming. Dorothy Collins was a WPA administrator in the San Francisco office. She was one of many artists and administrators associated with the WPA who were interviewed in the 1960's for the National Collection of Fine Arts, as the NMAA was then called. These oral interviews are the ones cataloged in the *The Card Catalog of the Oral History Collections of the Archives of American Art* in the library's art reference section, and are a gold mine of information. Written transcripts of these tape recorded oral interviews contain personal recollections of the Fort Ord Soldiers' Club project which can be found nowhere else.

In 1995, Arthur Breton, the Curator of manuscripts in the AAA, and his staff were editing the proofs of a new index of WPA papers held by the Archives of American Art. *Government and Art: A Guide to Sources in the Archives of American Art* will be published in the near future.

There may be many other sources of information about the WPA projects in northern California; each researcher will have a different experience. This manual merely suggests places to start, and each contact almost always leads to other sources. The researcher can build a network of people and places from which to obtain information. The names given here as contacts will change over time, but the offices and agencies usually will not. One interesting fact is that, although the national agencies believe the information should be available from state or local

organizations, there is actually more information about the WPA's military projects at the national level. This may a situation that is unique to northern California since, as the Elkington papers revealed, much was "dumped" at the close of the WPA.

**Phone Book:  
Resources for WPA Art in California**

## LOCAL

Colton Hall Museum	(408) 646 - 5640
Fort Ord information	(408) 242 - 2211
Base Realignment and Closure (BRAC) Office	"    " - 3667
	or - 7085
Chief of Real Property Branch	"    " - 2730
Contracts & Construction Branch	"    " - 4677
Command Historian, Defense Language Institute	"    " - 5536
DCPA Ofc.	"    " - 4311
Division of Personnel	"    " - 3911
Historic Preservation Office	"    " - 2068
Maintenance Division,	
Department of Logistics (DOL)	"    " - 7612
Public Affairs	"    " - 5104
Mayo Hayes O'Donnell Library	(408) 372 - 1838
Monterey Library	(408) 646 - 3932
Monterey Peninsula Herald	(408) 372 - 3311
Monterey Peninsula Museum of Art	(408) 372 - 7591

## STATE

CA: State Archives	(916) 773 - 3000
State Department of Parks & Recreation	"    653 - 6995
Collections Management: Betty Smart	"    323 - 1950
Monterey District	(408) 649 - 2836
Curator; Chris Quist	"    647 - 6206
Resource Protection Service	(916) 653 - 8480
State Historians; Service Center	"    323 - 0966
Gold Rush District	"    324 - 3265
California State Library	"    654 - 0176
California Section;	
Mrs. Sibylle Zemitis, Reference Librarian	
P.O. Box 942837	
Sacramento, CA 94237-0001	

## NATIONAL

Archives of American Art	
Washington, D.C., Beth Joffrion	(202) 357 - 2781
Curator of Manuscripts, Arthur Breton	
DeYoung Memorial Museum, Center for American Studies;	
Jane Glover	(415) 750 - 7637
Center for Military History, Washington, D.C.	(202) 761 - 5373
General Services Administration (GSA)	
Public Building Service;	
Arts & Historic Preservation, Alicia Weber	(202) 501 - 1065
National Archives, Washington, D.C.	
Civil Reference Branch (new bldg.)	(301) 713 - 7250
" " " (old bldg.)	(202) 501 - 5395
Military Reference Office (old bldg.)	(202) 501 - 5385
Local Branch, San Bruno, CA	(415) 876 - 9009

APPENDIX C

UNDATED RECORDS  
PERTAINING TO THE FORT ORD SOLDIERS' CLUB  
from  
ARCHIVES OF AMERICAN ART  
MICROFILM NDA #10

Frames #350-358	"Tentative List of Work and Material to be Provided and Executed by W.P.A. Art Project"
Frame #365	Fort Ord Recreation Center top: Fixtures to be made by the Art Project bottom: Fixtures to be purchased
Frame #366	"Estimated Cost for Items for Fixures To Be Made By Art Project"
Frames #367 & 368	"Mural Decorations" & "Mosaics and Cast Stone"
Frame #370	Drawings of seven lighting fixtures for the Fort Ord Soldiers' Club

COPY

TENTATIVE LIST OF WORK AND MATERIAL  
TO BE  
PROVIDED AND EXECUTED BY R.F.A. ART PROJECT

#1 - BALLROOM

6 - W.I. light fixtures - ceiling

~~2 - 1 wall hung light fixtures~~

7 - Plaques, round, cast stone

7 - Pair drapes 130" x 23'-0"

Maple floor, wood base

Walls - cream or light tan or light sand

Doors, Sash, Trim and Base same as wall

Trusses and rafters etc. - stain to medium dark grey  
brown as weathered wood.

Ceiling - Insulating board, natural as manufactured  
or dark as possibly may be stained or painted. Panels  
to be scored like random width boards.

#2 - FOYER

3 - Ceiling light fixtures - W.I.

2 - Light fixtures in arches at ends. Suggest large star  
type or cubic shape.

4 - Newel posts, turned and carved. Wood (walnut) furnished  
by mill.

2 - Drinking fountains. Basins cast stone and back?

2 - Wood benches and backs; each 13' - 0" long

5 - Pair drapes

2 - Carved signs (wood) - "To Ladies' Lounge" and "To Writing Room"

#2 - FOYER (cont.)

Maple floor, wood base (tile at stair and arches)

Walls same as Ballroom

Doors, Trim, Base same as walls

Ceiling - Concrete beams and girders painted to match trusses in Ballroom and look like wood beams. Stencil decoration on bottoms and on lower edge of sides etc. Panels between beams - rough cone, painted light yellow (lemon)

#3 - LOBBY

- 1 - Ceiling light fixture
- 1 - Carved wood center ceiling block - wood block furnished by mill.
- 6 or 8 - Figure heads - grotesque or local commanders in cast stone for mantel.
  - Cast stone fireplace to top of shelf and cast stone hearth for same.
- 1 - Bust of Gen. Ord and pedestal for same.
- 1 - Framed painting 8'-0" x 14'-0" approx.
- 1 - Timber table 3'-0" x 16'-0" approx.
- or
- 2 - Timber benches each 10'-0" x 2'-0". No back.

1 pair push plates to Men's

2 kickplates to Men's

1 pair push plates to Tap Room - Note special design

2 pulls and latches for Office and Storage Room.

1 pair kickplates on doors to Entry

Quarry tile floor and base

Walls same as Ballroom

Ceiling beams, rafters and sheathing - sand blasted, filled and painted to natural driftwood grey.

All doors and trims same as ceiling.

4-4 - BAR ROOM

6 - Ceiling hung light fixtures

12 - Hung light fixtures on sides hung from brackets

1 - Ceiling light fixture in Bay Window

2 - " " " " doorway at Bay

2 - Carved wood signs - "Mens' Toilet" "To Lobby"

70 to 90 feet of upholstered seats and backs - artificial leather etc.

or

70 to 90 feet of seat padding - leather - no backs

---

1 pair push plates for toilet

1 pair kick plates " " one for ea. side of doors

1 pair push plates to Lobby - note special design same as Lobby side

1 pair kick plates to Lobby

2 sets latch and pulls for each side of doors to Terrace

5 pairs latch sets for windows back of bar

5 " " " " shutters " " "

Sand blasted fir - filled or acid stain to driftwood grey.  
Ceiling and rafters, trusses, wainscoat, bar front and bay window, doors same as above.

Shutters - trims and windows back of bar - yellow (lemon)

Venetian blinds on east windows and in bay - yellow (lemon)

Fresco on entire N. wall and S. wall except furred out spaces at heaters and at fireplace.

Quarry tile floor and base.

---

4-5 - TRADING ROOM

6 - V.I. or brass? ceiling light fixtures

1 Light fixture in Bay - special design

1 - Set large drapes for Ballroom opening - 12'-6" long and wide enough to close completely this 24'-0" clear opening. These drapes should be extra heavy either in the drupe or its lining - well folded and weighted.

---



# 5 - READING ROOM (cont.)

- 2 - Pair drapes - matched for east wall (window and door) to floor.
- 1 - Set (4 drapes) for 3 windows west wall - short, to stool.
- 1 - Pair Drapes for bay window 12'-0" long x (100") check.  
Leather cushion or pad for bay seat (12'-6" x 4'-6") Check
- Fireplace ? Later detail. Fresco "an ?
- 1 - Pair door pulls and latch
- 1 - Framed picture approx. 3'-6" x 4'-6" including frames Check

---

Walls same as Hallroom.

Maple floor

Ceiling same as walls - lighter

Doors and trims, Bay window, etc., painted as in Hallroom  
Wood beams in ceiling stained as in Hallroom

6 - WRITING ROOM

- 6 - Ceiling light fixtures
- 3 - Pair window drapes to stool. See interior
- 3 - Pair door pulls and latches
- 3 - Matched pictures and frames for east wall
- 1 - Picture and frame 3'-6" x 4'-6" or larger - west wall

---

Plaster walls and ceiling same as in Reading Room. Maple floor.  
Wood beams, book shelves, wainscot, etc., doors and trims,  
all sand blasted and bleached or filled and rubbed to light  
driftwood.

