



Tropic Lightning Combat Art

VOLUME IV
VILLARD '68



To the men of the 25th Infantry Division—Volume IV

July-December 1968





SSG DIAZ



SP4 ISCARO



SP4 MCDOWELL



PFC MILLARD

THE ARTISTS

Success has its roots in skill and ability, and the success of the 25th Infantry Division Combat Art Program since its inception in June 1966 rests upon the talents of the many soldier-artists who have actively participated in the program.

Volume IV of the 25th Infantry Division Combat Art is principally the work of seven such men. They are:

SSG JULIO C. DIAZ—SSG Diaz studied art of the University of Puerto Rico before entering the Army. He was assigned to the 1st Battalion, 5th Infantry (Mech) before joining the Combat Artist Program.

SP4 RICHARD L. ISCARO—SP4 Iscaro was a member of the 725th Maintenance Battalion before lending his talents to the Combat Artist Team. He is a graduate of the School of Visual Arts in New York City.

SP4 RICHARD W. MCDOWELL—SP4 McDowell developed his artist skills at El Camino Junior College in California and as a designer for Douglas Aircraft Corporation and Delta Sonics' Corporation.

PFC STEPHEN E. MILLARD—PFC Millard is a "free time" Combat Artist. His contributions represent works produced when not busy at his regular job with the 25th Administration Company. Millard studied art at East Carolina University before entering the Army.

SP4 JIM D. NELSON, SP4 HARRY R. CADDICK and SP4 WILLIAM FLAHERTY JR.—Nelson, Caddick and Flaherty left the Combat Artist Team during the period this volume was under preparation. Nelson and Caddick returned to their pursuits in civilian life and Flaherty joined the Department of the Army Combat Art Program. Their pictures and biographical sketches appear in Volume III.

COMBAT ART—A WINDOW ON HISTORY

Students of American History encounter little difficulty in visualizing General Washington crossing the Delaware River to attack Trenton, Colonel Travis in his defense of the Alamo or Generals Grant and Lee in conference at Appomattox Court House.

These pivotal men and events in our history have been captured and recorded for all time by the pen and brush of the artist. These works long familiar to every school child have provided and will continue to provide generations of Americans an irreplaceable link to their nation's proud past. Those works along with numerous others in collections public and private provide us a window on our national history.

As time passes us, our memories of the events of this war and mental pictures of Vietnam will fade. However, inquisitive generations to come will demand of us answers to questions relative to our experiences. What was Vietnam really like? How did we fight in those days? How did our soldiers live, what did they see and what did they do?

The wonders of modern photography, to be sure, will contribute a wealth of material to satisfy these searching questions. But, a camera remains a machine, and only in the hands of the most creative craftsman does it capture the true emotions of the acute human experience that is Vietnam.

The combat artist, on the other hand, is a man portraying manly experiences. He is a soldier recording the soldier's world. His media are the most basic of human expression. His motivation is qualified by his personal knowledge of the truths of battle; victory and defeat, joy and sorrow, the living and the dead. His portrayal of Vietnam is rendered in purely human terms.

The 25th Infantry Division Combat Art Program since its inception in June 1966 has served to record the men and machines of this war in just such a manner. The immediate mission of the Program has been and continues to be that of providing the Tropic Lightning soldier a means whereby he can better appreciate and understand his experiences and his important contribution as an American fighting man to his country's security.

But equally important, the Program in its two and a half years has developed a war art collection which as the property of the Division will serve the Tropic Lightning soldier of tomorrow as a reminder of his heritage and lineage. It will help to establish standards he will be expected to meet or surpass. The combat art will tell your successors what you have done and what you have accomplished in Vietnam.

Your experiences and the events of today which are Vietnam will soon be History. In a very real sense, the combat art of the 25th Infantry Division will be a window on that History.

MAJOR GENERAL ELLIS W. WILLIAMSON, Commanding General of the 25th Infantry Division. Oil by Nelson.

