

COMBAT ART
of the
25th Infantry "Tropic Lightning" Division

VOLUME I · 1966

To the "Tropic Lightning" Soldier
who has given his life
in the defense of freedom.

THE ARTISTS

*Good friend
of mine*

CAPTAIN MELVIN A. CASBERG—Captain Casberg is the medical officer for division headquarters company and for the Lightning Ambush Academy. He also serves as division MEDCAP (Medicol Civic Action Program) officer and hence has little time for his artwork. Though not formally trained in art, his work has been on public display on several occasions. The doctor's favorite media is watercolor and his favorite subject, the sea. **His work appears on pages 23, 26, 32 and 39.**

SPECIALIST FOUR DENNIS P. LUND—Presently the draftsman for the 125th Signal Battalion, Lund has been interested in art for as long as he can remember. The 24-year-old graduated from Cooper Union College in 1965 where he received a bachelor of fine arts degree. He enjoys painting most and "definitely" plans to continue his art career. **His work appears on page 13.**

SPECIALIST FOUR ROGER E. PASSANT—A radio operator in the 125th Signal Battalion, Passant has been drawing as a hobby for about 12 years. He studied painting and drawing, oils, and commercial art in high school and at San Antonio (Texas) College. He plans to finish his college education and return to work in motion picture editing and production, a field he worked in for eight months prior to joining the Army in 1965. **His work appears on pages 10 and 28.**

PRIVATE FIRST CLASS SAMUEL JUSINO—A member of the 2nd Battalion, 14th Infantry, Pfc Jusino spent 60 days TDY with the combat art program. Following his 1962 graduation from the High School of Art and Design in New York City, Jusino worked as a freelance artist, for a greeting card company, an advertising agency and an art service. He plans to stay in the art field and hopes eventually to teach art. **His work appears on pages 6, 16, 19, 34, 42 and 44.**

SPECIALIST FOUR GARY V. SCHICK—A member of the division's 3rd Squadron, 4th Cavalry, 22-year-old Schick has been interested in art since his childhood. He took art and sculpture classes at Vallejo (California) High School. Drawing as a hobby until he joined the combat art program in August 1966, Schick plans to continue his schooling when he leaves the service and then go into advertising or commercial art. **His work appears on pages 5, 7, 8, 14, 15, 18, 20, 22, 29, 30, 31, 35, 38, 40 and 41.**

PRIVATE FIRST CLASS GERARD R. DIORIO—Formerly a "tunnel rat" (see page 10) and scout in the 2nd Battalion, 14th Infantry, Diorio has been interested in art since he was 12. The 22-year-old combat artist worked for a commercial display firm in Green Bay, Wisconsin, while still in school. He won a commercial scholarship in art illustration following his May 1964 graduation from Northwestern High School in Maple, Wisconsin. Diorio plans to become a freelance artist. **His work appears on pages 9, 17 and 27.**

PRIVATE FIRST CLASS JOHN A. FEKETE—Prior to joining the combat art program in September, Fekete served with the 2nd Battalion, 27th Infantry "Wolfhounds" where he was awarded the Bronze Star Medal for valorous service and the Purple Heart Medal with oak leaf cluster for wounds received in action. The 21-year-old from the Bronx, New York, plans to get back to school when he finishes his service and then go into advertising art. **His work appears on pages 11, 12, 21, 24, 25, 33, 36, 37 and 43**

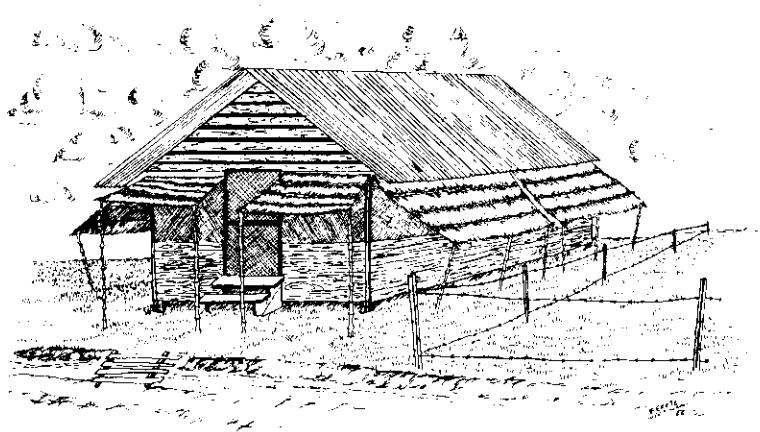
THE PROGRAM

Combat art has been existence since Egyptian times, 1000 years before Christ. The program as we know it today originated in World War II. The United States, German, Japanese and Italian armies had continuous programs during that period. In the Korean War, the United States Army again sponsored a combat art program.