# 7 - LADIES LOUNGE

- 6 - Ceiling Light fixtures
  - 1 - Set drapes for 3 windows
  - 1 - Heater Enclosure - see interior
  - 2 - 8'-0" x 10'-0" mirrors - framed
  - 1 - Canvas painting - entire west wall
  - 1 - Pair push plates to Foyer 1 pair kick plates
  - 1 - Push plate and 1 kick plate to toilet
  - 2 - Panels of Decorative tile each 8" x 51'-0" Top of Radiator enclosure
- 

Asphalt tile floor - grey green - plain grey border darker than field - 3" black feature strip.  
Beams - painted and rubbed - ochre  
Doors, windows, trims, bases etc. same as beams  
Plaster walls - warm grey - ceiling same but lighter

# 8 - LADIES' TOILET

Quarry tile floor. Glazed tile wainscoat (cream or light tan), powder blue blue trimmer  
Plaster walls same color as tile but lighter - ceiling blue green.  
Fixtures all white - Toilet partitions same as plas. walls - black

# 9 MEANS' TOILET

Quarry tile floor. Glazed tile wainscoat (sand, beige)  
Plas. walls and ceiling - off white or dark warm grey - black part.  
Partitions - dark warm grey - beams ceiling - lemon yellow  
same as tile - lighter in shade

# 10 CHECK ROOM MEANS'

Back ends - Indian Red. Walls light buff, sand. Ceiling same or lighter.  
Asphalt tile - black and red marbled (black brown red)

# 11 - CHECK ROOM LADIES'

Back ends - yellow same as in Lounge.  
Walls - grey as in Lounge. Ceiling as in Lounge.

# 12 - OFFICE

Asphalt tile floor same as Check Room.  
Chair rail and below ( blue green )  
tan - light green  
Plaster walls and ceiling same color - lighter.

# 13 - STORAGE

Same as Office.

---

# 14 - TELEPHONE

Maple floor, acoustic tile ceiling. Door same as end of Foyer.  
Chair rail, plaster dado painted rust. Walls same as Foyer.  
All wood work weathered.

# 15 - TICKET OFFICE

Same as telephone except no acoustic tile and paint all wood-work blue.

# 16 - HALL TO MENS' TOILET

Cherry tile floor and base.  
Plaster walls same as Lobby. Ceiling same.  
Double doors - Indian head as in Check Room

---

# 17 and # 18

Same as toilet.

COPY

# 19 & # 20

Same as adjacent room.

# 21 - ENTRY

- 1 - Ceiling light fixture
- 1 - F.I. grille to Ticket office. - See detail.
- 1 - Pair door pulls and latch - Entry to Lobby.
- 1 - Pair push plates - Entry to Porch.

Plas Ceiling - light blue.

Wood cornice and plaster walls - off white  
Wood wainscot, doors, trim etc. - off white or natural bleached  
and filled.

# 22 & # 23 STAIRS TO MEZZANINE

Quarry tile treads and risers. F.I. railing painted brown - rust, green.  
Walnut handrail and newel posts - filled and rubbed - waxed.  
Plaster walls same as Foyer.

# 24 - MEZZANINE

- 7 - Ceiling light fixtures - 5 of kind and 2 of kind at ends (flat coil).
- 2 - Wood seats opposite stair walls - wood back.
- 5 - Pair drapes

4 - Oil wall paintings or fresco

- 2 - Pair pulls and latches to Porch.

Plaster walls painted same as Foyer. Brown green acid stain cement  
finish-floor. Trusses, sheathing etc. same as in Ballroom



PORCH TO TAP ROOM

2 ceiling hung light fixtures

PATIO

Cast stone fountain complete.

W.I. hinges, bolts etc. for 4 gates to Barbecue.

2 W.I. light fixtures at gate.

BARBECUE COURT

6 - Light fixtures to be in court on free standing wood posts.

W.I. hinges, bolts, etc. for 2 gates - service entrance.

---

7 - Hung fixtures from eave of Tap Room on rafter ends.

---

9 - Wall hung light fixtures - on North wall.

2 - Ceiling hung light fixtures in doorways to rear lower patio.

Walls - off white. Plaster dado and frames around windows - blue fresco with design.

REAR PATIO

Cast stone fountain complete.

1 light fixture on stair to beach.

TERRACE (Rear)

---

11 - Wall hung light fixtures - W.I.

---

3 - W.I. Window grilles

W.I. Chimney tile and ornament etc.

611-1155

FORT ORD RECREATION CENTER

The following fixtures to be made by the Art Project:

Hall Room	4 Ceiling Fixtures on Beams
" "	12 Wall Brackets
Lobby	1 Ceiling Fixture
Ladies' Lounge	6 Ceiling Fixtures
Reading Room	7 Ceiling Fixtures
Writing Room	6 Ceiling Fixtures
Entry	1 Ceiling Fixture

37 Total to be made

Estimated Cost of Materials \$911.00

The following fixtures to be purchased:

West Terrace	5 Lanterns
East Terrace and Porch	4 Lanterns
Barbecue Court	6 Lanterns
Barbecue Court	1 Wall Bracket
Mezzanine	7 Lanterns
Mezzanine	2 Wall Brackets
Mezzanine Porch	6 Wall Brackets
Mezzanine Porch	4 Ceiling Fixtures

36 - Total to be purchased at

approximately \$10.00 ea

*Total*  
360.00  
\$1271.00

Lighting Fixtures

Fort Ord Recreation Center

Estimated Cost for Items for Fixtures To Be  
Made By Art Project

Wood & Glass for Ball Room	\$310.00
Iron	20.00
Sheet Iron	10.00
Sockets	22.00
Wire - Strap etc.	10.00
Chain	0.00
Sockets	4.00
Glass Chimneys	5.00
Spinnings	12.00
Sockets	10.00
Wire - Nipples - Nuts - Straps etc.	25.00
Wood (Ladies' Lounge)	20.00
Glass Shades (Ladies' Lounge)	72.00
Crystal (Ladies' Lounge)	75.00
Lobby Fixture	60.00
6 Reading Room	90.00
6 Writing Room	90.00
Total	\$681.00



Mural and Mural		Port Ord. Recreation Center
MURAL DESCRIPTIONS		
A. Murals as completed or in progress		Square Feet
1 mural -- Ladies' Lounge	20 ft. x 30 ft.	600
1 mural -- Lobby	7 ft. x 12 ft.	84
2 murals -- Writing Lounge	8 ft. x 8 ft.	128
1 mural -- Writing Lounge	8 ft. x 15 ft.	104
Total		916
B. Murals -- Designed but not yet in progress (Materials purchased)		
1 mural -- Writing Lounge	8 ft. x 15 ft.	120
1 mural -- Saproon	6 ft. x 30 ft.	180
2 murals -- Saproon	7 ft. x 17 ft.	238
2 murals -- Mezzanine	8 ft. x 22 ft.	352
2 murals -- Foyer	7 ft. x 15 ft.	105
Total		1075
C. Mural Paintings -- finished or in progress		
2 tempera panels	4 x 5	40
1 overmantle - Reading Lounge, Mezzanine	6 x 7	42
3 portraits of Early California Generals, Reading Lounge	3 x 5	45
Total		127
D. Mural Paintings -- designed but not yet in progress (Materials Purchased)		
3 figures in oil -- Ladies' Lounge	3 x 5	45
2 tempera panels -- Foyer	4 x 6	48
Total		93

Mosaic and sculpture:

