Portrait of an Army



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Foreword

LONG BEFORE THE ADVENT OF INSTANT FULL-COLOR photography or hand-held video cameras, artists were creating visual images of life. They drew on their skill and feelings to create images that would allow others to share their experience. Despite technological advances, art, in its traditional sense, continues to be invaluable in portraying a significant or historic event. The Army thus places great value on this special record of its history.

In pursuing its mission to "serve the Army and the nation by ensuring the complete and appropriate use of military historical experience relevant to professional issues of today and tomorrow," the Center of Military History is responsible for preserving and analyzing the Army's past. Prominent in its work is the Army Art Collection, an extensive holding of paintings, drawings, sketches, and watercolors. Created and assembled over a number of decades, this collection is a significant part of the Army's historical heritage and provides a comprehensive picture of the Total Army—Active, Reserve, and National Guard—carrying out its mission of safeguarding the nation in war and peace. The Center is both the conservator of the collection and the proponent of a continuing program that uses both soldier and civilian artists to ensure that there will be a visual record of the Army's activities for future generations.

This work highlights a small portion of the Army Art Collection while giving the reader a unique look at the Army's past. The title, *Portrait of an Army*, refers not only to the book, but to the entire art collection. As such, it constitutes a portable and representative exhibition that indicates the range of media and styles included in the collection. *Monastery Billet*, a World War I etching, for example, effectively uses the lack of color to convey an image of American soldiers living in rudimentary conditions far from home where they have to contend with boredom as well as combat. On the other hand, *Brigade in the Attack*, a vivid watercolor,

contrasts the darkness of the night to highlight the intensity of overhead flares and burning armored vehicles in the Army's most recent combat operations in Southwest Asia.

One of the most striking characteristics of the collection is the number of pieces which feature soldiers rather than the weapons and machines of war. With today's focus on high-technology warfare, the soldiers behind the equipment can be easily overlooked. Yet it is such men and women who ultimately determine the difference between success and failure on the battlefield. In this regard the Army has changed little from its founding over two hundred years ago, when its soldiers fought to create an independent nation.

This book is dedicated to all those who have served in the United States Army. It is my hope that this work, which contains images of so many soldiers who have gone before, will deepen the understanding of the Army's rich history and also provide an increased awareness of the importance and relevance of the military art programs which the Army continues to support.

GORDON R. SULLIVAN
General, United States Army
Chief of Staff

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CHARGE OF THE FIRST AND TENTH REGULAR CAVALRY
Cuba
Howard Chandler Christy, 1898
Tempera, 27" x 36"

Introduction

FOR OVER FORTY YEARS THE UNITED STATES ARMY HAS maintained a collection of military art as a part of its continuing effort to preserve a visual record of its experiences in peace and war. In a somewhat paradoxical sense, art has now taken on an even more important role in that effort because of the proliferation of other visual recording techniques, such as photography, motion pictures, television, and video tape. These technologies isolate a moment and capture it as a partial history of the event taking place. They provide an exact image of what the camera sees. But these isolated images can have a distorting effect; they can overwhelm the understanding by their sheer number and often dry exactitude. The particular value of art, by contrast, is the opportunity it gives to a skilled artist to go beyond that momentary image locked in time to create a composite one that reflects the larger context of the situation, including its emotional tone. A photographer stops the action to record an image and requires many individual images frozen in time to depict a sequence of events; the artist takes what he sees, hears, smells, and feels and blends it into a picture that conveys emotion and action.

Artwork which accurately reflects the Army's activities requires artists who have actually experienced the events portrayed. There is more to recording an event than simply the visual image. The artist must have a feel of the environment, the terrain, the climate, and the mood of the soldiers—and he must also have some understanding of what is really happening. Army artists must know and understand the soldiers being painted. They must be able to relate to soldiers' experiences both graphically and emotionally. Even if their art does not reproduce an exact picture of the soldiers' surroundings, it must still portray them in such a manner as to make them recognizable to other participants. This understanding allows the artist to translate otherwise mundane experiences into an image which contributes in a

meaningful way to the visual record. Thus most contributors to the Army Art Collection, military and civilian alike, experienced the events they painted, sketched, or drew. Although their finished products were usually completed in a studio, the artists' experience of participating in the event clearly gives their work an added vitality. In the end perhaps nothing can truly capture the essence of an experience except the soldier's memory, but the artist adds a dimension that neither the written word nor the still photograph can fully convey.



Rather than a chronological or comprehensive pictorial history of the Army, the following works represent a cross-section of the Army Art Collection. But together they provide a vivid reminder of the Army's essence. The artists who created them received no guidance, official or otherwise, on what or how they were to paint, draw, or sketch. Because artists express the mood of a particular scene as much by the techniques they use as by the subject matter they record, they also were free to use whatever style and medium that would best convey their experience to the viewer. Nevertheless a common theme found throughout the collection is its focus on people. This focus reflects the Army's greatest strength, its soldiers.

The selections are organized into three categories: combat, combat support, and combat service support. These divisions describe the broad functional areas of the Army, and because they are relatively recent, much of the collection predates these designations. Prior to 1969 only two functional categories were recognized: arms and services. Arms were concerned with combat and services with administration and logistics. In 1969 the Army changed the functional categories to combat arms (branches directly involved with fighting), combat support arms (branches which provide direct operational assistance to the combat arms), and services (branches which provide combat service support and administrative

support to the entire Army). Some Army branches obviously fall in more than one category. The Corps of Engineers, for example, was designated a combat arm in 1968, both a combat support arm and a service branch in 1969, and finally a combat arm in 1975, although at that time it also retained its previous designations as a combat support arm and a service. In recognition of these evolutionary changes, images of engineers will be found in all three sections of this volume.

When Army units operate in the field, whether in a peacetime or war environment, the various branches do not operate independently of one another, but are closely integrated into a variety of combined arms teams. Soldiers of any given branch can be found working together anywhere from the front lines to installations in the United States. In designing this volume, images were selected which, when taken together, would let the art convey a feeling of the constant interaction between combat, combat support, and combat service support units.



The combat section features works related to soldiers actually fighting, training for fighting, or recovering from fighting. The combat support section highlights soldiers who provide operational assistance to the fighting forces and have to be prepared to engage in combat themselves. The paintings in the combat service support section reflect the logistical and administrative functions of the Army which do not usually relate directly to battlefield engagements. Nevertheless, all Army forces in a combat zone are subject to enemy action. For example, even though the Army classifies the medical branches as combat service support, medics will be found everywhere there are soldiers, from hospitals in the United States to the leading edge of the battlefield.

A panel of serving general officers reviewed representative artwork from the collection and provided recommendations regarding the final selections. All had

extensive military experience at a broad range of echelons in both peace and war during their careers. In most cases there was almost complete unanimity on which images should be included, but space constraints often led to further economies. Several pieces easily could have fitted into more than one section, and design sometimes took precedence in their final positioning. Nevertheless the result marks the first time that a significant portion of the Army's art collection has been used to show how the Army sees itself. Like any portrait, it necessarily highlights some features at the expense of others. But the intended result is a faithful image of America's soldiers, past and present.

The artwork in this volume was taken exclusively from the Army Art Collection. The collection has two major components, the Army Art Central Collection and the Army Museum Art Collection. The Chief of Military History has overall responsibility for the Army's art and immediate custody of the central collection. The selections that follow are mainly from the central collection, which is the largest single repository of Army art. Other pieces are from the art collections at the U.S. Army Field Artillery and Fort Sill Museum at Fort Sill, Oklahoma; the West Point Museum at the U.S. Military Academy in West Point, New York; the Women's Army Corps Museum at Fort McClellan, Alabama; and the U.S. Army Medical Historical Holding at Fort Sam Houston, Texas.



The captions under each image provide the title of the work, the general geographical area of the subject matter, the name of the artist, and the date the piece was completed (if known). Data on the medium and the size of the original are also included. This volume, however, is not a catalogue; the goal has been to reproduce a representative sampling of the wide variety of styles, media, and artists contained in the Army Art Collection. Scattered among the images are explanatory notes, many written by a concerned artist expressing his feelings and recalling some



details about a particular time or place. These word sketches expand the visual images and provide additional insight into what the artists saw and felt as participants in the events they recorded.

A portrait is generally defined as a painting or drawing which presents a pictorial representation of a single individual. Yet *Portrait of an Army* is an appropriate title for this work. The essence of the Army is its soldiers, an insight faithfully reflected in the pages that follow. While the Army takes great pride in employing the most sophisticated technology available, its most important asset continues to be the individual soldiers featured in this portrait.

Combat

Combat



COMBAT IS CHARACTERIZED BY VIOLENCE, CONFUSION, and strong emotions. The presence of deadly weapons creates an atmosphere of mortality, danger, and fear. On the extended battlefields of modern warfare all Army forces involved in a battle can be said to have been "in combat," even though only a relative few may have engaged in sustained fighting. In this sense the artists who have given us these images of war have been in combat. They observed the rigors of training for combat, and they personally experienced its chaos.