At the beginning of 1966, plans were formulated at the office of the Chief of Military History in Washington to employ civilian artists in a similar program but in late spring these plans were changed so that Army personnel would do the artwork. In early June, on hearing of the Army program, the 25th Infantry Division Chief of Staff, Colonel Thomas W. Mellen, directed Major George J. Martin, division historical officer, to formulate a Tropic Lightning Combat Art Program, separate from the Army program.

Presently three combat artists are attached to Major Martin's 18th Military History Detachment for a period of 60 days or more each. In addition, there are other artists throughout the division who are provided art materials and work during their free time. Over seventy pictures have been produced, all of which are the property of the 25th Infantry Division Museum. It is a continuing program, established to depict the division in action as long as it is in Vietnam.

THE STUDIO



Situated in the 25th Infantry Division Headquarters complex at Cu Chi, the combat artist's studio started out as a 16'X32' tentkit. After several weeks of work in slightly less than ideal conditions, a tin roof, some fluorescent lights and thatched shutters were added. Inside are display boards, easles, and enough art supplies to equip a small art school.





HELPING HAND



— SCHICK —
Vietnam
66

AMBUSH



CHECKMATE

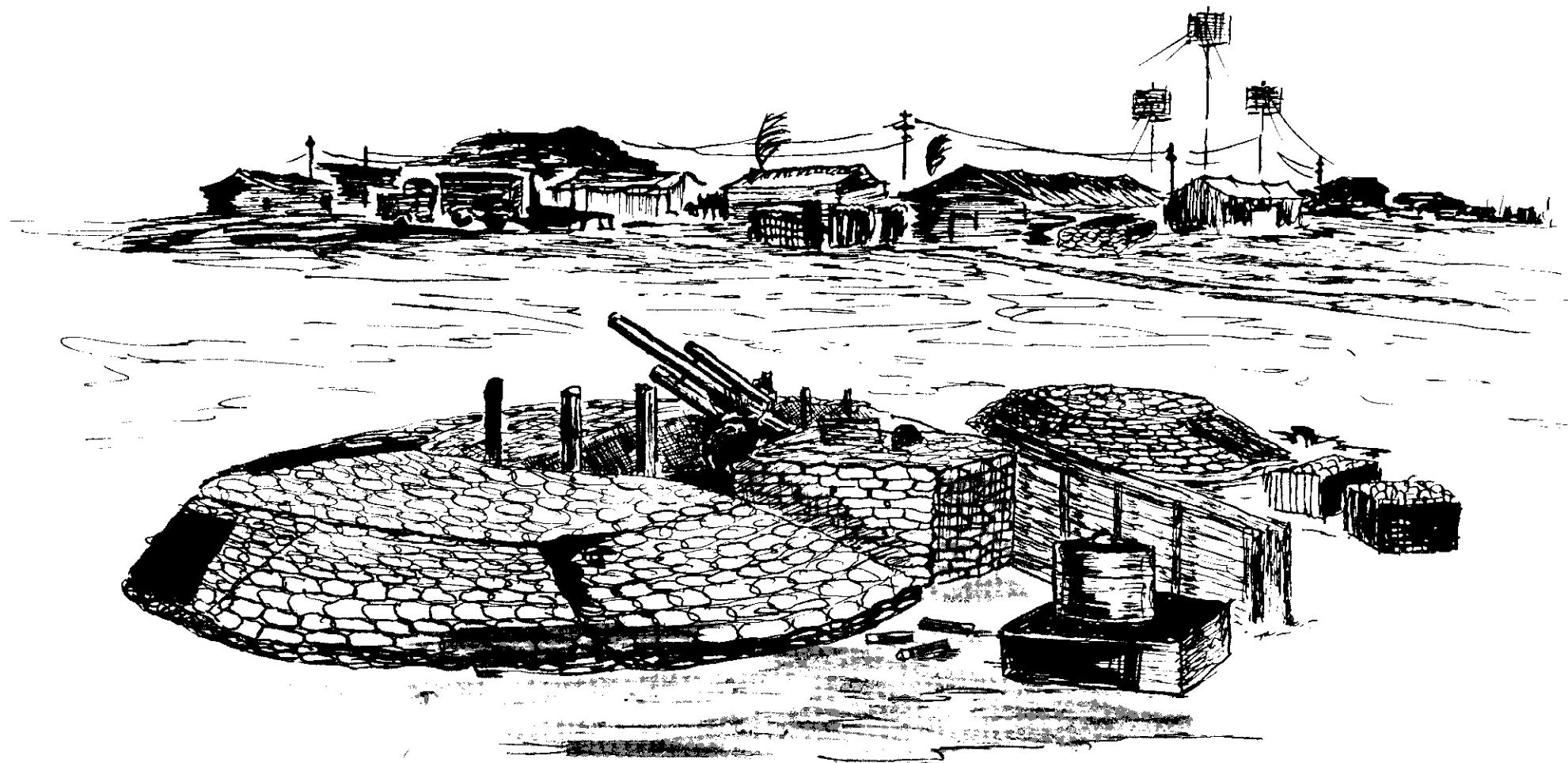


GERARD
DIARIO



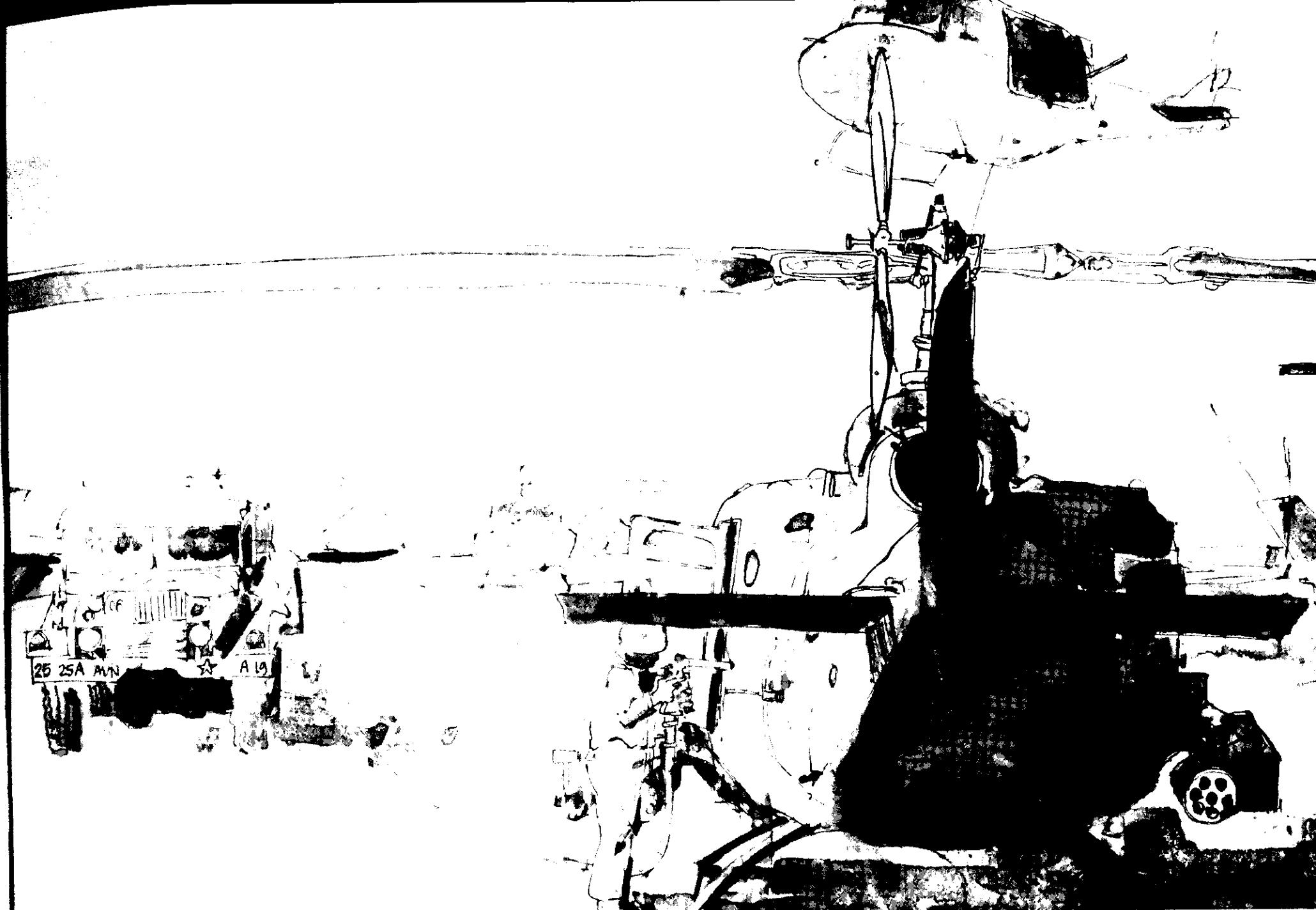


FEKETE
VIET NAM
66'