MOSAIC AND CAST STONE

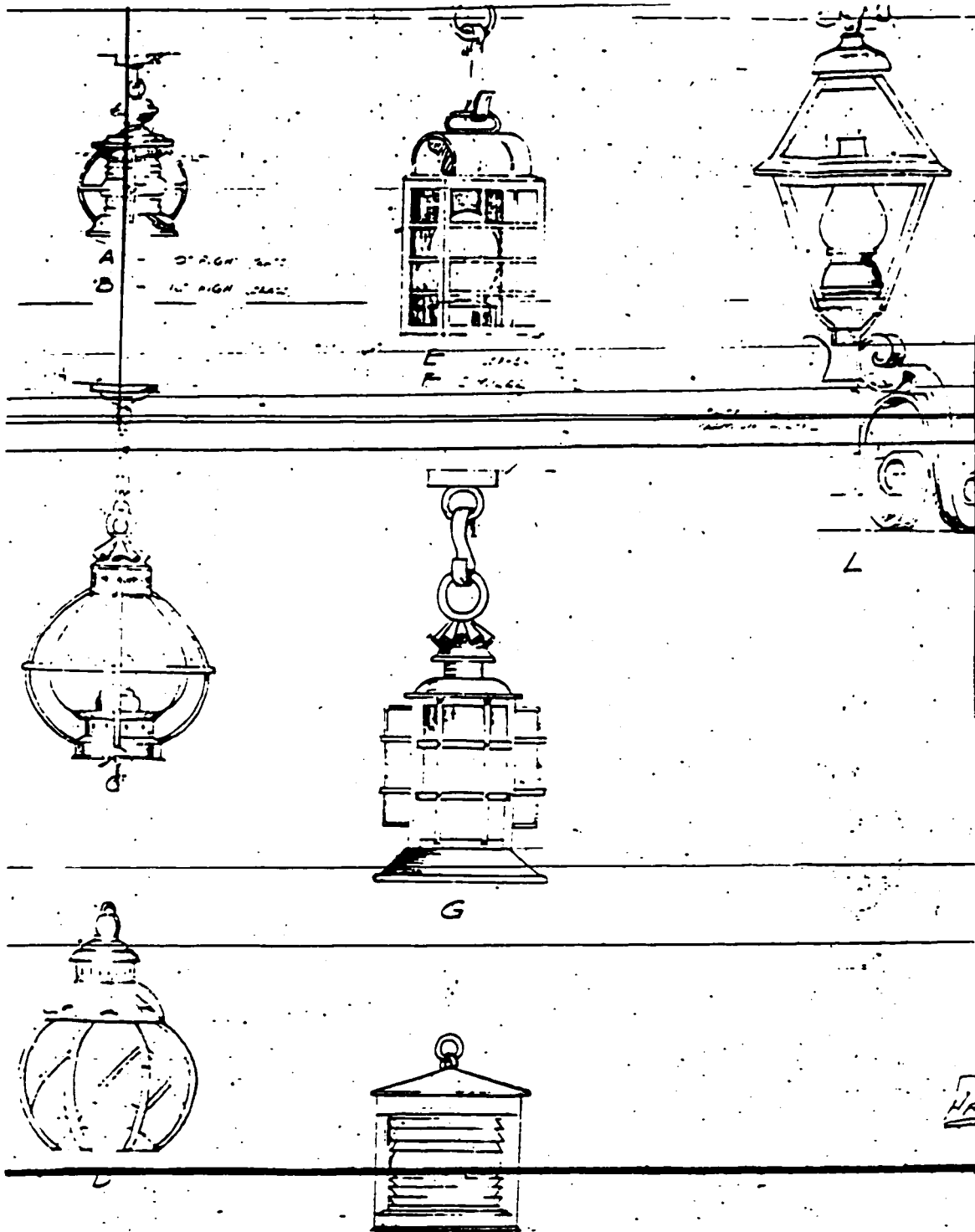
		Approx. Square Feet
A. Mosaics, Completed and on hand:		
3	Mosaics for harbor court 3 x 4	36
2	" " Main entrance porch 5 x 5	50
	Total	86
B. Cast stone sculpture, completed and on hand:		
1	Cast stone fountain 4 x 4 x 5	80
4	Cast stone insignia 3 x 3 x 6	40
	Total	120
C. Cast stone sculpture in progress:		
1	Cast stone fireplace for lobby	
D. Cast stone sculpture (designed but not yet finished)		
3	Cast stone insignia for ballroom 3 x 3 x 6	54

WOOD CARVING

- A. 4 Carved wood posts for foyer staircase 10" x 10" x 60"  
designed in clay but not yet carved  
material to be supplied by Fort Ord
- E. 1 Carved wood finial for lobby light fixture  
milled block to be supplied by Fort Ord

IRON

- A. Iron grill for fireplace in ballroom is in progress
- B. Door handles in bronze



Archives of American Art microfilm #NDA 10, frame #370

APPENDIX D

EXCERPTS FROM  
the  
*FORT ORD PANORAMA*  
WEEKLY NEWSPAPER  
PUBLISHED FOR  
FORT ORD, CALIFORNIA

## To the Enlisted Men of Fort Ord

In October, 1940, tentative approval of the Enlisted Men's Recreation Center was assured, on the condition that the enlisted men of Fort Ord should contribute funds voluntarily for certain necessary engineering expenses.

However, when final approval for the first unit, the Privates' Club, was granted, in addition to the engineering funds required (about \$5500.00) a relatively small cash sponsorship fee was added. For the Privates' Club this amounts to about \$13,500.00—a large sum to you as an individual, but small when you consider that this one building will cost over \$300,000.00 to complete. Thus we put up a total of about \$19,000.00 for the Privates' Club. This will amount to about \$18,000.00 for the Non-Commissioned Officers' Club.

### Approval Expected

Approval for construction of the N.C.O. Club has been expected for months. But due to the immense amount of office work in Washington unfortunate delays have held up the necessary appropriation. When approval does come, though the N.C.O. Club is about the same size as the Privates' Club, its more spreading character will make completion more rapid. The enormous Ball Room of the Privates' Club represents a construction job in itself which is comparable to that of a large bridge.

In addition it was learned that the W.P.A. Art Project could decorate the Privates' Club throughout, and make the essential pieces of furniture if we could buy the materials. Material costs will be about \$2500.00. This will give us an estimated \$50,000 to \$60,000 worth of murals, frescoes, paintings, draperies, carved fountains for the courts, carved woodwork, lamp fixtures, mosaics, glazed tile, carved stone-work, some wrought iron, the essential large pieces of furniture throughout the building, etc. Since this will make the Privates' Club a first class useable building in every sense of the world, it looks like a good investment.

### Sponsorship Required

The plan for swimming pools, tennis courts and playing fields; as well as necessary roads and parking spaces will also require cash sponsorship fees.

Comparatively few men have been at Fort Ord for ten months, so the majority have not yet contributed this original amount. However, it should always be remembered that this project is for the Enlisted Personnel, and that your contributions are making it possible. In the past you have contributed voluntarily on the basis of the suggested schedule of payments.

Privates .....	25 cents per month
Corporals .....	50 cents per month
Sergeants .....	75 cents per month
1st Three Grades .....	\$1.00 per month

It is not desired that pressure be brought on you to continue. But it is hoped that all enlisted men will agree that their contributions, small in themselves, add up to make possible the finest Club Buildings for soldiers in America.

# Enlisted Men's Club Will Be Best in Nation

There will be no finer soldier club in America than the Privates' Club when it is completed as the first large unit of the Fort Ord Recreation Center. Many of you have seen and enjoyed the use of the Hospitality House in San Francisco. But our own Privates' Club will far outshine anything of its kind.

Delays in delivery of materials have interfered greatly with construction, and though these have been disappointing, they have been inevitable and unavoidable. We have been given a relatively high priority, but ahead of us are all the vast ship, materiel, and munitions projects.

**Huge Ball Room**  
The main feature of the Club building is a dance, or ball room, 118 feet by 152 feet. This room is slightly less than half the size of a football field. Large glass doors will open on a terrace from whose stone coping there will be a drop of 90 feet to the surf on the beach. Above each door will be placed the insignia of the principal branches of the service in carved stone. At one end of the Ball Room will be a great stone fireplace, whose opening will be 8 feet by 12 feet and is thus large enough to keep burning a bright fire.

A mezzanine balcony which is 30 feet by 152 feet will provide a place for orchestras and non-dancing guests. At each end of the mezzanine

the large wall spaces will be filled by frescoes accomplished by a well-known artist. Underneath the mezzanine will be a long foyer, from which doors lead to the Writing Room and Ladies Lounge. Two stairways with carved newells and spindles lead to the balcony.

A flat arch separates the Foyer Room from the Entrance Lobby, a room 40 feet by 40 feet. The Lobby gives access to the Men's Wash-room, Men's Check Room, Office and Store, or File Room, and the Tap Room. As you enter the Lobby, which has a peaked beam ceiling, you will face a large semi-circular fireplace. A famous sculptor is carving a series of 15 stone heads of all commanding officers which will support a stone mantle shelf.

A dark red tile floor will contrast with white plaster walls and the grayish-tan of the timbered ceiling. On one wall will be a spirited mural representing military leaders of early California. Placed against another wall will be a bust of General Ord in black marble. This will rest in a heavy carved pedestal of the same material. A huge glass and silver-metal light fixture will hang from the center of the ceiling. Old Mexican and Spanish ceramics will give color to the walls.

**Big Tap Room**  
The Tap Room, 45 feet by 85 feet, will probably be the most successful room in the Club. Running the entire length of the room will be the bar with built-in cooling compartments for bottled soft drinks, beer and draft beer. Heavy chambered timber trusses will support the roof. A large bay window opens on a wide terrace and a view of the ocean.

Opposite the bar will be a rough

chalkstone fireplace surrounded by built-in leather-covered seats. Similar divans will be placed at each end of the room. Behind the bar a fresco will cover the entire 85-foot of wall space, except for window openings. This, and two other large frescoes which will be placed on each side of the fireplace, will depict in a semi-humorous style the whaling industry for which Monterey was long famous. Hanging lights and wall brackets will be modeled on old ship lanterns and early American oil lamps.

A door will open from the Tap Room into the Men's Room. Here a dull red tile floor will contrast with blue tile walls, into which will be set humorous, specially-made, colored tiles. It is believed that this room should be as colorful as any other.

**Stone Fountain**  
A separate outside entrance leads directly to the Tap Room. The brick-paved adobe-walled Patio will contain a stone fountain which is being executed by one of the sculptors whose fountains were admired at Treasure Island.