Modern combat is very dependent on technology, and thus images of tanks, helicopters, armored personnel carriers, artillery, and machine guns are very much in evidence. What is striking, however, is the number of images in which the artist focused on soldiers rather than on their machines of war. In the final analysis, an army's success in war depends on well-trained and highly motivated soldiers who can face the rigors of combat. These images present American soldiers in combat and preparing for combat in a very personal way, through the eyes of artists who sought to understand and portray that experience.

Although most of the art in the Army Art Collection was done by artists who actually participated in the event portrayed, there are some exceptions. *The Battle of New Orleans* was done by Herbert Stoops, an artist who saw service as a field artillery officer in World War I. While Stoops was not present at the event, his combat experience in the World War helped him present the violence and emotion of close combat. George Harding's *Storming Machine Gun* from World War I is a similar rendition of frontline chaos. Although the images are separated by a hundred years, both reflect the intensity of combat experienced by the individual soldier. Harding, one of eight captains commissioned by the Army to produce a visual record of the American Expeditionary Forces, also presents a glimpse of war's grim future with the inclusion of an early tank in the background.



SOLDIER FIRING
France, World War I
George Harding
Pastel, 18¼" x 27½"

In most cases a good deal is known about the artists represented in the Army Art Collection. An exception is T. H. Jackson, whose *Korea* watercolor is one of the few pieces of art the Army has from the Korean War. Although Jackson is unknown, in all probability he did have some combat experience. Despite the apparent calm of the scene expressed by the crisp, clear depiction of the tank, he has given the soldiers an alert look as though they expect imminent action. In contrast, *Attack on the Comandancia* was done by Al Sprague, a well-known civilian artist who traveled to Panama in the aftermath of Operation JUST CAUSE and talked to veterans shortly after the battle. His oil painting conveys the sense of urgency and tension experienced by soldiers going into combat for the first time.

Combat is a unique phenomenon which in many ways must be experienced to be fully understood. Yet each experience is different. For some veterans combat is only an indistinct blur, while for others it is a dramatic event, permanently etched in their minds. In these images artists have captured some of this diversity and, in the process, deepened our understanding of the soldier in combat.



SHERMAN TANKS PASSING STREAMS OF GERMAN PRISONERS
St. Lo, France, World War II
Ogden Pleissner, 1944
Oil, 20" x 30"



RED BEACH
Leyte Invasion, World War II
Paul Sample, 1944
Oil, 14" x 37½"



LAUNCHING A BAILEY BRIDGE
Maastricht, Holland, World War II
John Scott, 1944
Ink, 9" x 22¾"



NIGHT GUNNER
Gamboa, Panama
Al Sprague, 1990
Oil, 24" x 36"

"Moving up with K company - 3 Bn. 406 Rgt. 102 Div. - we passed a still GI on the side of the road, with no hands. His misshapen, bloody mittens lay a few feet from him. Prisoners with their hands over their heads passed us going to the rear. As we got closer to the line, the 'whoosh' of shells overhead made men automatically drop for cover. Later I made this composite drawing of the impressions."
Howard Brodie

Howard Brodie War Drawings: World War II Korea The National Press, 1962



MOVING UP
Tetz, Germany, World War II
Howard J. Brodie, 1945
Ink, 11¼" x 17⅛"



OVER THE TOP
France, World War I
George Harding
Lithograph, 12" x 18"



GUNNERS EYE VIEW
Vinh Long, Vietnam
Kenneth J. Scowcroft, 1967
Pencil, 18½" x 19½"



TRAINING TOGETHER
Al-Dammam, Saudia Arabia
Sieger Hartgers, 1991
Watercolor, 41¼" x 29¾"



SOLDIER DOING THE LAUNDRY
Saudi Arabia
Sieger Hartgers, 1991
Watercolor, 24" x 36"



ARTILLERY POSITION ABOVE LOIANO
Italy, World War II
Savo Radulovic, 1945
Gouache, 14½" x 19"



NIGHT BATTLE
Vietnam
John Wheat, 1969
Acrylic, 23½" x 43¼"



"A patrol of the 133rd Infantry Regiment, 34th Division moves through the sluggish first snow high in the mountains before Bologna."
Edward Reep

A PATROL
Bologna, Italy, World War II
Edward A. Reep, 1944
Watercolor, 16" x 22"



GERMAN BOMBARDMENT
Our River, Luxembourg, World War II
Aaron Bohrod, 1945
Oil, 16" x 24"



ROPE CLIMB
Wildflecken, Germany
Adam Glenday, 1990
Graphite, 24" x 18"



AMERICAN TROOPS ADVANCING
Northern France, World War I
Harold Brett
Oil, 27¼" x 19¼"



THE BATTLE OF NEW ORLEANS
New Orleans, 1815
Herbert Morton Stoops
Oil, 24" x 36"



BY THE WINDOW IN ICELAND
World War II
Bernard Arnest, 1944
Oil, 25" x 20"



PULLING CAISSON UPHILL
France, World War I
George Harding
Charcoal, 19½" x 29"



"The first wave of attacking troops, having landed from the assault boats and captured a bridgehead on the beach, start climbing toward their objective on the hill. Here they are just beginning to climb and the machine gun team is setting up their weapon to cover the advance of the other men. Note that the men are still wearing their lifebelts which are donned at the beginning of their trip in the landing craft. The belt that the man on the right is wearing is still inflated. October 1943."
Olin Dows

ESTABLISHING A MACHINE GUN POSITION
England, World War II
Olin Dows, 1943
Watercolor, 13½" x 20¼"



AT CUNEL
France, World War I
Lester G. Hornby
Etching, 7⅛" x 9½"



THE BANDIT
Grafenwoehr, Germany
Adam Glenday, 1990
Ink, 18" x 24"



THE NCO
Erlangen, Germany
Adam Glenday, 1990
Graphite, 24" x 19"

"I was awed by the almost omnipotent capability of the Apache helicopters to stealthily approach and then overwhelm the Iraqi armored forces. To resist was to mark oneself for certain fatal punishment."
Mario Acevedo



BRIGADE IN THE ATTACK
Persian Gulf
Mario Acevedo, 1991
Watercolor, 18" x 24"



LAST STAND
Vietnam
Phillip W. Jones, 1967
Acrylic, 21" x 30"



HILL 609
Tunisia, World War II
Fletcher Martin, 1943
Oil, 30" x 50"



STORMING MACHINE GUN
World War I
George Harding
Pastel, 18¼" x 27¼"



ATTACK ON THE COMANDANCIA
Panama
Al Sprague, 1990
Oil, 24" x 36"



INFANTRY PATROL IN A CLEARING
Vietnam
Roger Blum, 1966
Watercolor, 9½" x 13¼"



THE GATLING GUNS
Cuba, 1898
Charles Johnson Post
Oil, 24" x 30"



KOREA
Korea
T. H. Jackson, 1952
Watercolor, 24" x 30"



LANDING OPERATION
Arawe, World War II
David Fredenthal, 1943
Watercolor, 21" x 29½"

"Our youthful soldiers, their very lives at stake, showed how the indomitable American fighting spirit and the hard training had forged the world's most high-tech armored force into a powerful DESERT STORM."
Frank Thomas



DESERT STORM
Iraq
Frank Thomas, 1991
Acrylic, 36" x 60"



HOT VILLAGE
Vietnam
Horatio A. Hawks, 1970
Watercolor, 22" x 30"



BATTLE OF LOOKOUT MOUNTAIN
Civil War
James Walker
Oil, 14" x 40"





FINAL GLORY (FATHER ORTIZ)
Panama
Al Sprague, 1990
Oil, 24" x 18"



ST. LO AFTER THE BREAKTHROUGH
France, World War II
Ogden Pleissner, 1944
Watercolor, 21" x 29"