JAF
VIETNAM
68

ARTILLERY POSITION



REFUELING

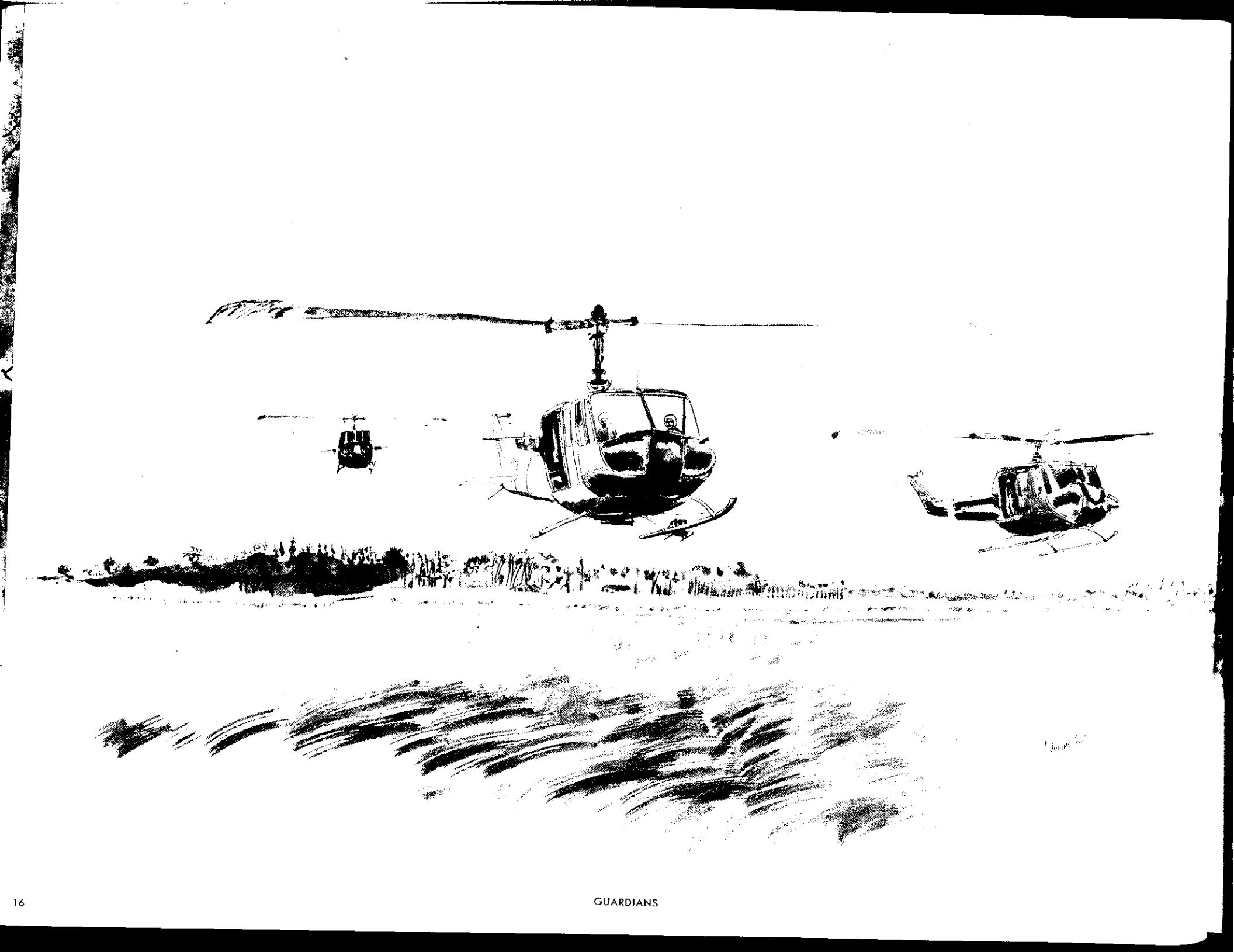


SCHEK
VIETNAM '68