Heavy wooden gates lead into the Barbecue Court, 60 feet by 110 feet. Along the outer wall of the Tap Room a roof extension will give shelter. Here the adobe walls of the building will be plastered and decorated in a simple early Mexican style. Along the opposite adobe wall will be set six colorful mosaics.

At each end of the court the barbecue pits will be flanked by cabinets, built-in sinks, etc. The high adobe chimneys will contain mosaics representing California Indians hunting, fishing and barbecuing. Two gates at the west end lead down steps to an enclosed Patio

which will contain a carved travertine-stone well set in the center of a planting space. Continuing across the Patio, steps will lead down to the beach, 85 feet below.

**Heavy Foundations**  
Much of the expense of the building has gone into foundations, and basement. Under the Tap Room and Store Room will be a large cold storage room for bottled goods and food items. Under the Lobby and Men's Check Room will be the heating plant, boiler, and machinery to operate the heating and ventilating system. The latter is designed to pump in a complete supply of fresh air to the Ball Room every ten minutes, on the basis that it is occupied by 2000 people. Thus we expect that there will be no smoke or stale air in any part of the building. This installation alone will cost over \$12,000.

Returning through the Ball Room to the south end, visitors will pass the great glass doors—one side facing the ocean, the other Fort Ord. It should be mentioned that the height of the Ball Room walls is 26 feet, and that the enormous timber-encased trusses will reach up another 22 feet. In other words, this room will be 48 feet high.

**Special Drapes**  
The City of San Francisco has generously put its craft shops to weaving specially designed drapes, not only for the Ball Room, but for the entire building. Each half-drape, for the Ball Room windows will be 19 feet wide and 22 feet long. The dyes to be used are a new invention of a process of obtaining color from vegetable matter, and are sun-proof and color-fast.

The south end of the Ball Room opens into the Reading Room, or Lounge. Its main feature is a huge bay window facing Monterey and offers a magnificent view. A cast stone fire place will be surmounted by a large mural. Adjacent to the Lounge is the Writing Room, about 40 feet by 50 feet in size. This room will contain book shelves, tables, etc. Its walls will be decorated with paintings of early-California characters whose lives lent so much color to the history of the West.

#### Ladies' Lounge

The Ladies Lounge, a room 30 feet by 50 feet in size, will depart completely from the general decorative scheme. On the entire length of a fifty-foot wall will be a mural of men and women in the costumes of the period of the Empire in Mexico. Lace and shawls, and soft greys, pinks, mauves and greens will characterize the painting. On the opposite wall will be a framed mirror 10 feet by 16 feet. The walls and ceiling will be in two shades of dove-gray; the floor in mauve tiles; woodwork lemon - yellow; and drapes in pink and mauve. From this room doors open into the combined Ladies Wash and Powder Room, and to the Ladies Check Room.

The general outer plan of the Building follows the design of Monterey's historic Colton Hall with its outside porches and stairways. The main section of concrete will be painted a light cream; and the adobe wings will be of the same color above the rough stone base. All roofs will be of tile. The floor of the lower porch will be red brick.

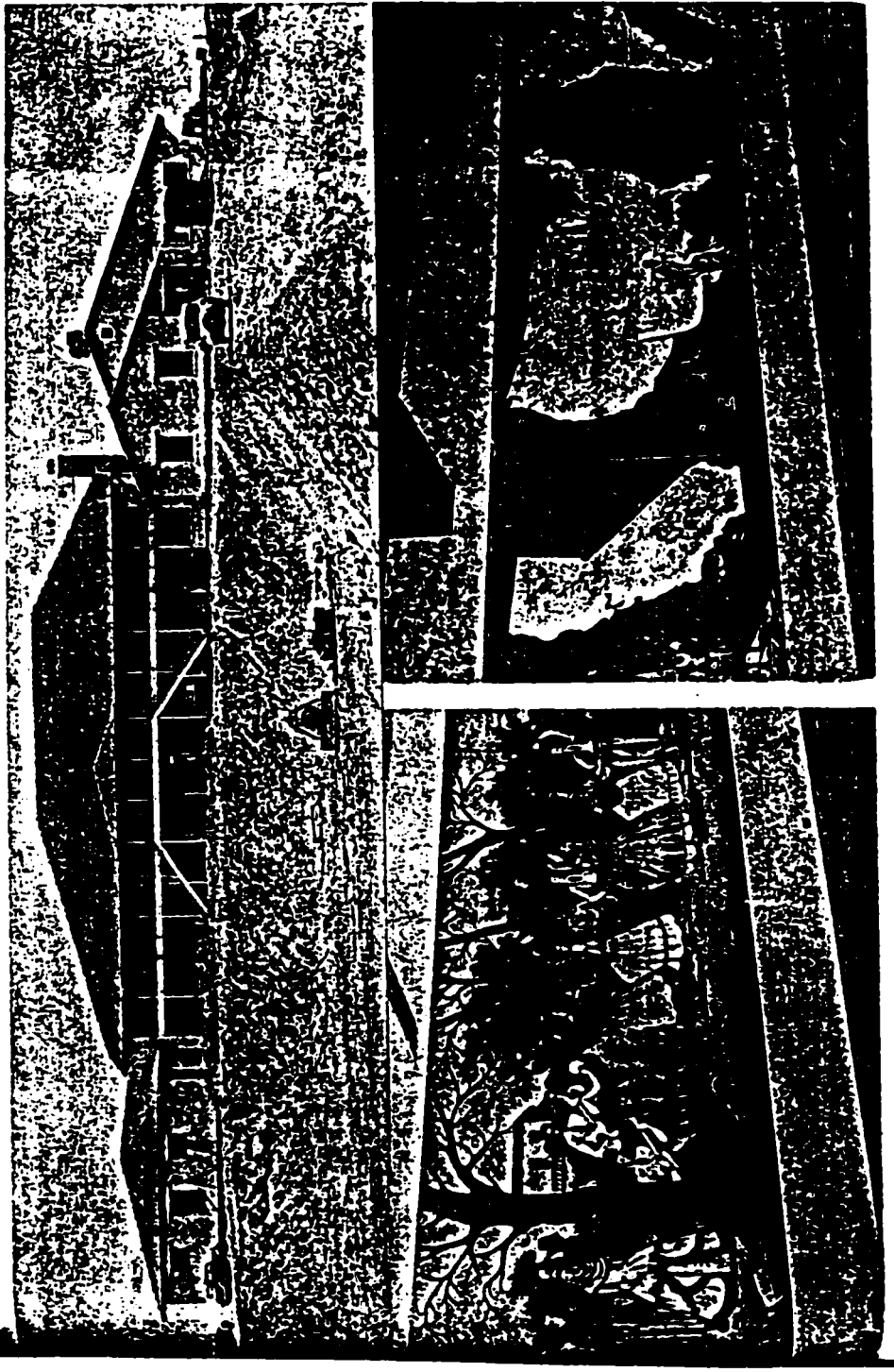
#### Colorful Seats

The walls of the upper porch will be painted a light apricot color to contrast with specially fired blue tile seats. At each end of the upper porch will be placed large mosaic maps of California—one as it was in the days of the Missions, Spaniards and Mexicans; the other as it is today.

Eventually it is planned to construct a separate restaurant building adjacent to the Tap Room and the Recre Court. A separate project will be for a swimming pool 60 feet by 163 feet—large enough to hold a size swimming meet. Sand pits will run the entire length of the pool on each side of tiled walks.

17 JULY 30, 1943

# Mammoth Soldiers' Club Nears Completion



Fort Ord Panorama vol. 3, no. 46 (30 July 1943) top of page 5





IS THE HIGHWAY FROM FORT ORD stands the nearly completed Soldiers' interior and interior views of which are shown on this page. Believed to be the most elaborate Enlisted Men's club, the structure is scheduled for opening in the future. Top photo of exterior shows excavation work on huge outdoor swimming pool that are two of the many murals by both soldier and civilian artists which decorate the interior. Next is an over-all view of the massive Grand Ballroom, which is 200 by 118 ft. Bottom photos were taken in the bar, where 5 cent beer can be

obtained by thirsty doggies... not to mention soft drinks and sandwiches at rock-bottom prices. Completion of the club will fulfill a long-cherished dream of Lt. Gen Joseph W. Stilwell, now commander of the Chinese Theater of Operations, who inspired and began the project while commanding a division at Ft. Ord. Dedication ceremonies will be presided over by Col. Roger S. Fitch, Fort Ord Post Commander, with Mrs. Stilwell, wife of the General, as honor guest. Date of the official opening will be announced later.

Panorama photos

# Soldier Club Here Readied For Opening

Wife of Lt. Gen. Stilwell Will  
Be Honor Guest at Dedication  
Ceremony

Plans for the opening of the Soldiers' Club, Ft. Ord's enlisted man's Shangri La and the Army's most ornate contribution to the recreational welfare of GI's, reached a climax with the announcement yesterday that the structure would be "ready for occupancy" within the next month or so.