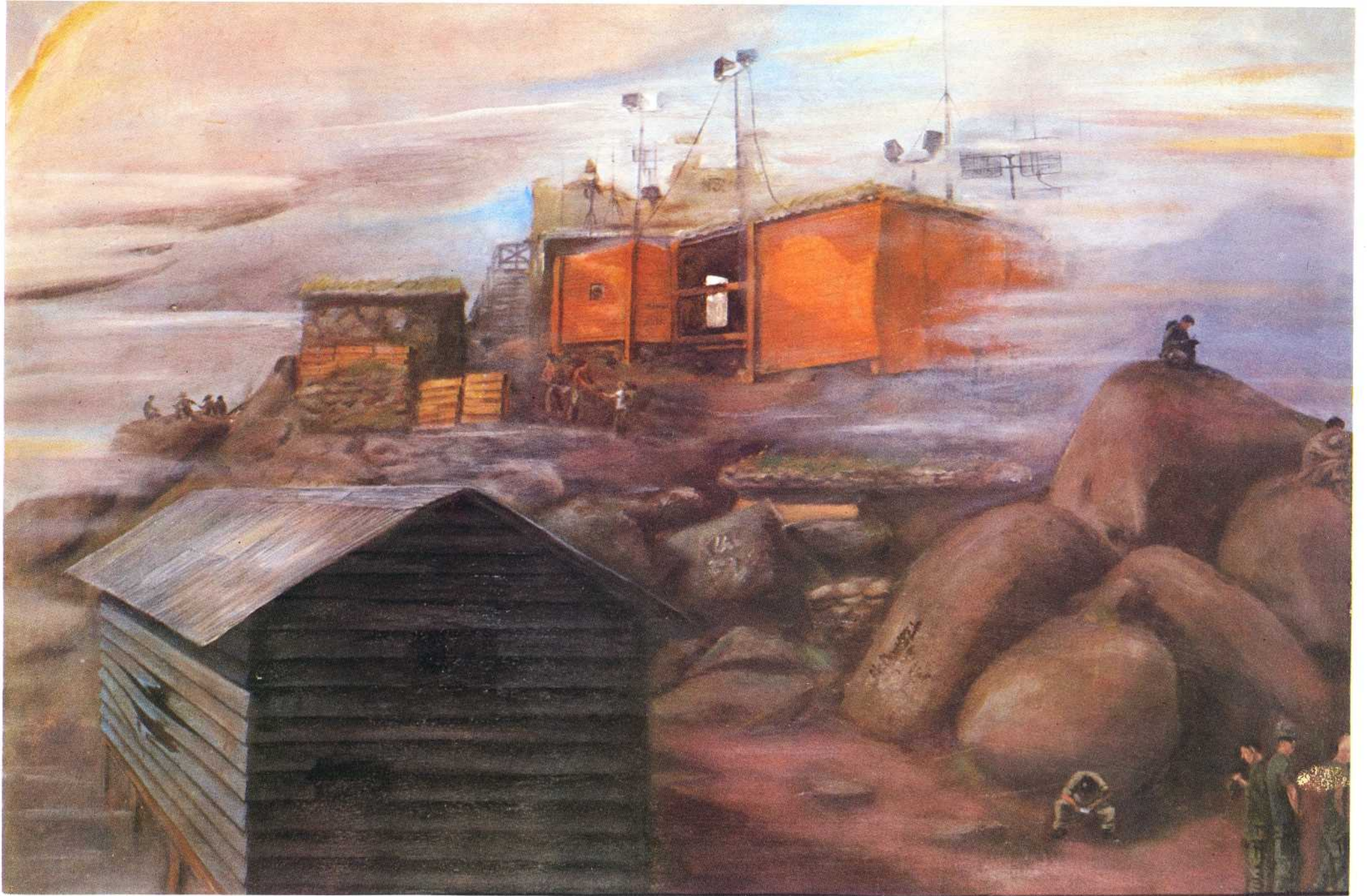




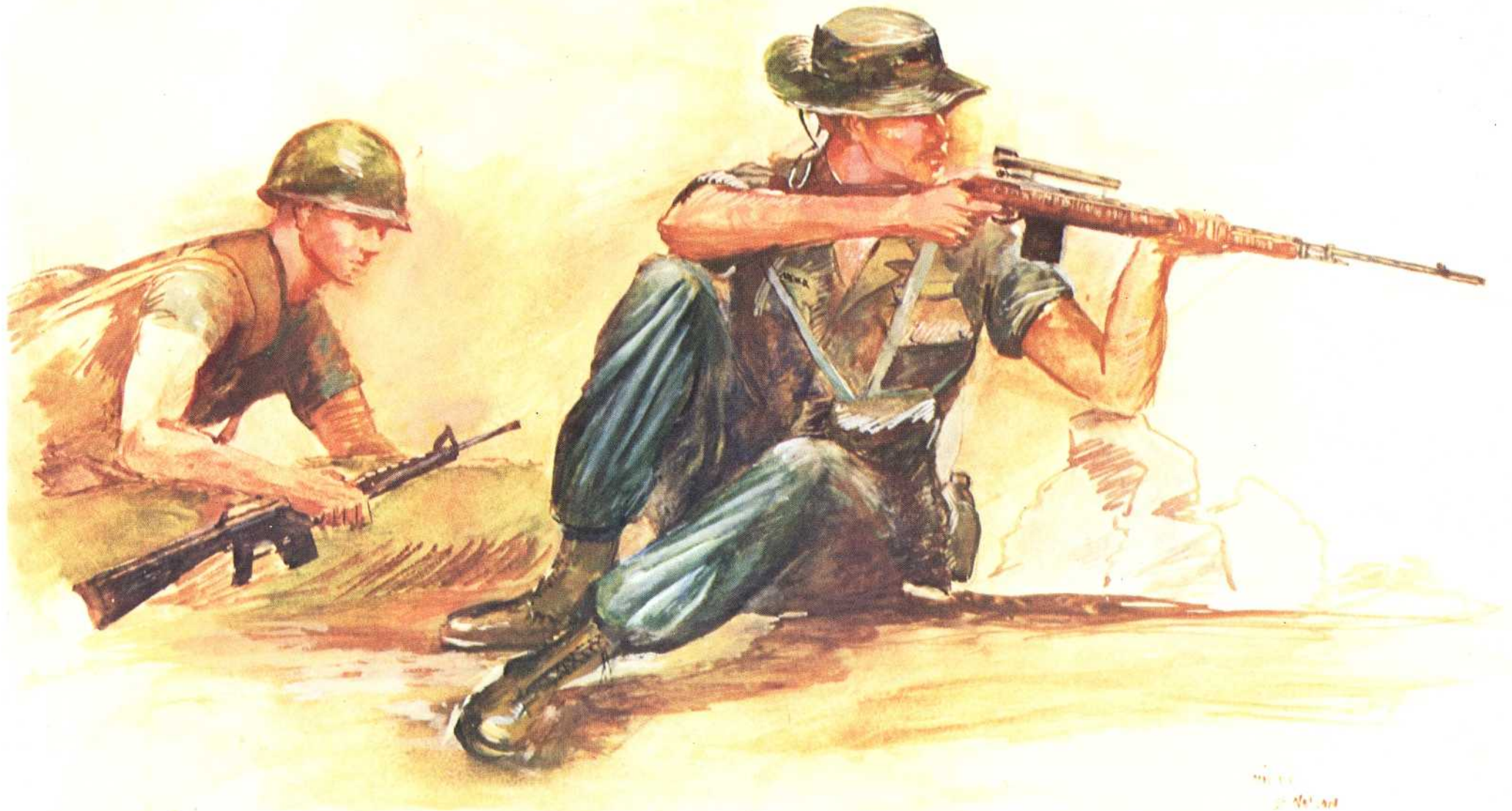
"AMBUSH PATROL"—A long night of waiting for the enemy to come along.—Millard