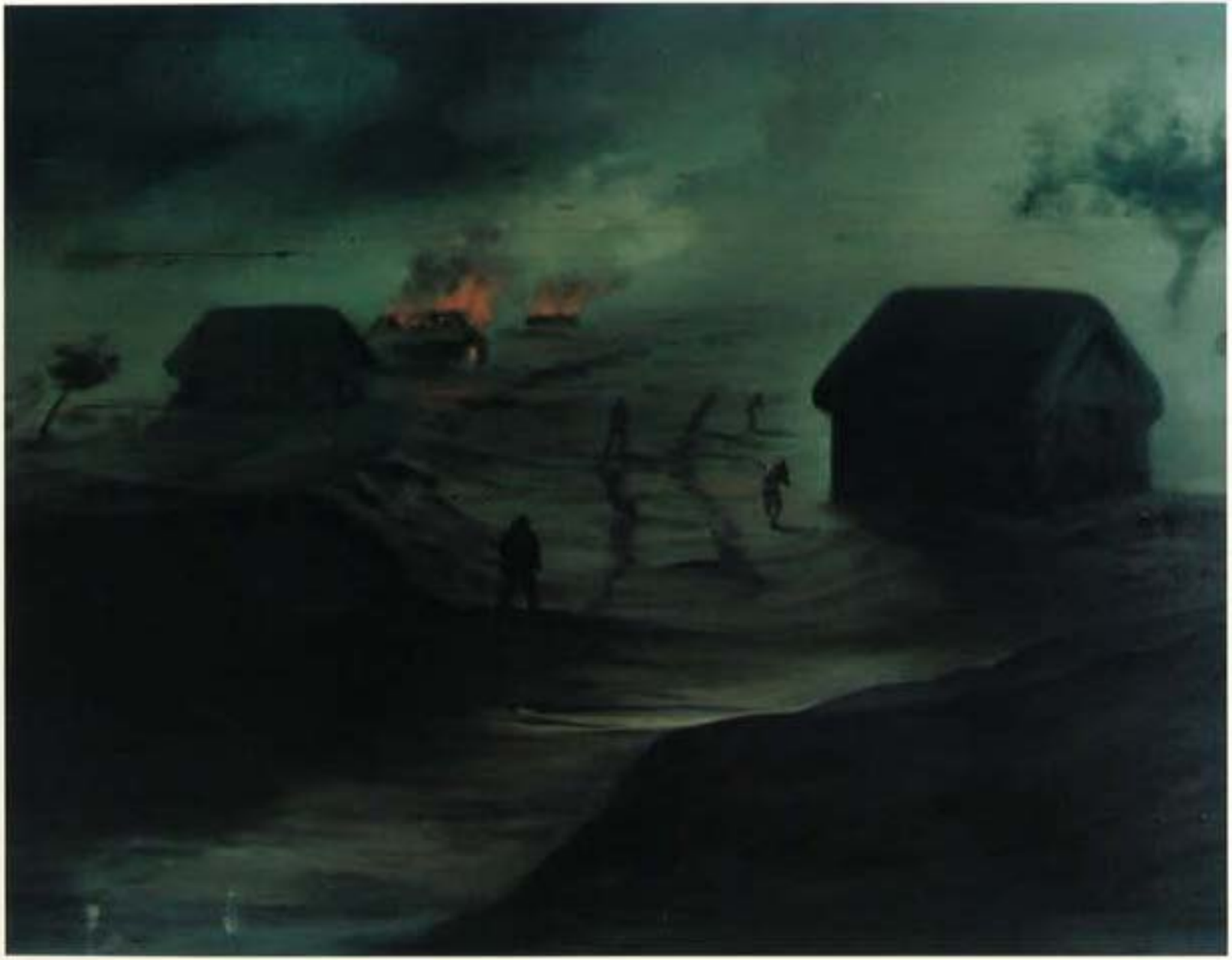
AIR ASSAULT, TINAJITAS
Panama
Al Sprague, 1990
Oil, 28" x 40"



PILLOW'S ATTACK ADVANCING THROUGH THE WOODS
Mexico, 1848
James Walker
Oil, 11" x 16"



MACHINE GUNNER IN THE AFTERNOON
Vietnam
Roger Blum, 1966
Watercolor, 9⅛" x 13⅞"



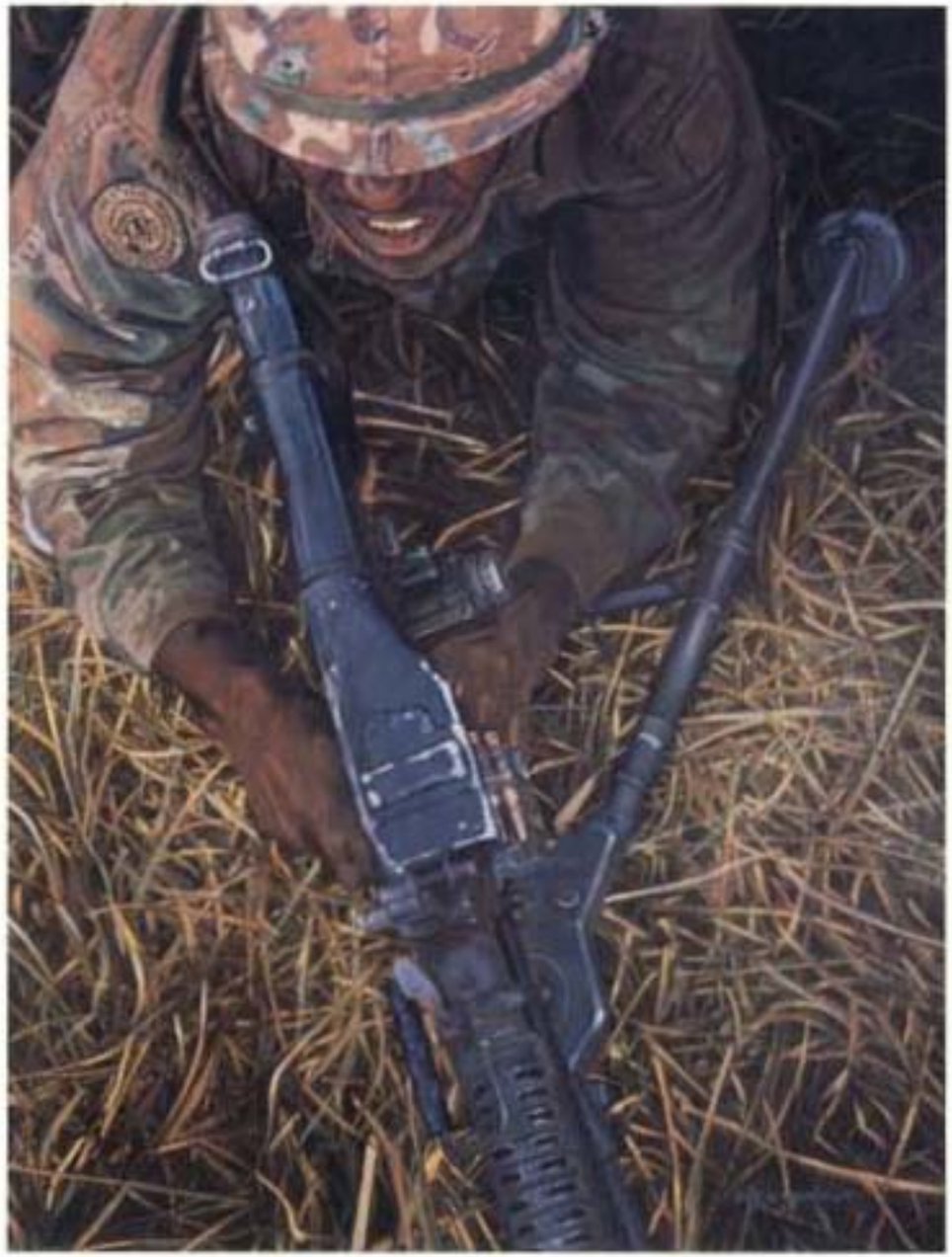
TAKING A VILLAGE AT NIGHT
Korea
Robert (Weldy) Baer, 1951
Oil, 36" x 46"



CHOW LINE
Aleutians, World War II
Ogden Pleissner, 1943
Oil, 24" x 35½"



PERIMETER PATROL
Vietnam
Michael R. Crook, 1967
Acrylic, 24" x 42"



M60 SQUAD GUNNER
ROTC Training, Fort Lewis, Washington
Elzie Golden, 1990
Oil, 24" x 18"





FIELD ARTILLERY ON THE MOVE
1916
Michael Whelan
Oil, 59" x 121"



END OF THE DAY
Germany
Gary Lewis, 1987
Airbrush, 15" x 20"



M60 SQUAD TACTICS
ROTC Training, Fort Lewis, Washington
Elzie Golden, 1990
Oil, 22" x 28"



BETWEEN ASSAULTS: MONTERENZIO, ITALY
Italy, World War II
William V. Caldwell, 1944
Wash, 8" x 9½"



AT A BRIDGE NEAR ROMAGNE
France, World War I
Lester G. Hornby
Etching, 7¼" x 9½"



DOG TIRED
Vietnam
Augustine Acuna, 1966
Pencil, 27¾" x 18"

"As the M-1 tanks rolled through the shattered enemy defenses, our crews winced at the heat of the infernos consuming so many *now* useless tons of armor plate and chassis. The enemy tanks burned like hibachis and the trapped men within roasted into ash."
Mario Acevedo



NIGHT ATTACK
Persian Gulf
Mario Acevedo, 1991
Watercolor, 18" x 24"



155-MM HOWITZER POSITION NEAR ST. LO
France, World War II
Fletcher Martin, 1944
Oil, 20½" x 30½"

"These soldiers of the 134th Inf Regt., 35th Div hold a position in the front lines over looking St Lo which they have just taken over from the 29th Div. Two men are on the alert, one is sleeping amid a pile of ration boxes and a fourth is cleaning his gun. On the other side of this hill is a stream or canal which our Engineers have as yet been unable to bridge because of enemy fire. This casual scene is typical of the front line unless an attack or counterattack is in progress. July 9, 1944 Near St. Lo, Normandy 35th Inf Div."
Olin Dows



OVERLOOKING ST. LO
France, World War II
Olin Dows, 1944
Watercolor, 15½" x 22"