The plans for the opening, include a formal afternoon dedication by Col. Roger S. Fitch, Ft. Ord Post Commander, with Mrs. Joseph W. Stilwell, wife of the famed General who inspired its construction, as guest of honor. A galaxy of screen and radio stars is being invited by Post officials to headline the first big dance which will follow on an evening after the dedication, and at the present writing the names of Bing Crosby, Dinah Shore and Kay Kyser and band loom high on the list of possible entertainment features planned for the opening.

Athwart the slopes of the Pacific, across from Ft. Ord, the Soldiers' Club . . . the most beautiful edifice inside and out ever to grace an Army cantonment . . . represents the fulfillment of a cherished desire of Lt. Gen. (Uncle Joe) Stilwell, now commanding Allied operations in the China Theater. From its massive, stately Grand Ballroom to its modernistically muralled Bar, the Soldiers' Club is unique in Army recreational projects . . . for while it is strictly for GI's, there is nothing GI about its vast and beautiful construction. In our humble opinion, the General will be proud of the job as it has been carried out by Col. Fitch and his staff.

## 'GI Nite Club'

Of Early California design, the Soldiers' Club combines facility and taste in a manner surprising to behold. Here a soldier can take his guests with the proud aplomb of a prince showing off his castle, (for HIS it is) and they will be awed and dazzled. The high-ceilinged massiveness of the Grand Ballroom with its huge fireplace, its impressive draperies and soft colorings . . . these alone are enough to make a Hollywood set designer green with envy.

Other eye-pleasing surprises include the Blue Room, where feminine guests will find ultra-modernistic furnishings and decorations, as well as a "Powder Room" with mirrored makeup tables in solid rows. The Stork Club couldn't be any more lavish in this respect.

Most important operations base for the GI, however, will be the 113-foot bar, with appropriate murals and with 5-cent beer on tap, not to forget ice cream, sandwiches and soft drinks at rock-bottom prices. There's nothing GI about the cushioned chairs and wall seats of the Bar. In fact, one is reminded of the swankiest of civilian establishments of the type.

Murals valued at over \$100,000.00 dollars and donated by artists, both soldier and civilian, grace the walls of all the rooms. On the balcony looking toward the Fort are two mosaics which took months to complete. One of the murals, now receiving its finishing touches, is the work of Allison Stilwell, artist-daughter of Gen. Stilwell. Five fireplaces, all told, add a home-like atmosphere.

(Continued on Page 7)

## Soldiers' Club

(Continued From Page Three)

nowhere to the lounges and rooms. Grilled ironwork railings line the comfortably stylish ballroom mezzanine, where an orchestra pit overlooks the spotlighted floor of the ballroom itself.

### Wives Will Howl

A promenade runs the length of the building on the west, where many a soldier will stroll with his sugar 'twist dances, and if that magnificent view of the moonlight on the Pacific coupled with the strains of music wafting from the great hall isn't a perfect setting . . . well, there ain't none.

Additional exterior embellishments planned for future construction include a large swimming pool and patio and other facilities for outdoor recreation. In everything, the planners of the Soldiers' Club have contrived to combine something of grandeur, grace and gaiety in providing a "fair haven" for the off-duty hours of the fighting men of Ft. Ord. With attractions like this, the Army won't need peace-time conscription.

The Club is exclusively the property of the enlisted man and his invited guests, and a continuous round of events, staged by soldiers themselves and augmented by outside talent, will hold sway in the months to come.

No lesser establishment dedicated to the moral welfare of our soldiers is to be found anywhere.

# Blast of Activities Will Open Huge Soldiers' Club

**Dedication Ceremony Held Friday; Open House For Soldiers On Saturday; Dance For Doggies on Sunday; Big-name Bands on a National Radio Hook-up Soon**

Fort Ord's swanky Soldiers' Club, the only one of its kind in the nation, will be formally dedicated at a ceremony on September 24. And shortly thereafter it will be opened exclusively for enlisted men and their guests.

A number of nationally and locally prominent Army, Navy and civilian personalities will be on hand for the Friday dedication. Special guest of honor will be Mrs. Joseph W. Stilwell, wife of the noted general. The latter was largely responsible for the construction of the huge clubhouse for enlisted men.

\$5.50.  
2.75.  
1.10.

Those are the prices for "This Is The Army," its Premier showing to be in The State Theater, Monterey, September 15.

Millions all over the nation have seen the show and declared it to be the best of the year. Millions thereby have contributed to the Army Emergency Relief, a fund set up for financial assistance to Servicemen in the Army and their dependents.

That isn't all. Within the next week or two Fort Ord doggies are going to be treated to a famous radio show. A popular bandman—with all his boys—are scheduled to play a broadcast from the Soldiers' Club.

The dedication ceremony which will be on Friday, September 24th, will be under the charge of Colonel Roger S. Fitch, whose efforts as Post Commander has hastened the completion of the club and made the structure an elaborate haven for the off-duty hours of Servicemen.

Many high-ranking Army officers are scheduled to attend, including Major General Walter K. Wilson, Commanding General of the Northern California Defense Sector and Major General Kenyon A. Joyce, Commanding General of the Ninth Service Command. Captain G. W. Steele, Commander at the Del Monte Pre-Flight School will represent the Navy.

Getting back to the day the club opens for soldiers. More than a carload of ammunition for the 113-foot bar in the East wing of the building already has been placed in the cold storage vault. The ammunition is of the 32 variety and the foamy brew is resting in 250 barrels.

**No Disappointments**  
Makings for soft drinks also have been obtained so, saint or sinner, your throat will be quenched.

Plans also have been settled for some real sandwiches which will be offered to soldiers for low prices. And some chili that will be smothered with meat is on the menu.

The Panorama already has printed descriptions of the elaborate clubhouse—and pictures showing how inadequate words express the grandeur of the edifice. However, next week the photographers will get to work again and bring you up to date.

It's only a matter of days now until this monument for the welfare and morale of Servicemen is a reality. And we promise you you won't be disappointed.

## A MESSAGE FROM THE COMMANDING OFFICER

### TO THE PANORAMA:

My congratulations to the editors and staff of the Panorama for the outstanding fine job they have done during the past year in making the Panorama even bigger, better and brighter than it was before. The quality of the photos and cartoons has been uniformly excellent and I am sure that there is no soldiers' paper in the United States or anywhere else that presents regularly a finer looking lot of "Morale Boosters" than does the Panorama. Papers like the Panorama are of great help in fostering and helping keep alive a high state of morale. The Panorama has been particularly helpful in this respect.

Today, September 24th, 1943, is a particularly important day in the history of Fort Ord. It is not only the Third Anniversary of the Panorama's life, but it is also the day on which the fine Fort Ord Soldiers' Club, initiated and planned by General Stilwell, will be dedicated and opened for use....

My best wishes go to the Panorama and to all of those who have helped make it the grand paper that it is.

**ROGER S. FITCH**  
Colonel, Cavalry  
Commanding

## GI Opening Of Soldiers' Club Here Tonight

Formal Dedication Held today;  
Big Dance Scheduled Sunday

### TONIGHT'S THE NIGHT, SOLDIERS!

Tonight, Friday, Sept. 24, 1943 at exactly 6:00 p.m., the Soldiers' Club, the biggest, costliest GI pleasure spot in the nation, opens its doors to you, and YOU exclusively.

The Soldiers' Club will be open for business every day between the hours of 11:00 a.m. and 11:00 p.m., with the exception of tonight's opening, which is at 6 p.m.

Representing the culmination of two years' effort, the Soldiers' Club was being officially launched today in a ceremony presided over by Col. Roger S. Fitch, with Mrs. Joseph W. Stilwell, wife of Lt. Gen. Stilwell, (the man who started it all) as honor guest.

The formalities over, the lawful tenants will now move in to occupy the most ornate GI palace in any U. S. Army installation anywhere.

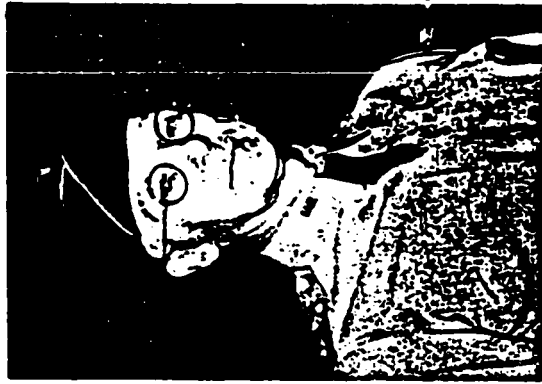
with Mrs. Joseph W. Stilwell, wife of Lt. Gen. Stilwell, (the man who started it all) as honor guest.

The formalities over, the lawful tenants will now move in to occupy the most ornate GI palace in any U. S. Army installation anywhere, bar none. The average doggie, looking on its magnificence for the first time, and told that it's all for him and say, "It ain't true." Even more unbelievable will be the promise of a continuous round of entertainment lined up for the days to come, when big-name bands and top radio shows will be featured at every possible opportunity. Once they've attended a Soldiers' Club blowout, Uncle Sam's nephews who leave Fort Ord to fight on foreign fields will take with them more than the memory of "just another training camp."