"MAMA-SAN"—The artist captures the essence of the Vietnamese peasant woman.—McDowell



"NUI BA DEN"—Earth and clouds mesh on this rocky summit.—McDowell



"SNIPER"—GI marksman in the long tradition of the American soldier.—Nelson



DIAZ

"TENTS"—Base camp homes of the Tropic Lightning soldier.—Diaz



"MAIL CALL"—In any war, the most important time of the day.—Millard



"Sweep"—the walking infantryman, as always, is the essential element in driving off the enemy.



"MORTAR CREW"—The infantry's own artillery lays it on.—Iscaro



"FLYING FOOTBALL"—What GI can pronounce Cayuse?—Diaz



"DIGGING IN"—The infantryman's favorite pastime.—Nelson



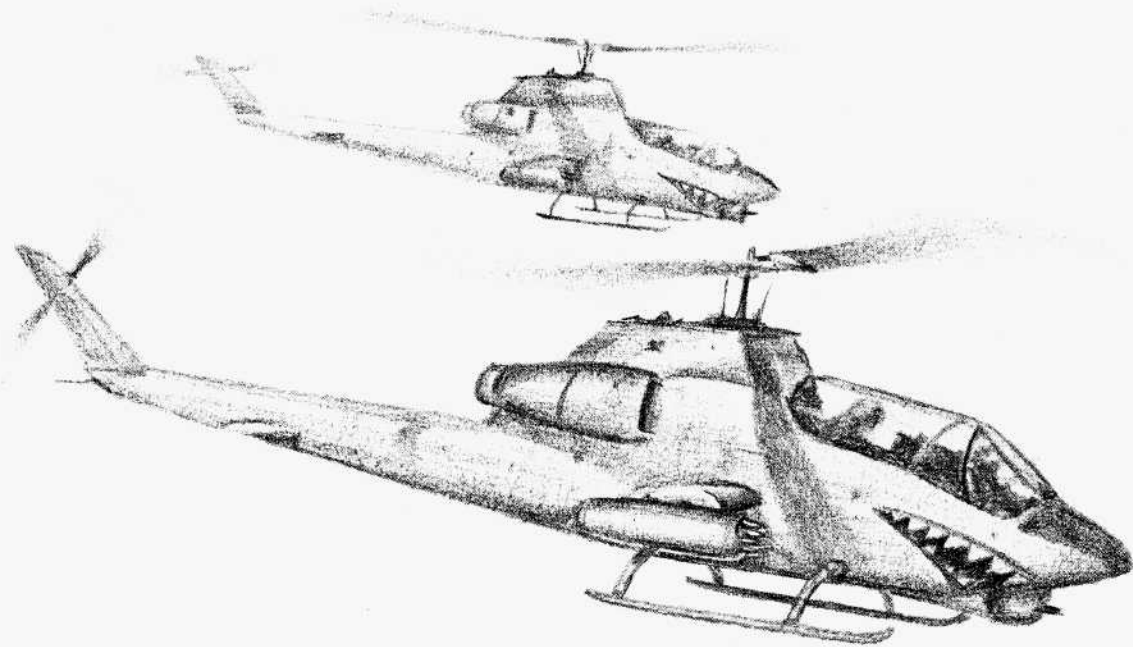
"AVLB"—The 65th Engineer Battalion's answer to a canal crossing.—Iscaro