THREE SOLDIERS WITH HORSE
France, World War I
George Harding
Charcoal, 16½" x 9½"



PADDY PATROL
Vietnam
Stephen H. Sheldon, 1967
Watercolor, 14½" x 13"



ENTRY INTO COUTANCE
Normandy, World War II
Aaron Bohrod, 1944
Gouache, 15" x 23½"



JUMP INTO NIGHT, TORRIJOS AIRPORT
Panama
Al Sprague, 1990
Oil, 30" x 40"



FIRST AID
Italy, World War II
Frank Duncan, 1944
Watercolor, 15¼" x 19¼"



PENCIL SELLERS—CLASS OF '17
France, World War I
Kerr Eby
Charcoal, 15¾" x 23⅛"

"How many divisions had the doubtful blessing of my services I cannot remember nor the names of the places we were—all that is a haze—but what I do remember and brilliantly—is what it looked like and felt like. The men like maggots in a cheese—and seemingly moving as aimlessly. The feeling of the night movements. The endless walking in a semi-coma with perhaps your hand on a gun barrel to keep you steady with always the danger of going to sleep on your feet and being crushed by a caisson behind—all these things, the endless piling up of the minutia of the human side of war I remember."
Kerr Eby

War
Yale University Press
1936



ANTIAIRCRAFT CREW IN ACTION
World War II
Dean Cornwell
Oil, 42" x 38"



PATRIOT MISSILE SITE
Saudi Arabia
Sieger Hartgers, 1990
Watercolor, 12" x 18"



SOUTH SIDE OF THE CASTLE OF CHAPULTEPEC
Mexico, 1848
James Walker
Oil, 11" x 16"



FUEL HANDLER IN THE AIR CAVALRY
Iraq
Mario Acevedo, 1991
Watercolor, 10" x 12"



MIDNIGHT ON LINGAYEN BEACH
Luzon, Philippines, World War II
Sidney Simon , 1943
Watercolor, 8½" x 10¾"



AFTER THE BATTLE
Tan Hep, Vietnam
Michael R. Crook, 1967
Watercolor, 20" x 14"

Combat Support

Combat Support



THE INTERROGATION OF A GERMAN PRISONER
Normandy, France, World War II
Manuel Bromberg, 1944
Gouache, 14"x 10"

THE COMBAT SUPPORT FORCES OF THE ARMY PERFORM A WIDE range of activities. In general they provide specialized support directly to units engaged in combat, are prepared to engage in combat themselves, and have broader operational responsibilities beyond the immediate battlefield. The Army presently considers the Signal Corps, Military Police Corps, Chemical Corps, Military Intelligence, and Civil Affairs to be combat support forces. Combat support, however, is a relatively new category for designating Army forces. Because it falls between combat and combat service support and because over the years a number of branches have provided combat support of one type or another, the images in this section are not limited to the branches presently designated as combat support forces. They simply portray the life and work of soldiers who have in fact provided combat support to the Army.

Military police are an essential element of combat support, but their total responsibilities are extremely broad. In *Guard Post* Gary Porter depicts a military policeman at his post in an urban area. Porter's style of contrasting dark and light colors lends an air of tension to the scene. Ronald Wilson's *Viet Cong Suspects* portrays an entirely different aspect of combat support. Information from captured enemy soldiers is an important element of military intelligence, and as the title implies, Wilson's acrylic depicts a field interrogation of suspected Viet Cong soldiers. The indistinct background is a style which draws the viewer's attention to the soldiers in the picture, while the predominance of burnt orange conveys the heat of the jungle and the violence of war. Porter and Wilson were both members of Soldier Artist Teams in Vietnam.

The communications provided by the Signal Corps are vital throughout the Army. With an artist's eye for an image which projects a message beyond the content of the picture, Aaron Bohrod, a World War II artist-correspondent with



PREPARING FOR HOLLAND OPERATION
World War II
Robert Blair
Watercolor, 14½" x 22"

Life magazine who covered both the Pacific and European theaters of operations, captured a disquieting image of war in *Military Necessity*. The large roadside crucifix in France draped with telephone wires reflects a paradox of the human condition, superimposing the well-known symbol of peace over the confusion of war. Another example is Harry Dix's World War II *Radio Control Room*. Dix was a soldier-artist who had studied art in England and New York before entering the Army. The scene, reminiscent of a ship's radio shack, is actually a communications control center built high into the Eiffel Tower in Paris, which provided direct communications between Washington, London, and the Allied armies in Europe.

As the image of the Eiffel Tower control room with its long-distance communications capabilities suggests, combat support stretches from the interior of the United States to the most remote battlefields of the world. The images on these pages reflect the diverse forms combat support has taken over the years, and again the emphasis is on soldiers performing their missions amid an ever changing background of physical, climatological, and operational conditions.



FIELD EXAMINATION
Italy, World War II
Joseph Hirsch, 1944
Oil, 17½" x 25½"

"Our troops are seen advancing, during the St. Mihiel offensive, into the vast plain which, ever since the Germans took it in the early days of the war, had been dominated by the guns on Mont Sec. With the Germans in retreat, their artillery silenced, our advance into this wide sweep of No-man's Land carried with it more than the thrill of a victorious pursuit; it was a tremendous adventure. After months and months of impatient waiting in wet trenches from which the doughboy and the general alike would scout across mottled fields and plan the capture of this belligerent mountain, we were free at last to scramble above ground and step out with a man's stride into the realization of a dream. Our wish had come true; Mont Sec had fallen and the forbidden fields were now open to us."
J. Andre Smith

In France with the American Expeditionary Forces
Arthur H. Hubble & Co Publishers, 1919
Plate 69

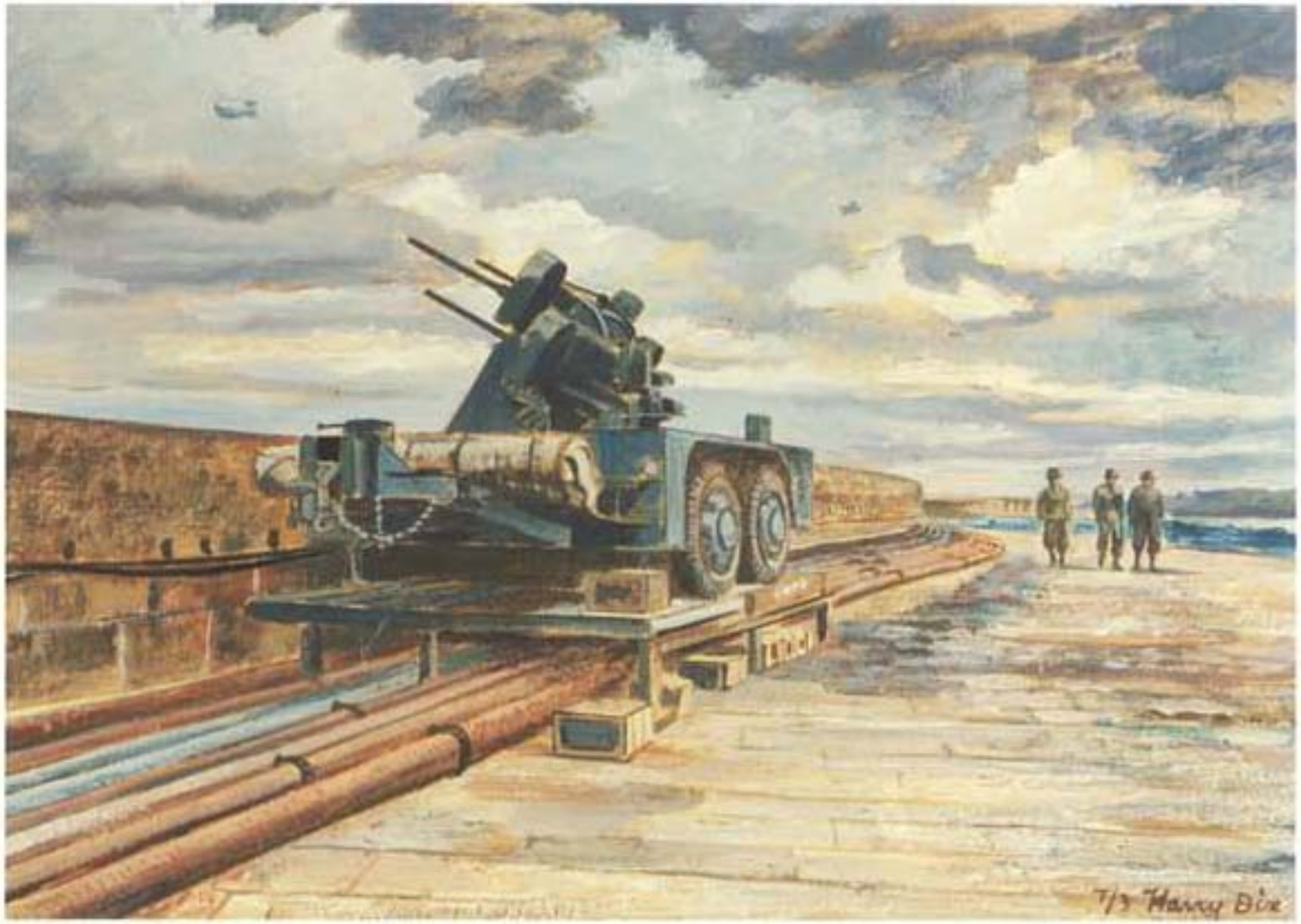


BEYOND SEICHEPREY
France, World War I
J. Andre Smith
Pencil, 9½" x 13"