### It's Preview

Tonight's opening is in the nature of a preview—a sort of rubber-neck party to get you used to the grandeur gradual-like. It's a short hike around the Grand Ballroom, and a complete tour of this service-man's Shangri La practically amounts to a sleeper jump when you take into consideration the time it will take to get around that long, long bar . . . with its draught beer on tap at 5 centimes a throw, plus tasty sandwiches and hot dishes at rock-bottom prices. (Incidentally, there's a filthy rumor, probably originating at the third bowl from the

(Continued on Page Four)



Lt. Gen. Joseph W. Stilwell  
... He Started It.

## Soldiers' Club

(Continued From Page Three)

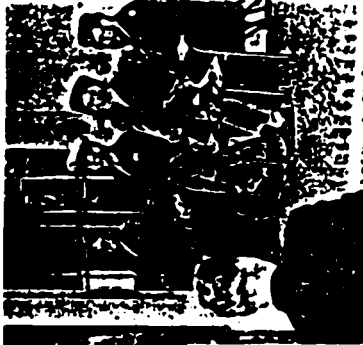
left, that the beer will be on the cuff at the Saturday preview.)

On Sunday . . . hold your hats, chums, here we go again . . . there will be a dawnce, with real, live, honest to goodness wimmin.' ONE THOUSAND of 'em, 'tis reported . . . with a 35-piece band, proclaimed the best Army dance band in the nation, on hand to provide the rhythm. If you're a little giddy now, wait'll we tell you that Kay Kyser and his Kollege of Musical Knowledge is also scheduled for an appearance within the next few weeks. . . . (maybe days) . . . with still more star-studded programs scheduled for appearances from week to week.

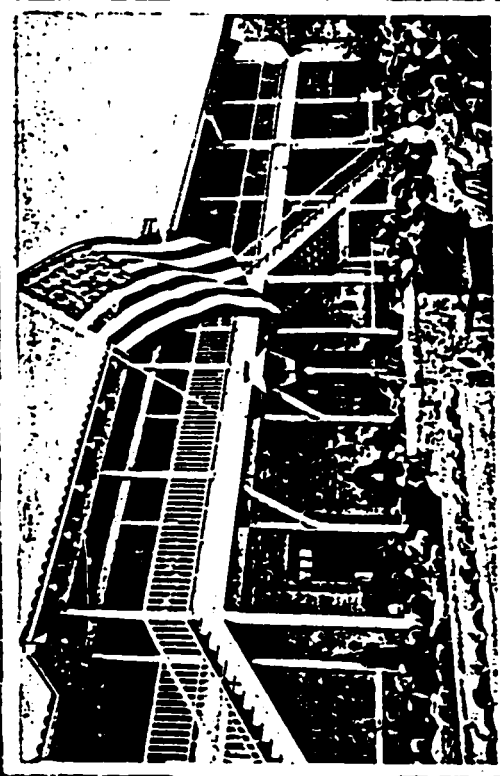
### Other Attractions

Besides serving as a center for dances and other entertainment events, the Soldiers' Club offers many other attractions. There are spacious reading rooms and fully-equipped game rooms, and, if you

and your Lady Fair just like to sit and talk, the promenade, overlooking the Pacific, is a setting unmatched anywhere. Yes, brother, the Soldiers' Club has everything and it's all yours, so don't spoil it!



Maj. Gen. Walter K. Wilson, commanding Northern California Defense Sector, (left above, at mike) reads the message from Lt. Gen. Stilwell. Center photo is general view of ceremonies which both civilians and soldiers attended.



The Ft. Ord Soldiers' Club was dedicated on Friday of last week. Col. Roger S. Pritch, directly above, presided, with Mrs. Joseph W. Stilwell attending as honor guest. Mrs. Stilwell cut the ribbon which opened the Club for the first time.





# Soldier Club Opens

☆

A little of what went on following the opening is depicted in these scenes. The beer flowed freely and everybody made with the merriment. In the picture at bottom right, Allison Silwell (in white jacket) and Mrs. Silwell are shown with soldiers in front of mural by Allison which she donated to club.

Panorama photos

☆



APPENDIX E

DOCUMENTS

from the

FORT ORD

HISTORIC PRESERVATION OFFICE



Notes on Stilwell Hall

Prior to 1970, Stilwell Hall building was owned by Recreation Services.

From 1970-1974 the building was closed and opened only for special occasions.

Responsibility for Stilwell Hall (from DFAE SGT Johnson, ext 7270)

9 Aug 66, Central Post Fund, DPCA  
28 Aug 72, NCO Open Mess  
21 Jan 74, DPCA Special Services  
30 Apr 74, Real Property, DFAE- 4725- Mr White  
11 Jul 74, DPCA Rec Services - to date

The building was assigned to Central Post Fund, DPCA on 9 Aug 66; until that time, the building was generally under DFAE.

In 1966, the building was renamed Stilwell Hall. There was a Stilwell mural (part of Cypress room wall) and a painting of Gen Stilwell done by daughter; the mural is in the Cypress room but the Stilwell painting disappeared between 1966 and 1974. 21 Jan 1974, Recreation Services, DPCA took over the building and there was no Gen Stilwell painting (Mr Puckett). There are no records at Property Disposal Office prior to 1976 for turn in of property.

In the basement, paintings were found in bad condition; some were turned in to DIO for distribution and some to Defense Property Disposal Office for auction. Two plaster type- one of Mexican dancer and one of Mexican bullfighter - are at Arts and Crafts with Mr Puckett who is restoring them.

(Al Heinetz was both Custodian, Stilwell Hall and in charge of all property, Central Post Fund) Central Post Fund took miscellaneous items from Stilwell Hall between 1966 and 1972 to auction off at PDO (Mr Puckett, Rec Svc)

COL Ankenman (ext 2009) gave a briefing to Gen Kirwan on the history of Stilwell Hall.

<u>Soldiers Club</u>	1943 to April 1959
<u>Service Club</u>	April 1959 to February 1962
<u>NCO Club</u>	March 1962 to 1964
<u>Central Post Fund</u>	1964 to 1970
<u>Real Property</u>	1970 to 1972
<u>EM Club (NCO Club)</u>	1972 to Jan 1974
<u>Real Property</u>	Jan 1974 to Jul 1974
<u>Recreation Services, DCA</u>	1974 to present (6 Oct 73)

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1943-1962	Mr Brown (Carmel Valley)
1957-1972	Al Heinetz - Military Manager
	(lives in Redding, CA but son, Al Heinetz, Jr. lives in Marina, tel 384-5194, and works at Property Disposal Ofc, Ft Ord 7308/)
1972-1974	No manager
1974-present (6 Oct 78)	Recreation Services

---

Military SD soldiers as managers:

\* 1976-77 SGT Ralph Petty (tel 424-7852)  
 approx 76 SFC William Tyson, retired (from OIC, 1SGT Funny, Rec Svc)  
 Oct 77 approx SFC George Humphrey, retired " " "  
 approx Sep 77 SP4 Staples, 1/51 HHB Btry  
 Sep-Dec 77 SSG George Fullerton, ETS  
 Dec 77-Mar 78 SFC William Fitch, ETS - Los Angeles  
 Mar 78-Jun 78 SSG George Heathcoe, HHC, 2/17th, SD Rec Services, Ft Ord  
 Jun 78-Sep 78 SGT Stanley Garcia, CSC, 2/17th - at Unit, Ft Ord  
 Sep 78-present- SGT Radai Dela Cruz, HHB, DIVARTY, Ft Ord (ETS- 27 Oct 78)

-----  
 1SG George Funny, Co C, 2/32, Ft Ord (tel 6424, 3783) did not see painting  
 Mr White, DFAE, Real Property, tel 242-5205  
 Ralph Petty (1976-1977) tel 424-7852

\* Mr Williams (1961-1962) tel 242-2414- Travel Camp

\*  
 These are the only two people who have seen the Stilwell painting  
 that LT Christiansen talked to.

1. Painting: Oil on canvas, mounted on wall, 6'x7', depicting Monterey coastline.  
Artist: Alison Stilwell Cameron, c. 1940.

Condition: Very good.  
Location: Cypress Room.

Remarks:

a. Artist is the daughter of General Joseph Stilwell, 1st Commander of the 7th Division and Ft. Ord in 1940. The artist is also one of the few American artists to have studied painting in the Chinese tradition and signs her work with a personal Oriental mark.

b. Retention of this work is highly recommended for possible display in the museum or at another appropriate Ft. Ord facility.

2. Display Cases: built-in wood, 10'x3', with glass hinged lockable doors.

Condition: Very good.  
Location: Right side, groundfloor lobby.

Remarks: The museum can readily program these cases into exhibit or artifact storage areas.

3. Fireplace Screens: Ornate, varying dimensions, heavy wrought iron. These were constructed specifically for the fireplaces in Stilwell Hall.

Condition: Very good.  
Location: Main Ballroom, Cypressroom and Barrroom.

Remarks:

a. These screens would be programed into museum exhibits as both historical items and as providing security barriers for exhibit areas, ie: mannequin displays.

b. Consideration should be given to using these screens in a future or present facility at Ft. Ord that utilizes large fireplaces.