"DISAPPEARING TRAIL"—Daily frustration in tracking an illusive enemy.—Nelson



"PROBE"—One moves cautiously in checking out a hedgerow.—Flaherty



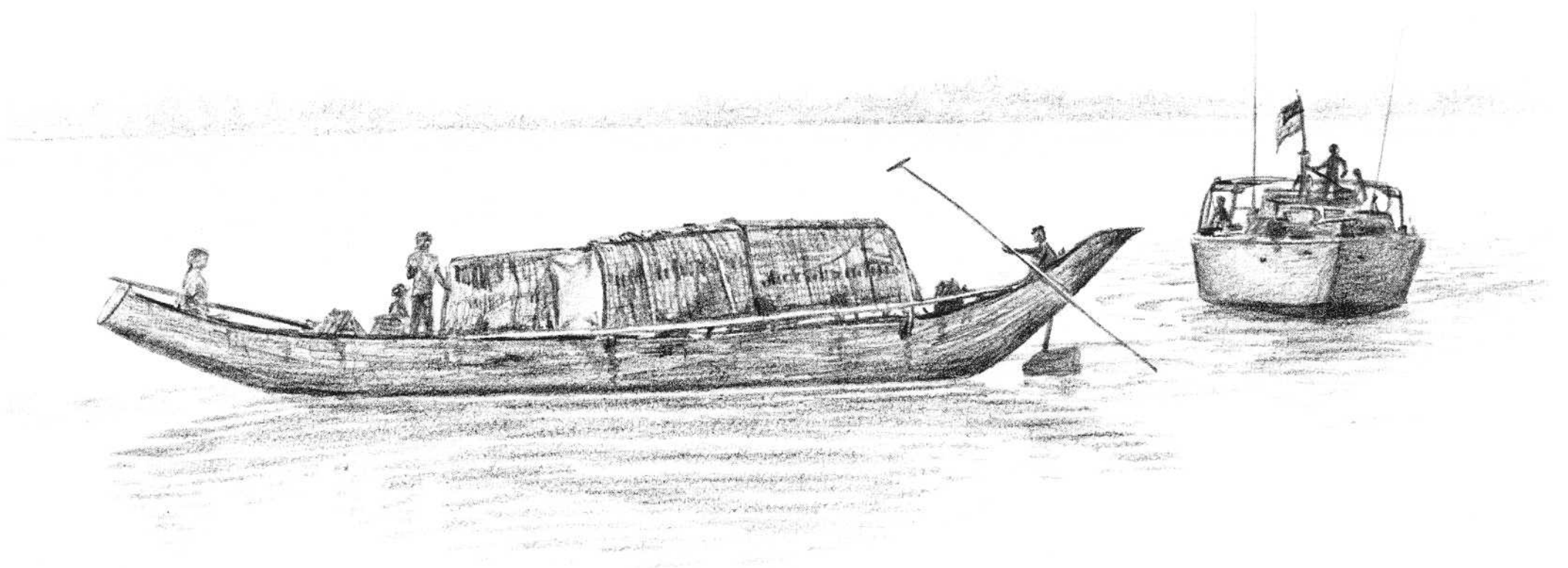
"LIGHT FIRE TEAM"—Charlie wonders why we call it light!—Millard



"RIO BRAVO BOUND"—What foot soldier would turn down a ride?—Caddick



"GUARD"—Soldiering hasn't changed much since Washington's day.—Diaz



"RIVER PATROL"—The Saigon and Oriental rivers are battlefields too.—Millard



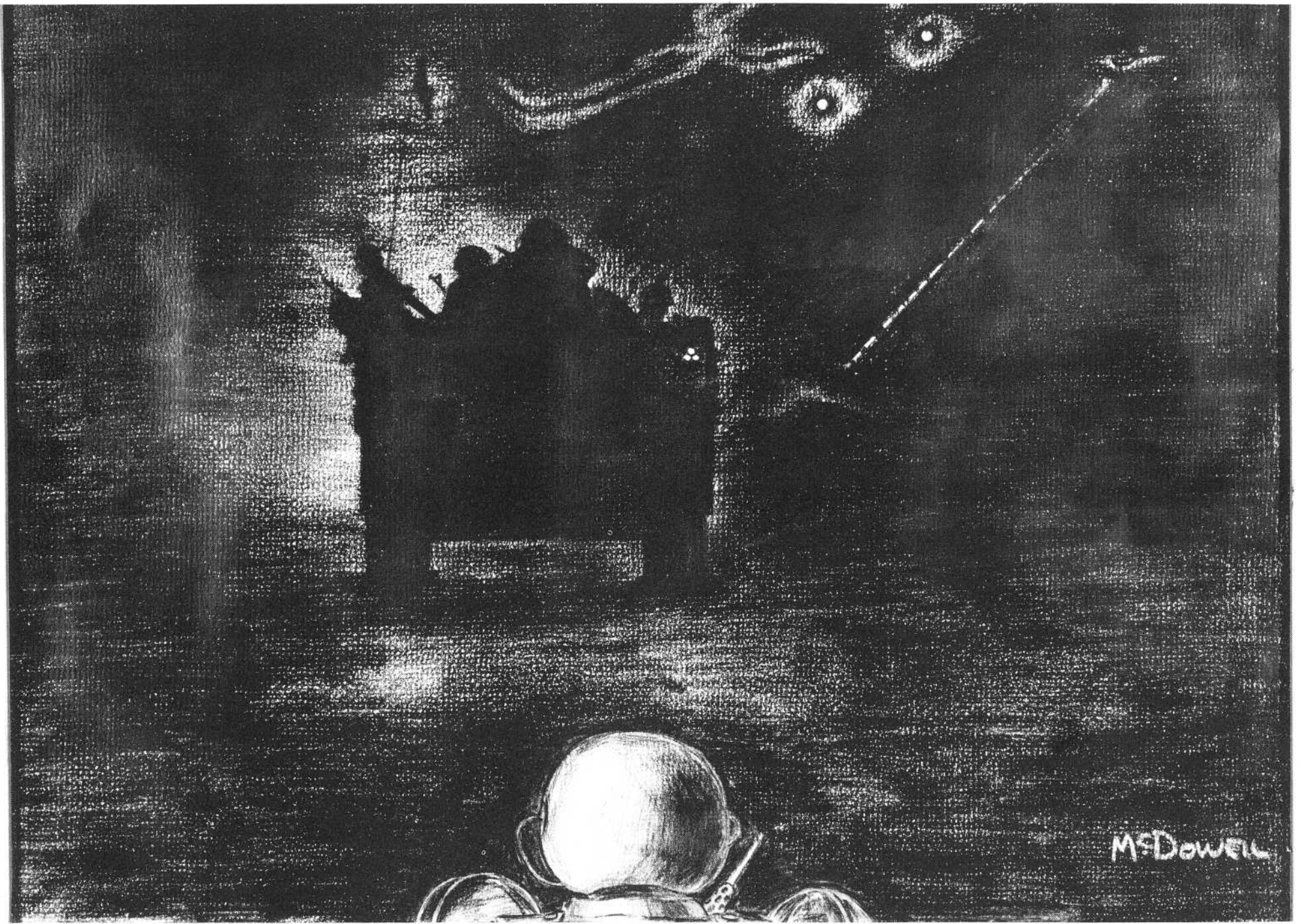
"PHU CUONG"—Saigon River town well known to the Tropic Lightning soldier.—McDowell