RECONNAISSANCE



MECHANIZED INFANTRY



GUARDIANS



GERARD
DIERIC

CAPTIVES



CACHE

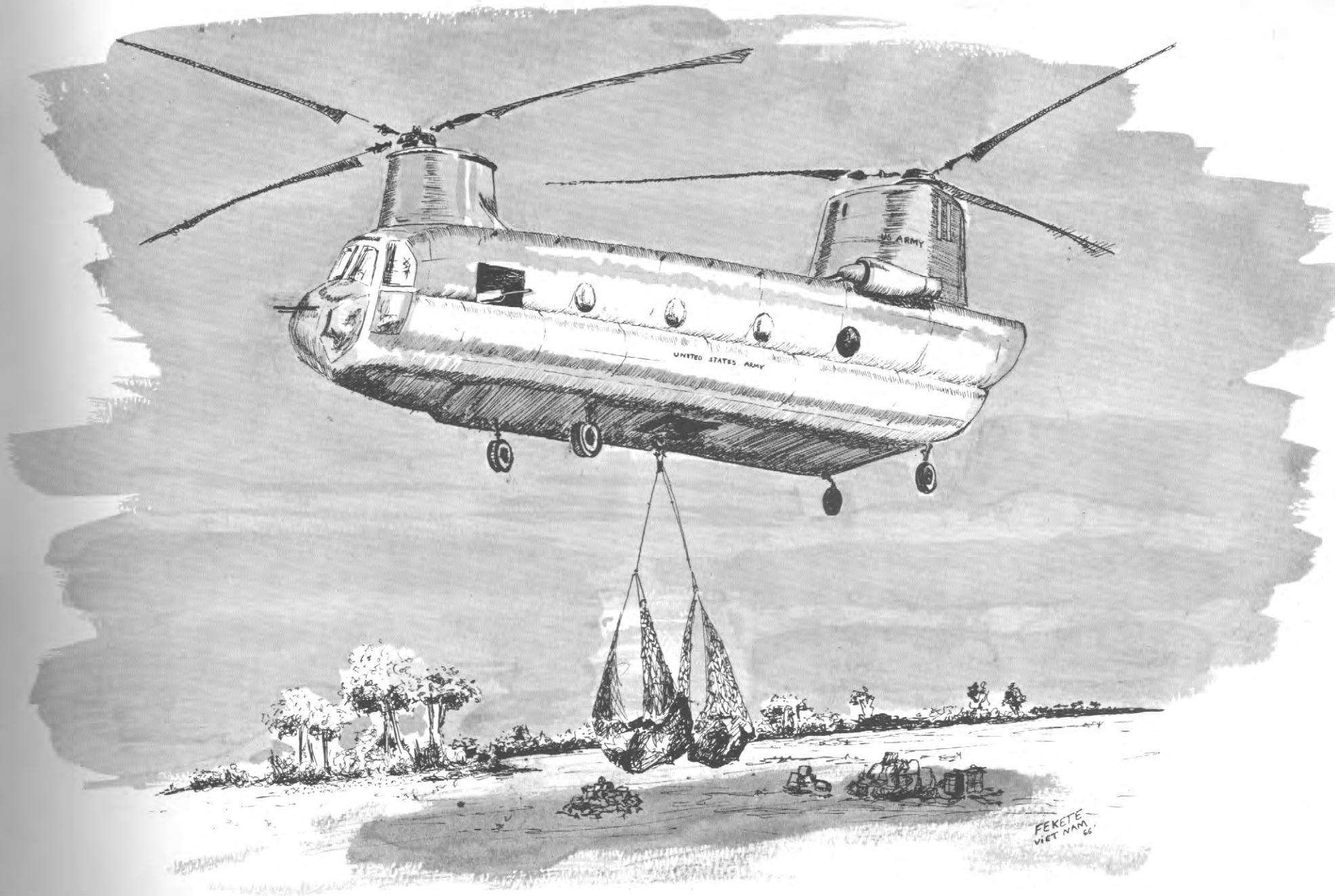