4. Handrailings: Varying lengths of finished interior stairway railings.

Condition: Very good.  
Location: Interior stairways leading to the second floor.

Remarks:

a. Museum now utilizes 2x4's to provide a visitor barrier for exhibits. As with the fireplace screens, these railings would be incorporated to provide a more esthetically pleasing security barrier in addition to presenting an historical artifact.

Excerpts from an inventory of items in Stilwell Hall  
Sent as a memo from Joe Cochran to Joyce, 3 January 1984  
(probably Joyce Stevens, Fort Architect) Items #1-4

b. Surplus lengths not utilized by the museum could be used to replace more common handrailings with serviceable as well as historically significant railings in appropriate facilities at Ft. Ord.

5. Sculptured Heads: 7 each, 8"x8"x4", plaster facial views of soldiers, mounted on fireplace as decorations. These pieces are suspected to be works of Jo Mora, and internationally known local artist, c. 1940 .

Condition: Very good.  
Location: Right front sitting room fireplace.

Remarks:

- a. Retention of these art forms would be used in the museum exhibit area.
- b. Possible consideration should be given to installing these artifacts into an appropriate fireplace, or, public area at Ft. Ord, eg: Post Library, Officers Club, Post Chapel.

6. Painting: Oil on canvas, framed, 8'x10', depicting horsemen. Artist: Lehman? Lehman? c. 1940

Condition: Good.  
Location: Right front sitting room.

Remarks:

- a. The size of the painting renders it difficult to exhibit in the restricted size of the present 7th Div./Ft. Ord Museum.
- b. Aside from storage considerations, this work can easily be salvaged for it is mounted on a moveable frame.
- c. Recommend use of the painting in a future recreation center.

7. Painting: Oil on canvas, mounted on the wall, 40' x 10', depicting the early Spanish/Mexican period in Monterey. Artist: Merlin Hardy, 1942.

Condition: Good.  
Location: Spanish Room

Remarks:

- a. Retainable for use in a future facility on Ft. Ord that could accommodate the dimensions.
- b. Display in a present Ft. Ord facility must take into account protection and care of the painting.

8. Painting: Oil on canvas, mounted on framed, 4'x4', depicting Monterey coastline scenery. Artist: S. Brannan.

Condition: Fair; painting has suffered minor vandalism: 2 tears in the canvas that are 3" long. Future restoration is possible.

Location: BayView Room.

Remarks:

- a. Retainable and programmable into future museum exhibitions.
- b. Consideration should be given for use in other appropriate Ft. Ord facilities..

9. Painting: Oil on canvas, mounted on wall, 10'x70', depicting seafaring. Artist: Unknown.

Condition: Good.

Location: Barroom.

Remarks:

- a. This work is too large to display in the present museum.
- b. Future use of this painting maybe difficult due to the length, though portions could be maintained and displayed.
- c. Salvage of this work is recommended along with further historical background study as to the artist.

10. Bar: Mahogany, 70'x4'.

Condition: Very good; requires minor refinishing.

Location: Barroom

Remarks:

- a. Regention of 10 feet of the bar would be utilized for museum exhibit - purposes.
- b. Entire bar and railing has had a high potential of being used intact in a future recreation center, or, into the present Officers, NCO, or EM Clubs.

11. Chandelier: Wood, 5' x 4'dia. , electrical fixtures, c.1940.

Condition: Very good.

Location: Right front sitting room.

Remarks: This piece should be retained for potential use in a future or present recreation center at Ft. Ord.

12. Balusters: 4 each, 4'x10" dia., wood turned interior balusters used on stairways.

Condition: Very good.

Location: Stairways to 2nd floor balcony.

Remarks: Retain and use as doorway entry posts at the museum or other Ft. Ord facilities, eg: Officers Club, Martinez Hall.

13. Fans: Electrical, wood bladed with glass globes, c. 1940.

Condition: Very good.

Location: 2nd floor.

Remarks: These fixtures would be installed in the Presidio of Monterey Army Museum to help circulate heat within the building. These fans would be presented as historical artifacts while providing a practical purpose in energy control.

14. Mural: Ceramic tile, multicolor, 4'x4', depicting outline of central Californian coast and an American flag. This work combines hundreds of 1" ceramic tiles to form a collage.

Condition: Very good.

Location: 2nd floor office

Remarks: Highly recommended that this piece be salvaged and used in an appropriate present or future Ft. Ord facility, ie: Officers Club, Sports Arena lobby.

15. Parquet flooring: 1" thick, handlaid oak flooring.

Condition: Very good. This flooring is 40 yrs old and has received tremendous use, it maintains the same high degree of quality as when it was originally laid in 1940.  
Location: Groundfloor and Ballroom.

Remarks:

a. Highly recommended for use in reflooring the museum. Carpeting at the museum will be eventually replaced due to normal wear.

b. Excess flooring salvaged could be stored and used for future use at other Ft. Ord facilities in consideration of the high cost of this quality flooring.

16. Dedication Plaque: Wood, shield shaped, recognizing General Joseph Stilwell as the 1st Commander of the 7th Division and Ft. Ord in 1940.

Condition: Good.

Location: Groundfloor lobby.

Remarks: Retain to be programmed into the museum exhibit area concerning the history of the development of Ft. Ord.

Excerpts from an inventory of items in Stilwell Hall  
Sent as a memo from Joe Cochran, 3 January 1984

Items #12-16

17. Copper Lamps: Solid copper decorative electrical wall lamps of 19th Century style.

Condition: Very good.

Location: Right front sitting room.

Remarks: Though the historical value of the lamps is minimal, these would be used to decorate the exterior of the Presidio of Monterey Army Museum.

18. Curtain Rods: 2 each at 5' length, and, 1 at 4' length, heavy bar metal with arrowhead end caps.

Condition: Very good.

Location: Front lobby and Spanish Room.

Remarks: Items would be utilized in displaying flags captured by the 7th Division during WWII.

19. Exterior Handrailings: Varying lengths of painted exterior wood stairway railings

Condition: Good.

Location: Exterior stairway leading to 2nd floor offices.

Remarks:

a. Presidio of Monterey Army Museum would use these pieces along an existing exterior porch railing.

b. Lengths would be used at the Presidio of Monterey Army Museum for the handicapped access ramp to the museum. This would result in a savings by utilizing these existing railings in place of newer materials and still provide adequate safety.

## II. Description of Cultural Sites, Review of Known Site Records, and Assessment for Eligibility to National Register of Historic Places

### . Site Listings

No known site records have been filed for any historical sites on Fort Ord, however, several have been found worthy of note during this survey or preliminary examination. The numbers to the left correspond to the numbers on the Historical Site Base Map.

### . Whitcher Cemetery

Location: Near intersection of Sloat Street and Richardson Gate Road, East Garrison. Enclosed by an eighteen foot six inch by ten foot six inch fence, this family plot contains the cement headstones for the following: Harry Whitcher, August 5, 1875-September 16, 1875, "quit aching;" Flora Elvira Whitcher, 1866-1879; Ned Elger Whitcher, 1862-1879; H.W. [engraving worn off]; and Mary H. Pearson, 1899-1935. The site in some historical literature is called the Gigling family cemetery; however, there is no evidence to support this. It is in excellent condition, and cared for by the post. It should be nominated to the National Register of Historic Places, local, since it meets the criteria by giving historical character to the Fort and community and its features retain integrity.

### . Stilwell Hall

Location: Building 2075, Fort Ord. On loop road west of Highway One and the 8th Street overpass. Southwest of sewage plant. This project was originated by Gen. Joseph Warren Stilwell and his aide, General Frank Dorn in 1940. It was financed by a WPA grant and donations from the enlisted men. William Henry Rowe of San Francisco was the consulting architect. The plans were conceived by Rose and two officers at the post, Savo Milan Stoshitch, 1st Lt. 13th Engineers and Orville Pierce, 2nd Lt., 74th Field Artillery. The original plans are a work of art and drawn in fine detail almost unknown to the professional today. They are dated 10 October 1940.



Since a thin paper was used they require careful preservation; and although temporarily held by the Fort architect, Joyce Stevens, they should eventually be housed in a museum where they will receive careful preservation.

Prime redwood was used throughout this Mission Revival style building. It has a tile roof, some adobe brick on the outside, but lots of concrete. The overall line quality is quite beautiful. The huge ballroom has a walk-in size fireplace and the tap room bar may be the longest in California. The reading, writing, and ladies lounge rooms overlook the ocean. Allison Stilwell painted a mural for the hall, enlisted men contributed artistry, and a bronze bust of Stilwell is in the main hall.

Various assaults have been made on Stilwell Hall to put it to used other than a club for enlisted men. Gen. Joseph Stilwell, when he commanded the base 1940-1941, told the officers that the building was paid for by the enlisted men, that it was theirs, and that even if he entered it he would have to pay for that privilege. Someone did steal the brass rail from the bar. A move was on to saw the bar in half and take one part to Hunter Liggett, but this was discouraged by a threat on the part of some Fort Ord personnel to appeal to Stilwell's widow for help.