"RESUPPLY"—Smoke's out for the hook.—Caddick



"VIETNAMESE FACES"—Ask any Viet-vet if these ring a bell?—McDowell

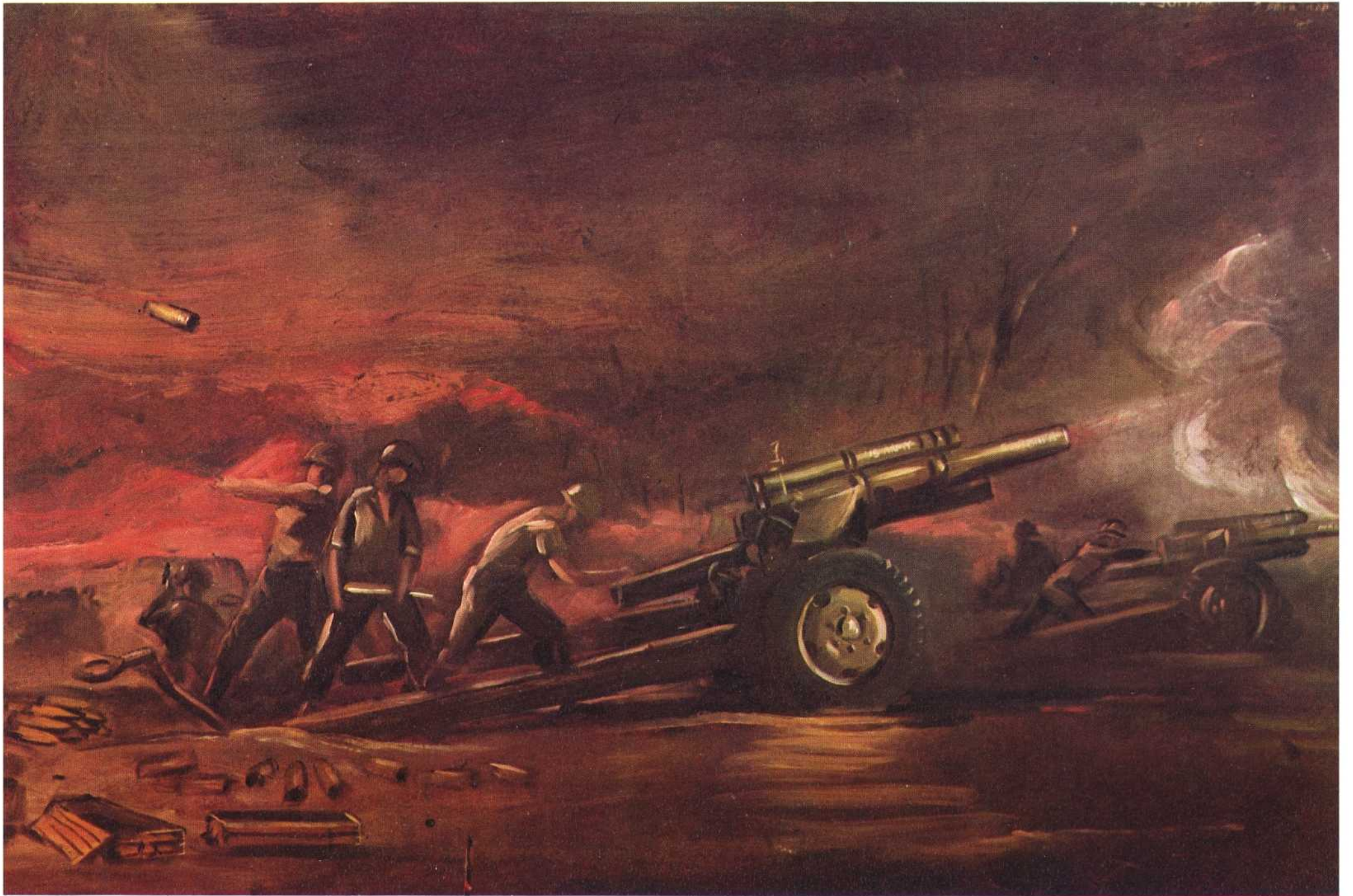


"NIGHT CONVOY"—An eerie ride at best—McDowell



MILLARD '05

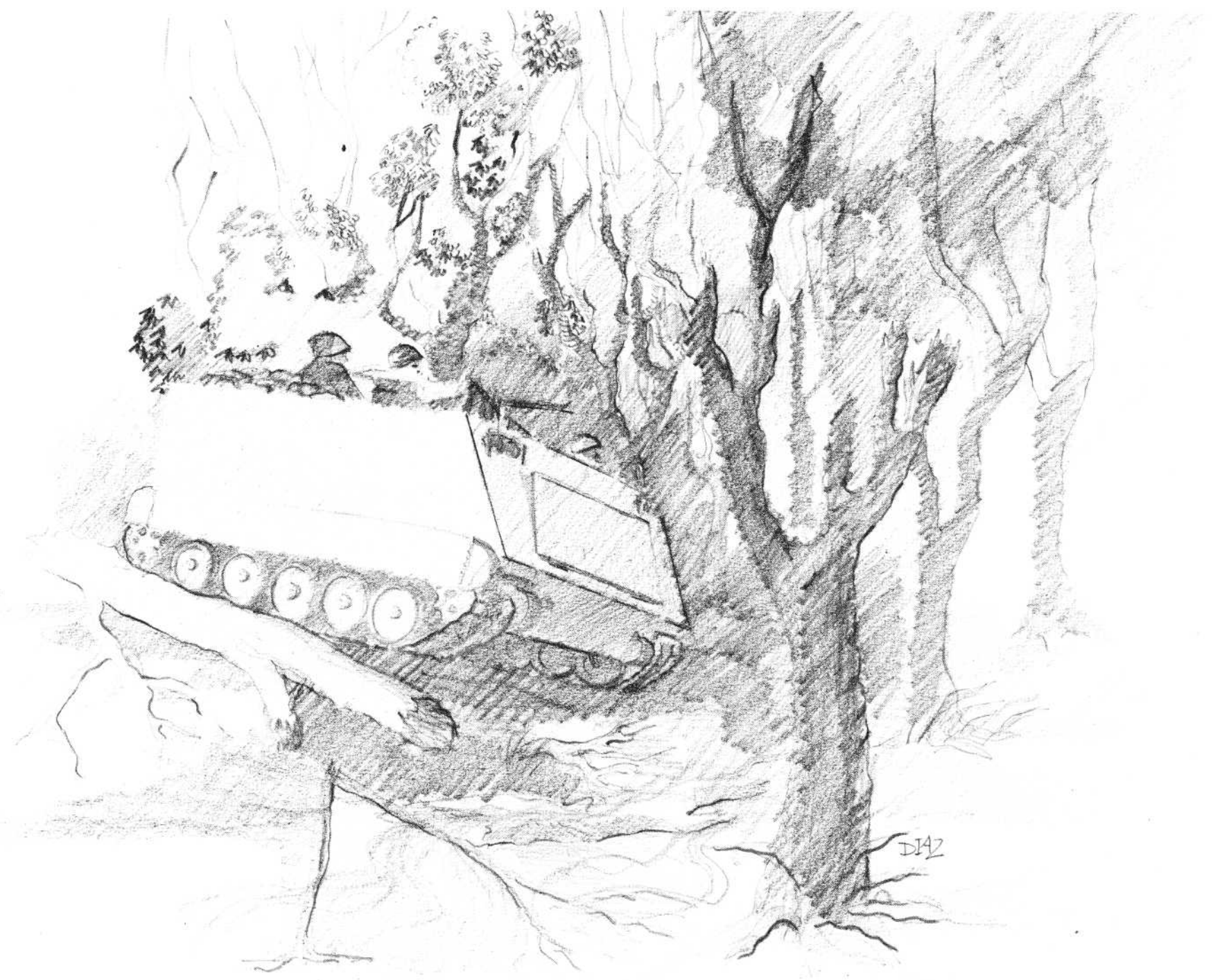
"OUTGOING"—The big stuff is on the way.—Millard



"FIRE MISSION"—Someone out there needs help, and the artillery answers the call.—Nelson



"EAGLE FLIGHT"—We're sure Charlie has a less subtle name for this formation.—Diaz