SIGNAL CORPS
World War II
Mead Schaeffer
Oil, 43" x 34"

"This piece of antiaircraft armament, a quadruple mount of 50 cal. machine guns, stands astride the Cherbourg beginning of the pipeline. Around the bend, tankers disgorge their load of fuel into these pipes through which it eventually reaches the troops in the front lines and other military installations in France. Cherbourg, France October 1944."
Harry Dix

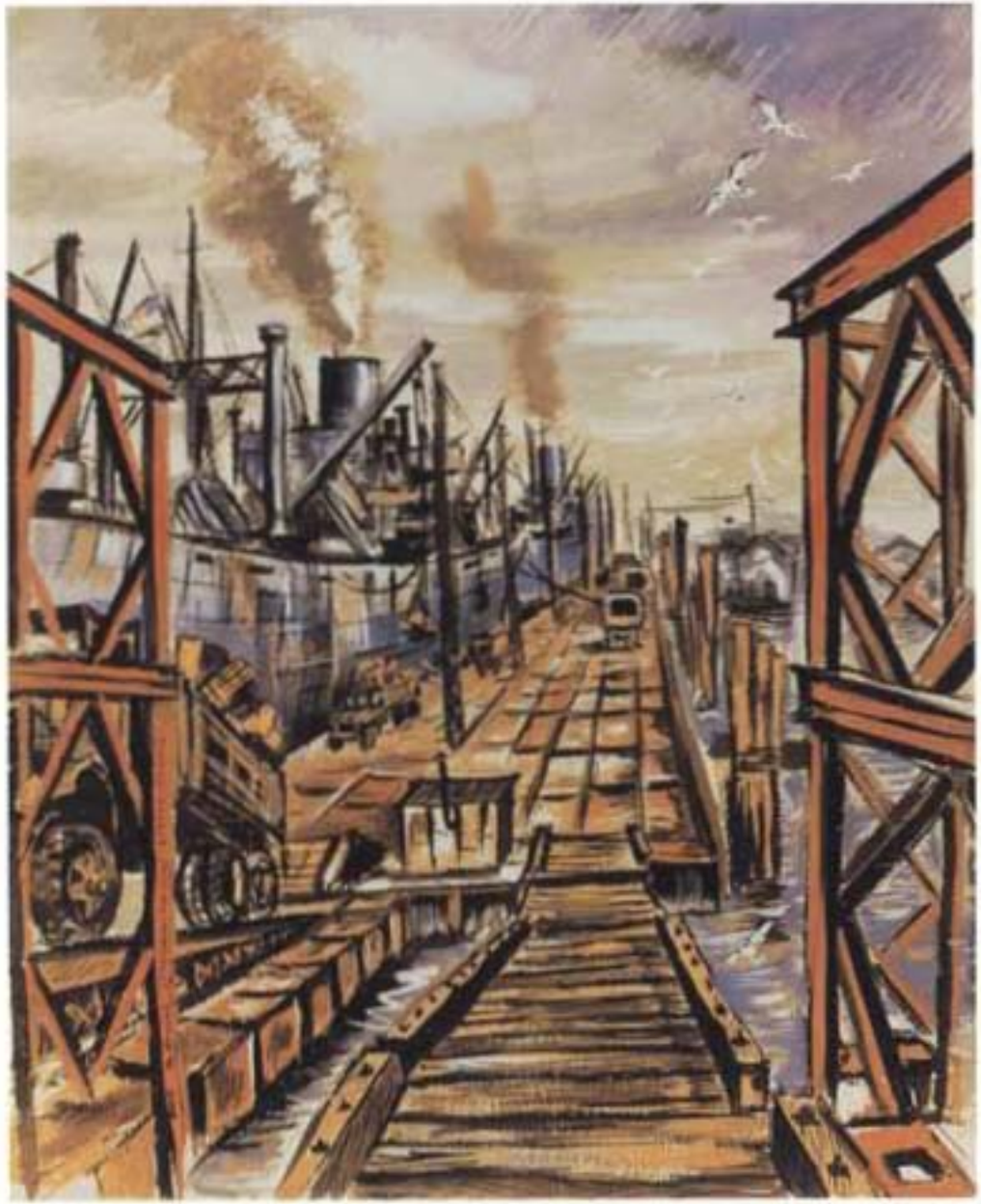


AA DEFENSE OF THE PIPELINE
Cherbourg, France, World War II
Harry Dix, 1944
Gouache, 10" x 14"



NIGHT SHIFT
Italy, World War II
Joseph Hirsch, 1944
Oil, 27⅛" x 37½"

"Port Construction and Repair, Le Havre, France, 373 Engineer GS Regt., navy CBs, British Royal Navy, Party 1716, 1055 Engr. Group, PC & R 1061 Engr. PC & R Group. This C-3 lowers her cargo into waiting trucks on the floating dock off Mole Oblique in the foreground. Right and left are the ends of a double-double Bailey bridge which leads to the ramps, which are hinged to allow for the tide. The double-double Bailey allows for two way traffic thus speeding up the flow of material from the dock. This floating dock was constructed because of the vast amount of damage by the Germans and by bombing to quay de la Floride; sunken ships, cranes and scrap along the quay, render it useless."
A. Brockie Stevenson



C-3 LOWERING HER CARGO
France, World War II
A. Brockie Stevenson, 1945
Gouache, 18" x 14½"



SEARCH AND DESTROY
Vietnam
Michael Crook, 1967
Watercolor, 14" x 20"





COMBAT ENGINEERS
Dong Tam, Vietnam
Robert DeConte, 1967
Polymer, 30" x 25"

"Enlisted men of a Collecting Station of the First Army 'digging in' next to a church in a tiny village near St. Lo. Little was left of the burned-out village when this outfit arrived. The men were kept busy during periods of heavy activity setting up tents, treating the wounded and evacuating them by ambulance to clearing stations in the rear. Shortly after Artist Smith reached the spot, the Germans counter-attacked from the lines 800 yards distant and all equipment and wounded had to be removed rapidly."
Major Clarence Worden

Men Without Guns
The Blakiston Company,
1945
Plate 26



NORMANDY SABBATH
Normandy, World War II
Laurence Beall Smith, 1944
Oil, 23¼" x 37"



PREVENTIVE MAINTENANCE CHECKS
Wisconsin National Guard
Mary Colleen Cain, 1989
Pastel, 19¼" x 25"



RESUPPLY
Vietnam
Stephen H. Sheldon, 1967
Oil, 34" x 24"



OBSERVATION BALLOON
World War I
George Harding
Lithograph, 17" x 12¼"



MEDICAL CORPS ENLISTED MAN AND LITTER
Italy, World War II
Joseph Hirsch
Charcoal, 22⅛" x 39⅛"



CHIEU HOI OR DIE
Vietnam
Michael R. Crook, 1967
Acrylic, 38" x 26"



SNIPERS, FLARES AND FLAK
Corsica, World War II
John Lavalle, 1944
Watercolor, 28½" x 33"



A SOLDIER
Saudi Arabia
Peter Varisano, 1991
Watercolor, 24" x 18"



AIRPORT CREW
Brazil, World War II
Reginald Marsh, 1943
Watercolor, 13" x 19"



RADIO CONTROL ROOM
Paris, France, World War II
Harry Dix, 1944
Gouache, 14¾" x 10"

"Soldiers of the Signal Corps operate a 2-way radio telephone service in this cramped little room, 950 feet up in the Eiffel Tower. Direct conversation is possible with UK bases, Washington and the headquarters of the armies in France and Germany. In the winter, when the water-hydraulic elevators were not operating, these men would stay in the tower on duty for 4 days at a time and when ascending or descending they were forced to use the cat-walk. December 1944, Eiffel Tower, Paris, France."
Harry Dix

"At 11:45 on the morning of April 25, 1945, from the Strehla bank of the Elbe River, Lt. Kotzybue fires two red and green flares from a carbine as a signal of identification to the Russians on the opposite bank. Below is the boat which he and five men from his patrol used to reach the Russian side. In the background is the drifting German pontoon bridge which has been knocked away from its moorings by shell fire and the mixed German military and civilian convoy which was trying to cross the Elbe when destroyed by the Russian tanks." (69th Division)
Olin Dows



SIGNAL TO THE RUSSIANS
Strehla, Germany, World War II
Olin Dows, 1945
Watercolor, 9¼" x 19¾"



FLASHLIGHT SURGERY
Saipan, World War II
Robert Benney
Oil, 30½" x 40½"