TUBA



WATCH TOWER

SCHICK

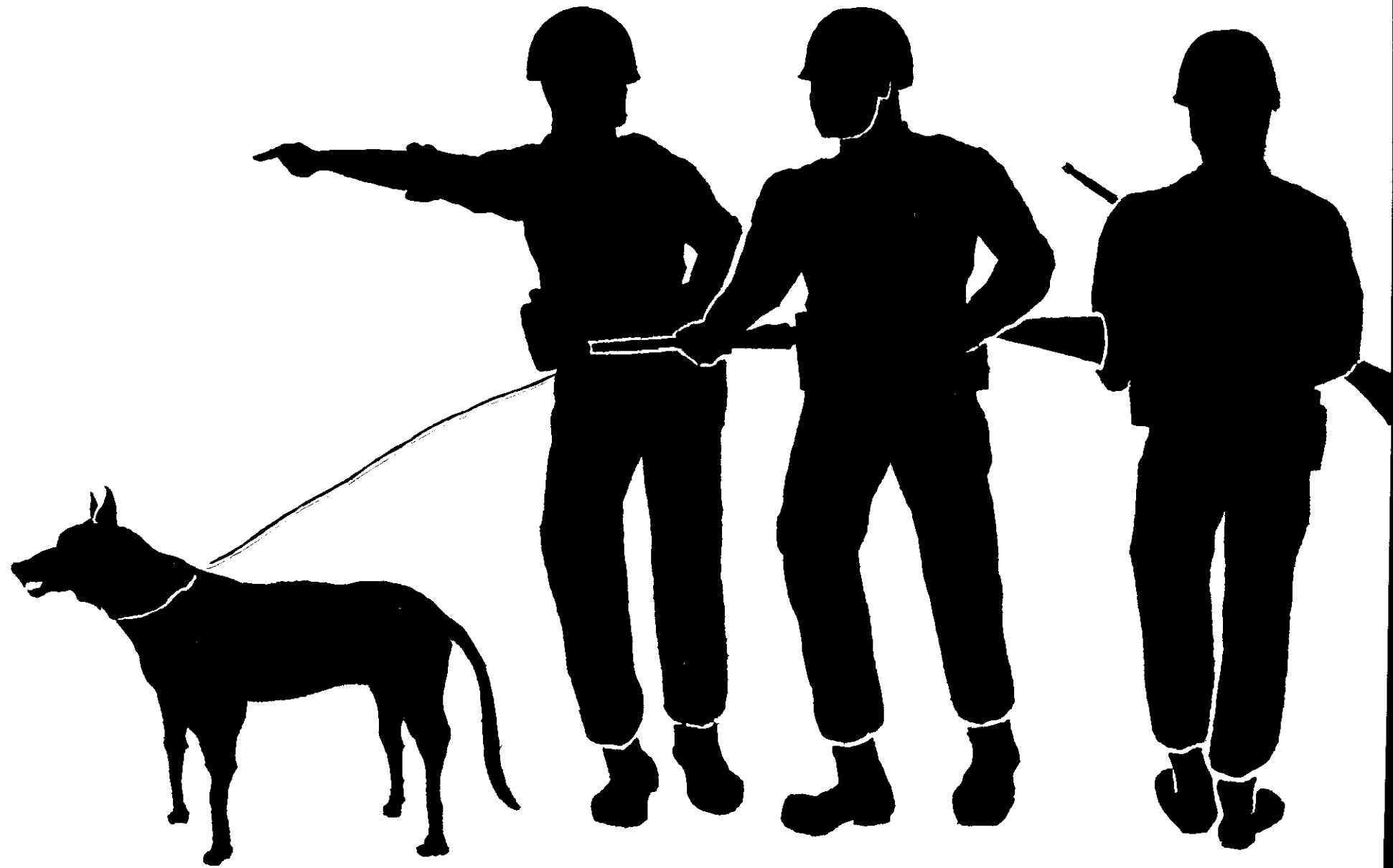


RESUPPLY





Mac





YOU BATTLE

FEKETE
'66