"MONSOON"—The rains are unkind to the tracks in Vietnam.—Diaz



"THE MONSTER"—Can you think of a better word to describe it?—Millard



"FIRE FIGHT IN THE MICHELIN"—Rubber trees provide the backdrop for war.—Nelson



"FIRE BALL"—Artillery hustles into a new position.—Nelson



"BASE CAMP"—It beats sleeping on the ground.—Diaz

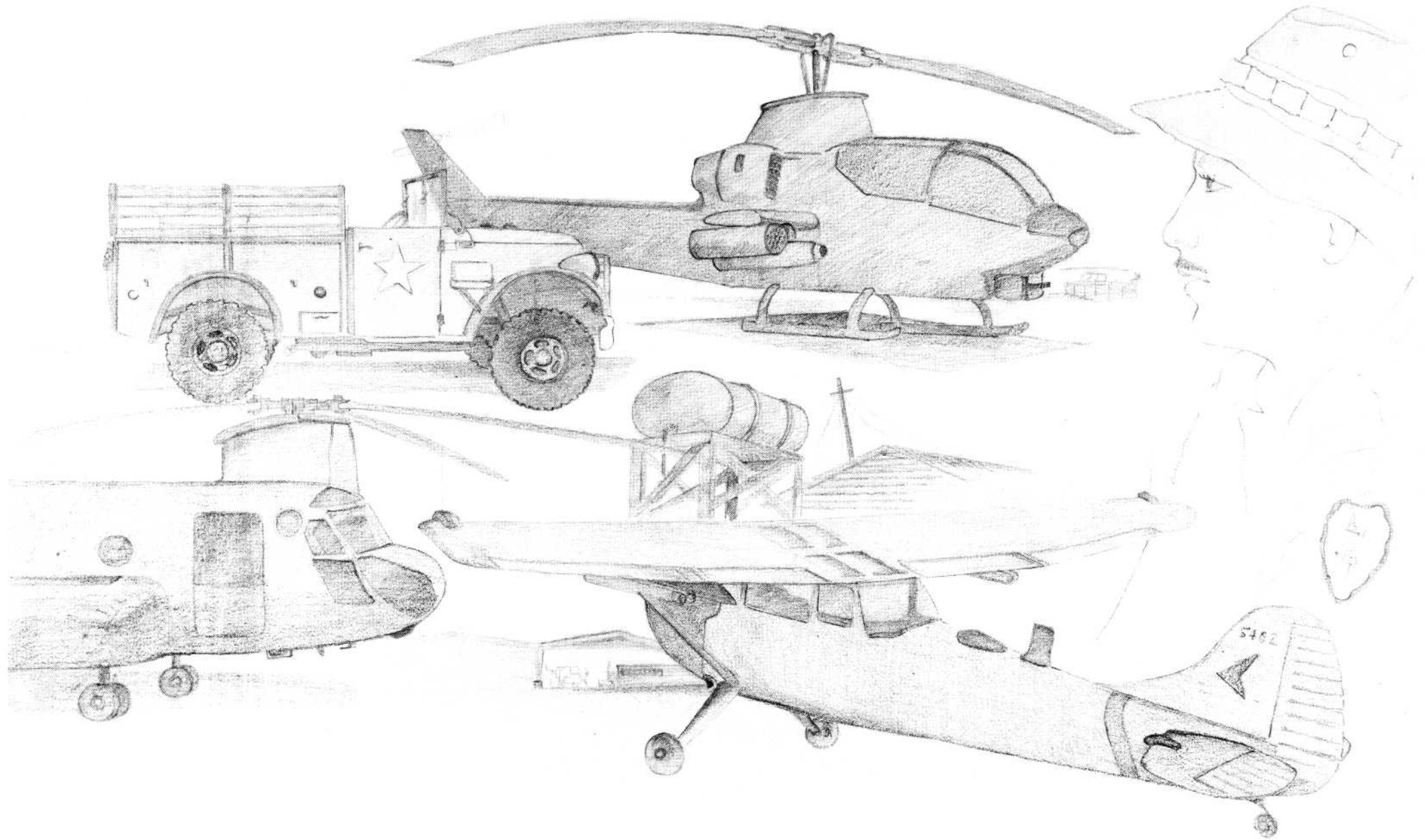