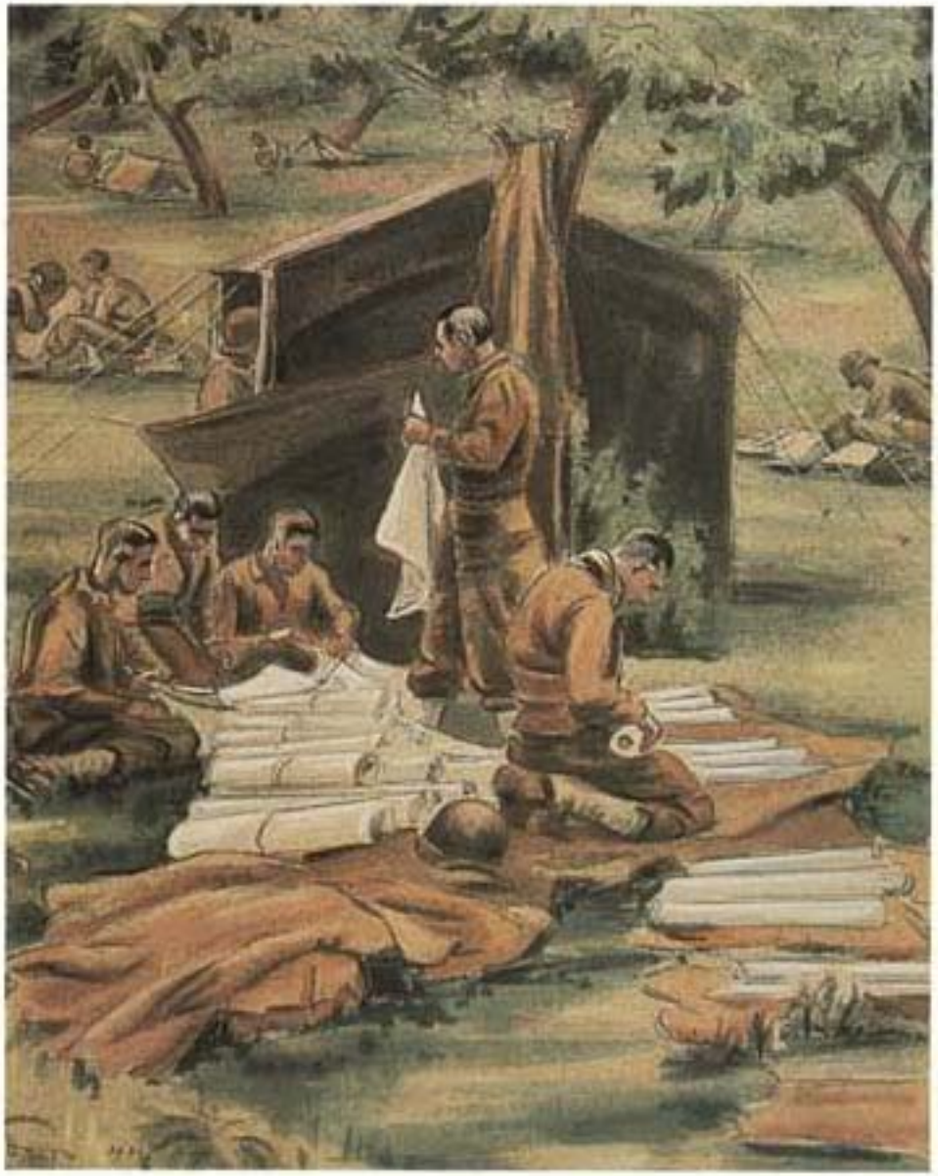


CONVOY FROM CU CHI TO TAY NINH
Vietnam
William Linzee Prescott, 1967
Oil, 24" x 36"



MOVING IN SUPPLIES ON BEACHHEAD
World War II
J. Karl, 1943
Oil, 26" x 36½"

"These men of Headquarters Company of an Infantry Regiment are sorting and collating maps to be given to the battalions. It is early morning. The maps are laid out on the ground on shelter halves. This is one of the last points where distribution of the fantastic weight of maps that are carried with Army Headquarters is made. Surrounding the tent is the bivouac area with the usual Normandy scene of pup tents and foxholes under the trees of an apple orchard. July 8, 1944 near St. Lo, Normandy, France, 124th Inf Regt., 35th Inf Div."
Olin Dows



SORTING MAPS
Normandy, France, World War II
Olin Dows, 1944
Watercolor, 19" x 15"



THE MAN WITHOUT A GUN
Normandy, France, World War II
Lawrence Beall Smith, 1944
Oil, 36½" x 22"



VIET CONG SUSPECTS
Vietnam
Ronald A. Wilson, 1968
Acrylic, 13¼" x 18½"



WRECKAGE OF A GERMAN BRIDGE
Germany, World War II
A. Brockie Stevenson, 1945
Gouache, 14½" x 21½"



GUARD POST
Vietnam
Gary Porter, 1966
Oil, 24" x 30"



BARRAGE BALLOON
Panama, World War II
Alexander Brook, 1943
Oil, 13" x 21"



"Stretcher bearers of a medical battalion carry a casualty from the hold of an LST to a waiting ambulance which will take them to a nearby field hospital. The LST has just returned from Normandy bringing about 300 ambulatory casualties and about 30 stretcher cases. Seamen from the LST's and soldiers about to embark for France watch with interest. On board the evacuating LST's the cases are cared for by Navy medical personnel. June 1944."
Harrison Standley

EVACUATING WOUNDED SOLDIERS
England, World War II
Harrison Standley, 1944
Watercolor, 15½" x 22¾"



LAUNCHING THE TRUSS FOR A BRIDGE
Italy, World War II
Ludwig Mactarian, 1944
Oil, 20" x 30"



CONING SEARCHLIGHTS
Italy, World War II
John Lavalle, 1944
Watercolor, 19" x 25"



HURT
Cu Chi Area, Vietnam
Philip V. Garner, 1967
Oil, 35¼" x 30¼"



LAYING OUT AN AIRFIELD
Algiers, World War II
John Lavalle, 1943
Watercolor, 18" x 23¾"



CAMERAMAN
Thailand
Herb Brady, 1971
Ink, 23" x 29"



IT TAKES GOOD MEN AND MACHINES
Germany, World War II
A. Brockie Stevenson, 1945
Watercolor, 15" x 22"

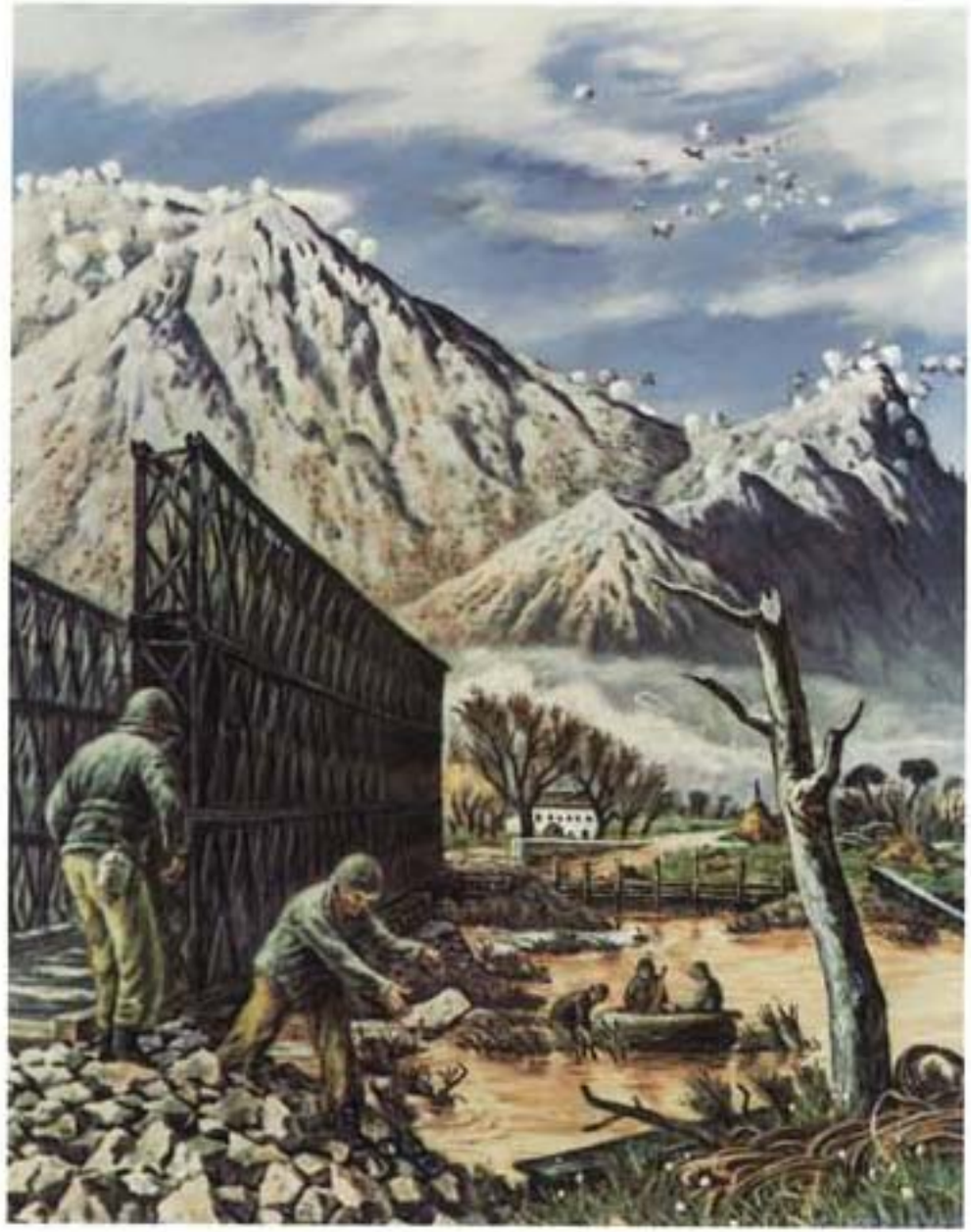


LAYING CONCERTINA WIRE
Anzio, Italy, World War II
Rudolph C. Von Ripper, 1944
Ink, 13" x 18⅞"