Plans were drawn and still exist for a whole grandiose complex of buildings on the ocean side of the Hall: a huge swimming pool, a chapel which would have resembled the Hacienda House at Fort Hunter Liggett and an NCO Recreation Center, all built around a large plaza.

After World War II ended, and Highway One went in setting the Hall apart from the center of the Fort, the question arose as to what to do with the isolated hall. Shuttle buses were needed to take personnel there, and muggings became a problem. The ballroom's beautiful hardwood floor at one time became a roller skating rink. The redwood in the bar was painted white. Now the building has some usage: bazaars, fairs, dancing classes, and community affairs, and the ballroom is still exquisite. Condition: The building is only slightly altered and retains its architectural integrity. Some of the huge bathrooms are subdivided. Ongoing maintenance is good, although the tile roof needs repair. However, the problems of upkeep for this huge structure are substantial.

This building is eligible for nomination to the National Register of Historic Places, Federal. It meets the criteria by its association with General John W. Stilwell and with the enlisted men of Fort Ord who served during World War II. It has architectural integrity and exemplifies a style developed over a thirty-year period prior to its construction. Recommended use, Fort museum.

Excerpt from file, "Literature Search and Overview, Fort Ord, California"  
Page 56. Section III. "Description of Cultural Sites" (continued)

### C. STUDY SUMMARY

page 3

It is recommended that the work to remove the artifacts of Stilwell Hall be carried out by an experienced general contractor and a skilled and reputable expert in art restoration and conservation. Preservation of many of the items in the building will require crating, on-site disassembly and re-construction, with special care and handling. Others will need partial demolition or removal of surrounding elements. Although a cost for total demolition of the building is included in the cost summary for comparative purposes, removal of the artifacts from Stilwell Hall will be best suited by the more restrained approach a general contractor, as opposed to that of a demolition contractor.

#### 4. METHOD OF VALUE ASSIGNMENT

Since the Scope of Work requires that the artifacts be evaluated in terms of artistic, historic, or salvage value, various strategies were established to determine the market value of the range of items considered.

In the case of work of an identified artist, the market value was principally determined on the basis of the most recent auction price for a comparable work by that artist. Where no recent auction benchmark price could be established, the piece was valued in terms of its regional artistic and historic significance, taking the time of execution into account for dated work. Where neither artist nor precise date is known, as is the case with the wall mural in the Top Room, the work was evaluated in terms of its skill in execution, character, and representation of its approximate historic period.

In the case of building components which bear the hallmarks of craftsmanship and style of a bygone era, the market value was primarily established by an approximate relationship to current product, construction, auction, or replacement cost.

For building components whose primary value lies in their salvage worth following demolition, the market value was established by relating its removal cost to the cost of preparation for re-sale or re-use, as in the case of the parquet flooring; by relating direct salvage cost to scrap value, as in the case of the steel trusses; and by relating the salvage cost to a percentage of new material cost, as in the case of the roofing tiles.

**D. ARTIFACT REMOVAL PRIORITY**

page 2

<u>ARTIFACT</u>	<u>QUANTITY</u>	<u>SALVAGE / MARKET / HISTORIC VALUE</u>	<u>REMOVAL TIME (EST.)</u>	<u>REMOVAL PRIORITY</u>
<b>LOBBY</b>				
Mural Painting (Lehman)	1	5000 - 10000	1 week	1
Wall Light Fixtures	6	900	2 days	2
Ceiling Light Fixture	1	2250	2 days	2
Truss Center Block	1	500	2 days	3
Fireplace Masks	7	3500	2 weeks	3
<b>TAP ROOM</b>				
Light Fixtures	6	300	1 day	4
Bar	90 l.f.	0	2 weeks	0
Wainscot	180 l.f.	0	2 weeks	0
Redwood Trusses	11412 b.f.	57060	3 weeks	4
Ceiling Framing	11520 b.f.	34560	2 weeks	4
Wall Mural (unsigned)	1	25000 - 35000	2 - 3 weeks	1
Fireplace Facing	308 s.f.	9240	2 weeks	3
Fireplace Mantel	1	800	2 days	4
<b>MEZZANINE</b>				
Ceramic Tile Murals	2	5000 - 8500	2 weeks	1
Wall Light Fixtures	4	400	1 day	2
Redwood Trusses	4790 b.f.	23950	3 weeks	4
Belusters	172 l.f.	350	7 days	6
Railing	172 l.f.	4300	2 weeks	2
Fans/Lights	4	1200	4 days	3
<b>OVERALL BUILDING</b>				
Parquet Flooring	18,000 sf	18000	4 weeks	6
Tile Roofing	40,000 sf	38000	8 weeks	6

Excerpts from the "Emergency Removal" report, 1987  
 Information from the "Study Summary" by KSA Group Architects, Pacific  
 Grove, California Page 2; "D. Artifact Removal Priority"

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BARRY MASTELLER

(A)

Artifact: Mural Painting  
Location: Spanish Room, Stilwell Hall, Ft. Ord, CA

Oil on canvas, mounted to wall as mural.  
9'-9" x 39'-6"  
Signed and Dated, Merlin Hardy 1942

Recommend:

Mechanical removal of painting from wall surface, including framing strip around all edges. After removal, painting to be rolled with protective tissue sleeve and placed within a structural tube and stored at another location to be selected by others.

Estimated time of removal: 1-2 weeks  
Historical value: \$20,000 - \$25,000  
Removal cost: \$10,000  
Storage preparation cost: \$500

Note: Painting has received some damage and requires restoration.  
Cost cannot be determined until removal.

- Art Conservation
- Art Restoration
- Conservation Framing
- Custom Frame Building
- Frame Restoration
- Gold Leafing

Excerpts from the "Emergency Removal" report, 1987  
Information from the "Study Summary" by KSA Group Architects, Pacific  
Grove, California Item "A" Merlin Hardy mural

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BARRY MASTELLER

(B)

Artifact: Mural Painting

Location: Cypress Room, Stilwell Hall, Ft. Ord, CA

Oil on canvas, mounted to wall as mural.

6'-10" x 15'-3"

Signed, Alison Stilwell, (ca. 1942)

Recommend:

Mechanical removal of painting from wall surface, including framing strip around all edges. After removal, painting to be rolled with protective tissue sleeve and placed within a structural tube and stored at another location to be selected by others, until such time that the painting can be cleaned, varnished, stretched, and framed, and a suitable location for its permanent display can be found.

Estimated time of removal: 1-2 weeks

Historical value: \$25,000 - \$35,000

Removal cost: \$4,000

Storage preparation cost: \$500

Cleaning, varnishing, stretching, & framing: \$7,000 (estimate)

- Art Conservation
- Art Restoration
- Conservation Framing
- Custom Frame Building
- Frame Restoration
- Gold Leafing

Excerpts from the "Emergency Removal" report, 1987  
Information from the "Study Summary" by KSA Group Architects, Pacific  
Grove, California Item "B" Alison Stilwell mural

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BARRY MASTELLER

(D)

Artifact: Mural Painting  
Location: Lobby, Stilwell Hall, Ft. Ord, CA

Oil on stretched canvas, framed.  
78" x 150"  
Signed and Dated, Lehman '42 (Earnest Lehman)

Note:

This painting was difficult to inspect due to poor light and blockage by large walk-in units. Frame and painting have been secured to wall at several points along the frame. Recommend crating if display area unavailable.

Estimated time of removal: 1 week  
Estimated value: \$7,000 - \$10,000  
Removal cost: \$3,000  
Crate cost: \$800 - \$1,000

- Art Conservation
- Art Restoration
- Conservation Framing
- Custom Frame Building
- Frame Restoration
- Gold Leafing

Excerpts from the "Emergency Removal" report, 1987  
Information from the "Study Summary" by KSA Group Architects, Pacific  
Grove, California Item "D" *Generals on Horseback* by Carleton Lehman

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EARRY MASTELLER

(E)

Artifact: Mural Painting  
Location: Tap Room, Stilwell Hall, Ft. Ord, CA

Oil on canvas, mounted to wall as mural  
6'-11" x 8'-4"  
Hidden signature

Recommend:

Removal of kitchen hood, partition wall, and electrical boxes before work can be started on mural. Remove mural in its component sections (six) and prepare for storage (roll with protective tissue sleeves and place within structural tubes) or restore each panel, i.e., clean, varnish, fill holes and tears, inpaint, and remount onto portable panels for rehangng.

Estimated time of removal: 2 - 3 weeks

Estimated value: \$25,000 - \$35,000

Removal cost: \$12,500

Storage preparation cost (optional): \$800

Restoration and mounting on panels (optional) \$12,000 (estimate)

Note: Estimated value is based on replacement value at an average rate of \$50 / square foot

- Art Conservation
- Art Restoration
- Conservation Framing
- Custom Frame Building
- Frame Restoration
- Gold Leafing

Excerpts from the "Emergency Removal" report, 1987  
Information from the "Study Summary" by KSA Group Architects, Pacific  
Grove, California Item "E" *Moby Dick* by Carleton Lehman