TET OFFENSIVE
BY CAU P. NELSON

"SHOCK ACTION"—A 3/4 horse tank hits 'em hard.—Nelson



"DUST OFF"—The GI knows if he's hit, he'll be out in a hurry.—Diaz



"TRANSPORTATION"—In Vietnam it takes many forms.—Diaz



"BIRD DOG"—Its orbit tells Charlie he's in for a hard time.—Iscaro



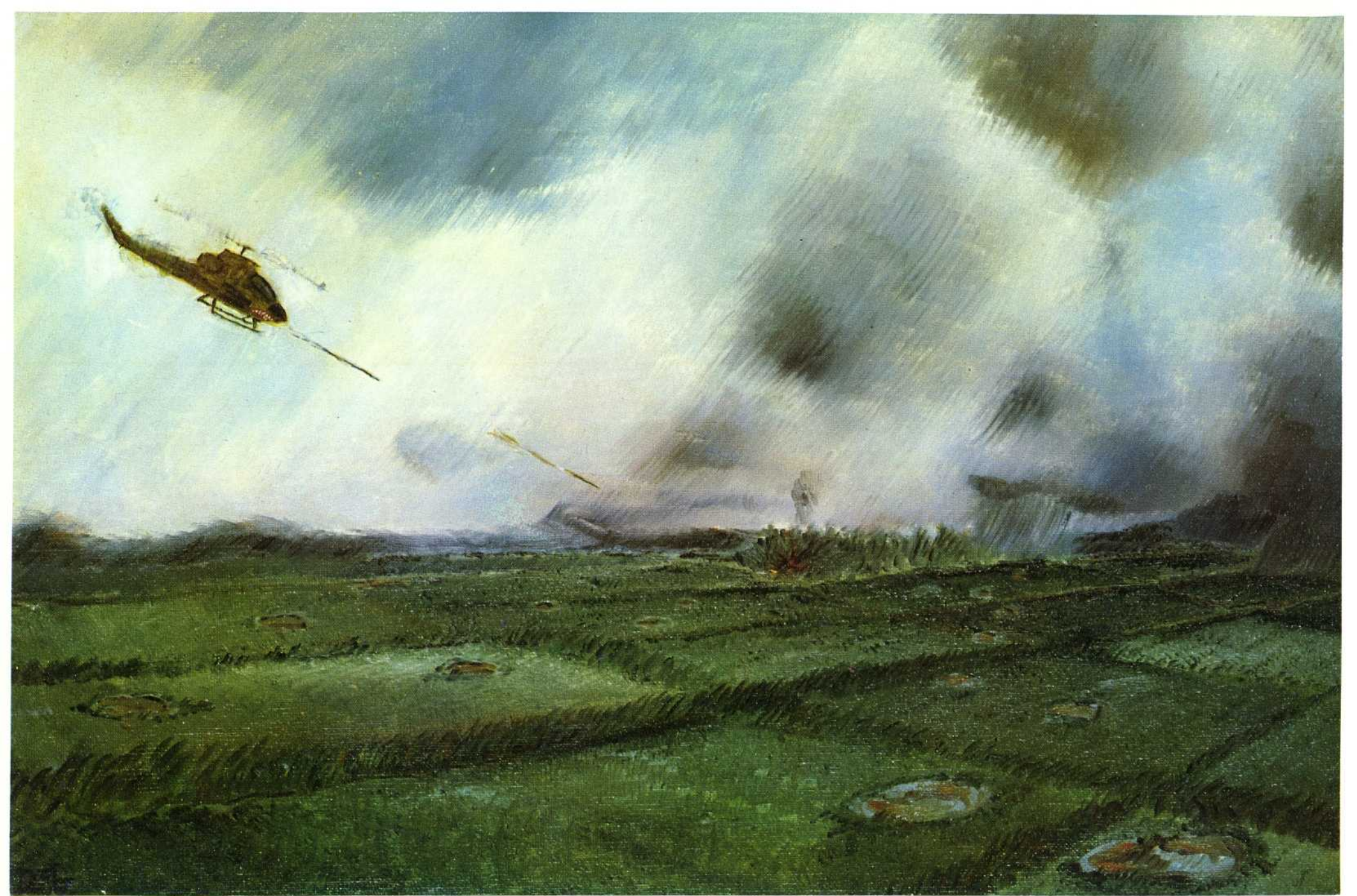
"RTO"—A unit's link to the outside world.—McDowell