BRIDGE AT MAASTRICHT
Holland, World War II
Harrison Standley, 1944
Watercolor, 15½" x 22½"

"Typical example of a bridge demolished by the retreating Germans during their headlong flight to the defenses of the Siegfried Line and the repairs which must be made by the American army engineers. This bridge is once again in use thanks to the marvelous invention, the Bailey Bridge. It crosses the Meuse River at Maastricht and it is being defended against possible attack by the Luftwaffe by a half-track with a quadruple 50 cal. AA machine gun mount. Holland."
Harrison Standley



BAILEY BRIDGE
Volturno River, Italy, World War II
Tom Craig, 1944
Oil, 32" x 25"



BRINGING IN THE AMMO
Southwest Pacific, World War II
Aaron Bohrod, 1943
Oil, 15½" x 19½"



THE BACKYARD
Korea
David Grinstein, 1970
Watercolor, 22" x 30"



MESSAGE CENTER
Bastogne, Belgium, World War II
Olin Dows, 1945
Watercolor, 13" x 21¼"

"Here is the message center of the 101st A/B Div at Bastogne. In the basement of a large building, it is relatively safe. When shells would strike occasionally near the building, all men would dive to the floor and under a table and clamp on their helmets. Messengers and drivers were in and out of the message center continually. The men who had lived and worked here for days became nervous and jumpy under the tension. Radio, telephone and written messages all funnelled through this center. Here the men are wearing scarfs made from bright colored supply parachutes. January 4, 1945."
Olin Dows



AMERICAN ENGINEERS CLEARING RUBBLE AT ISIGNY
Normandy, France, World War II
Milton Marx, 1944
Watercolor, 21" x 14⅞"



REFUELING
Saudi Arabia
Sieger Hartgers, 1991
Pencil, 13" x 12½"



LINESMEN
France, World War II
Albert Gold, 1945
Gouache, 20" x 13½"



SERGEANT GIVES ORDERS
Guadalcanal, World War II
Aaron Bohrod, 1943
Oil, 21¼" x 17"



MEN WITHOUT GUNS
Vietnam
Roger Blum, 1967
Oil, 37" x 51"

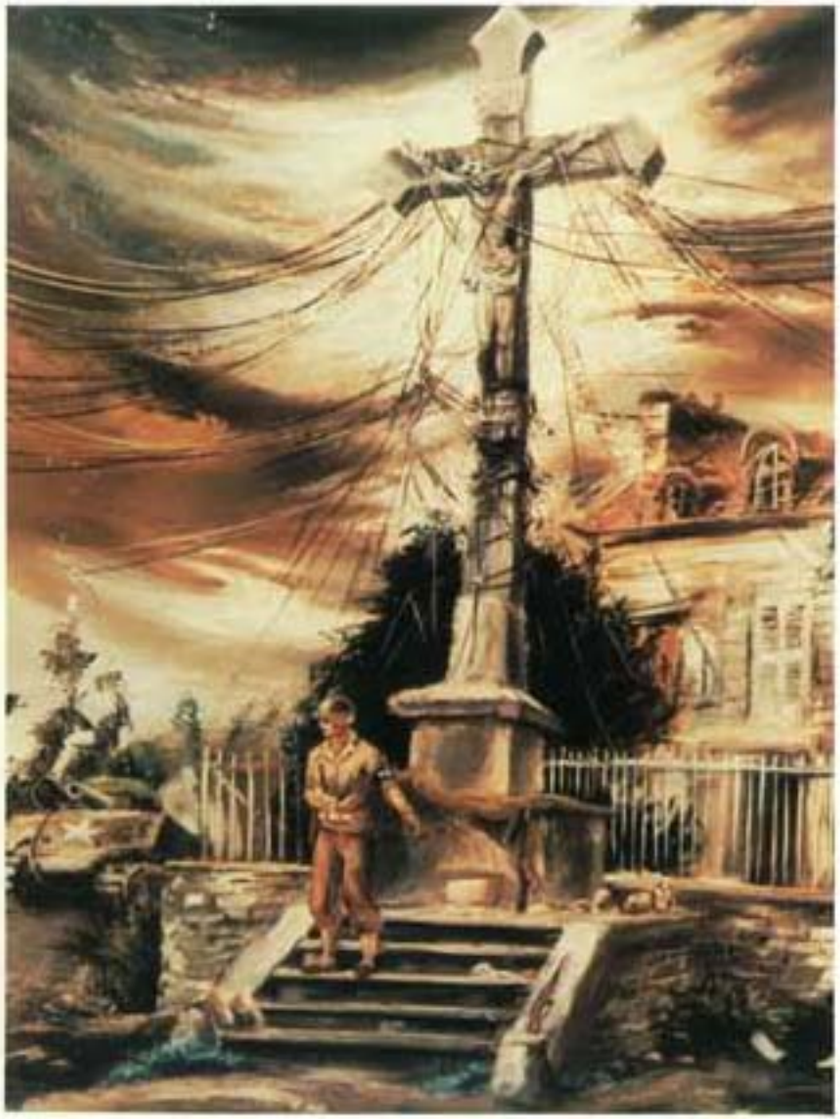


RADIO MAN
Italy, World War II
Ludwig Mactarian, 1945
Gouache, 13" x 15½"

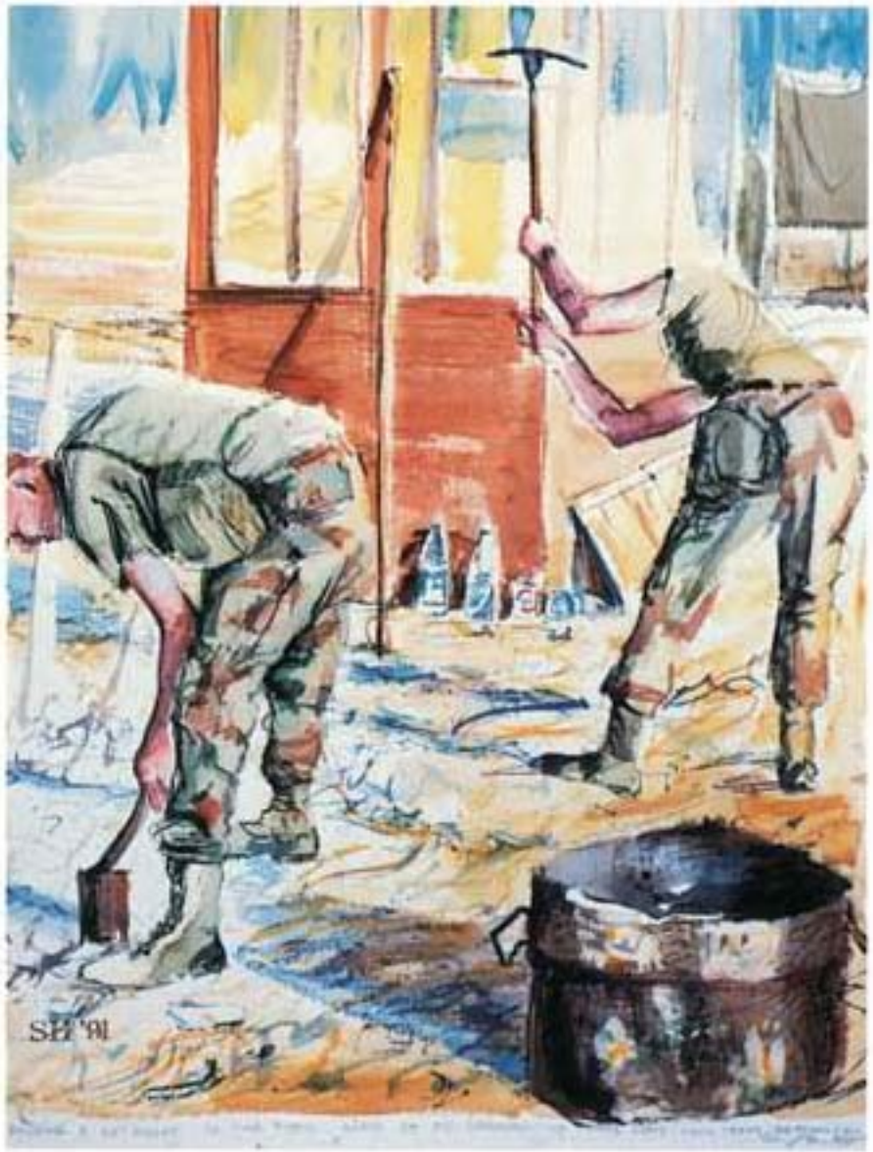
"This station is about ½ of a mile from the firing line in a blasted farm. These advance stations are most important in treating the wounded, for medical treatment as soon as possible is the great step on the road to recovery. The man with the black hair and back to the spectator is the Lt in charge. The soldier in the foreground has a bad leg wound, unattended for four days. He is a member of a battalion trapped in Mortain & cut off for five days. Its continued resistance was made possible by dropping supplies of ammunition etc. by parachute. They have just been relieved and the wounded evacuated. This soldier's hands were clenched in pain a moment before he was given a needle to relax and render him unconscious. Another soldier with a minor wound sits & watches while the medic who is tending his foot leans over to see the bad case. In the background a man being given blood plasma is carried to the evacuation ambulance. Other stretcher cases are being given a first check by the enlisted medics while exhausted personnel relax in an effort to gain some needed sleep."
Olin Dows