"FLANK SECURITY"—A must in this fighting.—Nelson



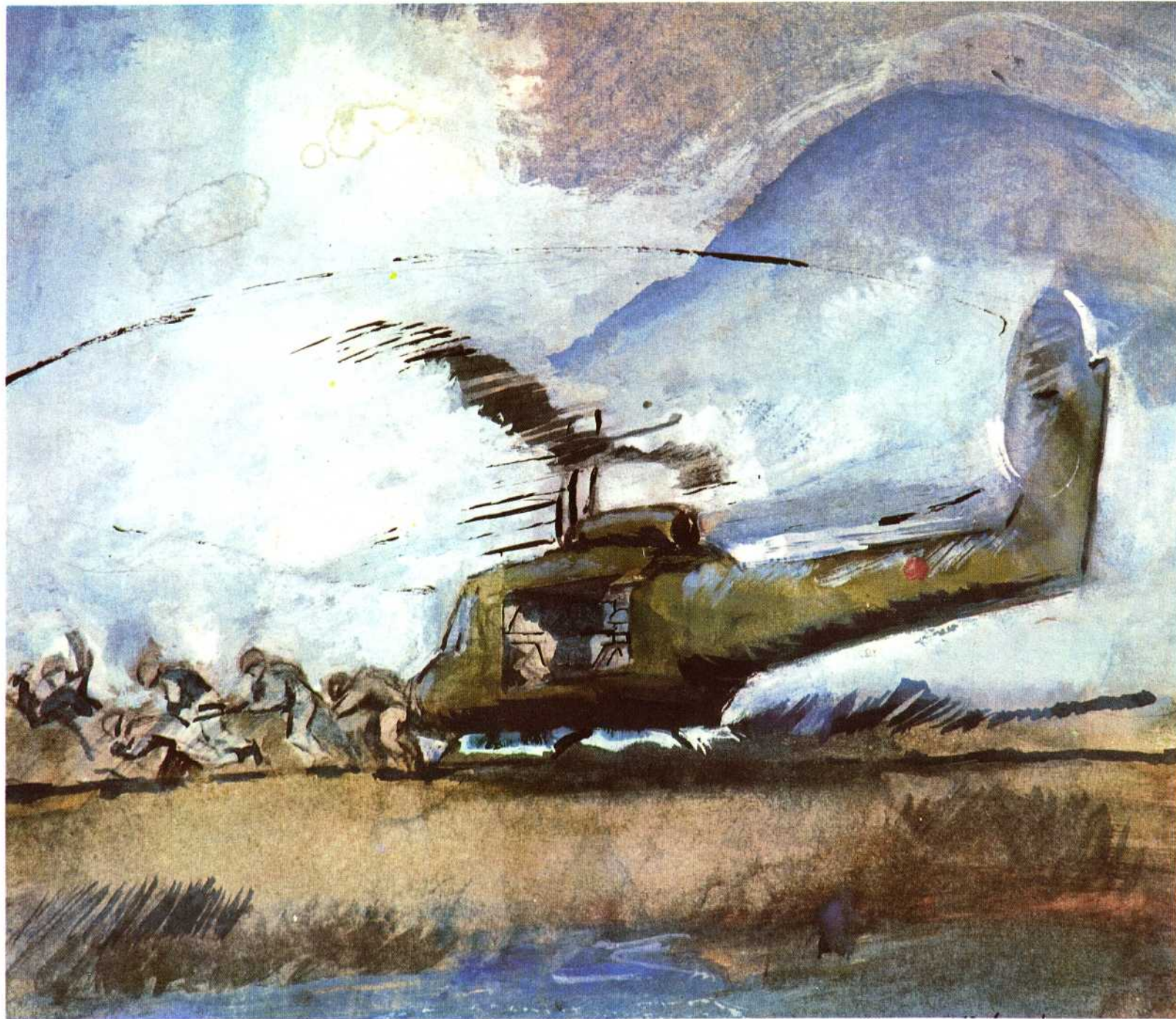
"BREAKING JUNGLE"—An APC leads the way through the green.—Isarco



"COBRA STRIKE"—This weapon strikes quickly like its namesake.—Diaz



"DAWN"—A welcome sight to the infantryman under fire.—McDowell



"HOT LZ"—Helicopter and soldier receive a rude welcome.—Nelson

VOLUME IV

This is the fourth in a series of volumes depicting the Combat Art of the 25th Infantry Division. Through free distribution to all the men of the Tropic Lightning Division, it seeks to provide the widest possible dissemination to those whose exploits have inspired its contents.

The combat artists whose works appear in this volume wish to thank the many officers and men of the 25th Infantry Division who provided invaluable assistance as the artists compiled reference material and gathered ideas for their work. Without this support, the volume and the Combat Art Program it represents would not be possible. Space alone precludes reference to these many individuals.

Volume IV has been prepared under the supervision of the Commanding Officer, 18th Military History Detachment. Cover design is by SSG Julio Diaz and PFC Steve Millard. Layout and editorial copy is by Major Richard A. Baun. The book was printed in Tokyo, Japan by Dai Nippon Printing Company, Limited.

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Comments relative to this publication should be addressed to the Commanding General, 25th Infantry Division, ATTN: AVDCMH, APO San Francisco 96225.

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DIVISION HISTORIAN—Major Richard A. Baun