ADVANCE AID POST NEAR MORTAIN
France, World War II
Olin Dows, 1944
Watercolor, 12" x 19¼"



MILITARY NECESSITY
Pont L'Abbe, Normandy, World War II
Aaron Bohrod, 1944
Oil, 24" x 19"



BUILDING AN OUTHOUSE IN THE FIELD
Ad-Damman, Saudi Arabia
Sieger Hartgers, 1991
Watercolor, 30⅛" x 22½"



CASUALTIES
Normandy, France, World War II
Ogden Pleissner, 1944
Oil, 24" x 39½"

Combat Service Support

Combat Service Support



ROAD CHECK
Vietnam
William E. Flaherty, 1968
Acrylic, 48" x 36"

COMBAT SERVICE SUPPORT IS THE LOGISTICS AND administrative activities required to move and sustain the Army—people, equipment, weapons, and supplies—from the United States to the front lines of the battlefields in the worldwide theaters of operations where America's wars have often been fought. It is not limited to rear areas. For example, it includes medical support and the activities of chaplains, both of which are found throughout the Army. This support is continuous in both peace and war. Many combat service support soldiers served on the front lines, while others labored along the lines of communications which linked factories, supply depots, ports, railway lines, airfields, maintenance installations, warehouses, hospitals, chapels, and a myriad of other support facilities to the battlefield. The artists who created these images in this section traveled along that support line, gaining a firsthand understanding of its scope and nature.

In the oil painting *Landing at Attu Bay*, for example, Richard Baldwin captured a part of the support system at work in World War II. Baldwin, a sergeant, served as one of the soldier-artists in the War Art Unit. The scene is a port of debarkation in the Aleutian Islands where troops and equipment are unloading. Through portraying a scene of organized confusion, the artist captures the hectic activity of the port and the vast amount of materiel required to support an overseas theater of operations in a hostile environment. The number of soldiers in the Army in World War II was enormous, and Baldwin reflects this fact by providing some detail on the soldiers in the foreground but then letting the individuals blend into anonymity as they disembark from the landing craft in the background. The overall effect is one of an endless sea of faceless soldiers.

Load 'em Up is a recent addition to the Army Art Collection that portrays one of the Army's largest deployment operations. The scene, by Marshall Williams,



MESS SERGEANT
World War II
Warren Leopold, 1943
Watercolor, 21½" x 28"

a sergeant assigned to the Center of Military History, shows Army trucks being loaded aboard an Air Force C–141 to be flown to Saudi Arabia in Operation DESERT SHIELD. In contrast to Baldwin's indistinct style, Williams used precise renderings of the vehicles to convey a sense of realism. Williams traveled to debarkation ports in the United States so he could provide a visual record of the Army's activities in support of projected combat operations half a world away.

A more personal image of combat service support is seen in *Easter Sunrise* by Michael R. Crook, a soldier-artist in Vietnam. Spiritual support provided by chaplains is an essential form of assistance to soldiers in combat, and Crook contrasts the bowed heads of the soldiers in prayer with their personal gear in the foreground, which includes helmet and rifle, mandatory items in combat.

Combat activities generally receive most of the interest in Army operations, but it is combat service support which keeps the soldiers and the machines that do the fighting well fed and cared for. The images in this section cover many activities, each of them important to the Army and its individual soldiers.



ARMY CAMP
France, World War I
George Harding, 1918
Charcoal, 19¼" x 27"



EASTER SUNRISE
Base Camp "English," Vietnam
Michael R. Crook, 1967
Acrylic, 24" x 30"



HUB OF THE SUPPLY LINE
Eritrea, World War II
Milton Marx, 1943
Watercolor, 14⅛" x 20⅞"



THE CHAPLAIN
Fort McCoy, Wisconsin
Peter Varisano, 1989
Watercolor, 23" x 17"

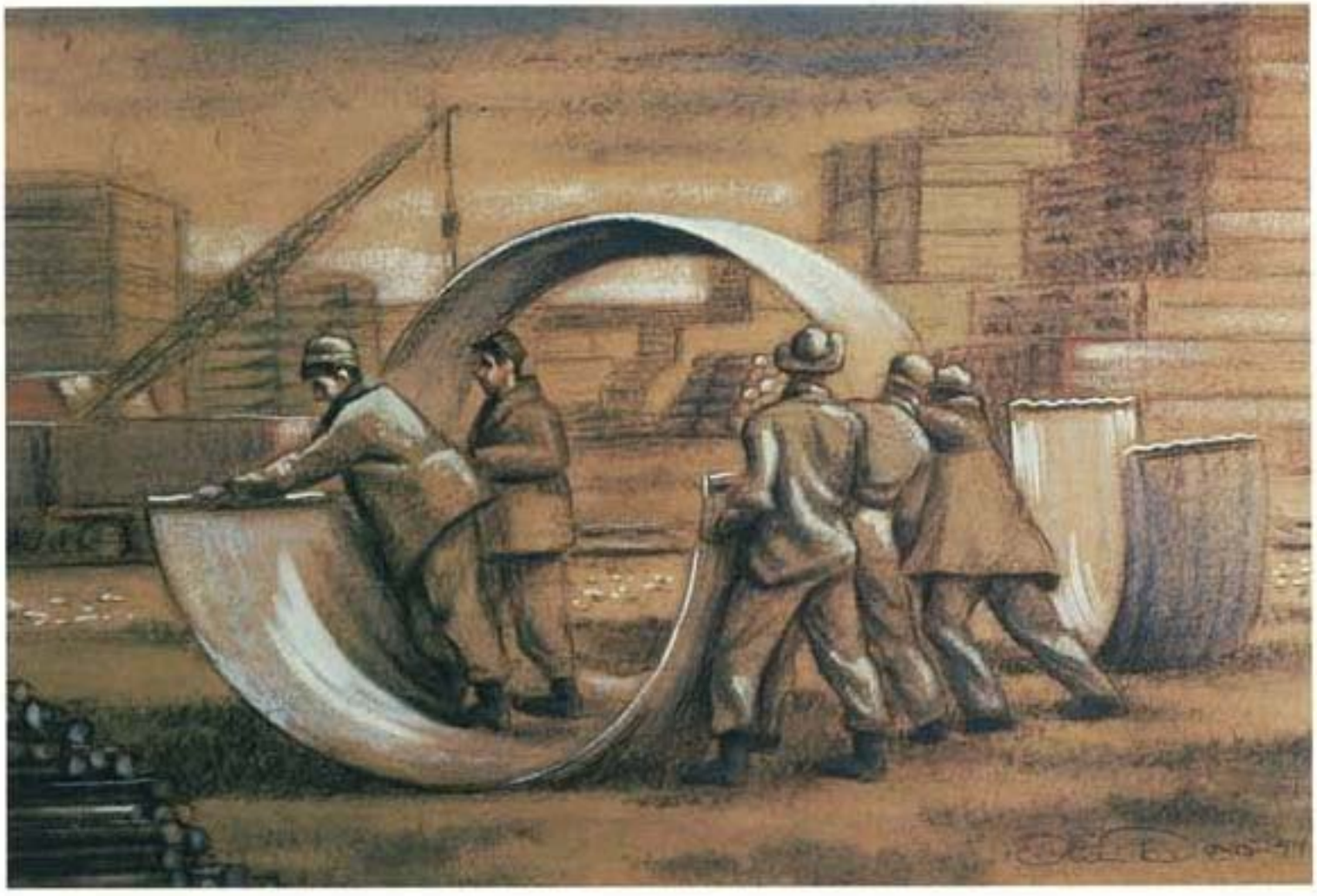


MONASTERY BILLET
France, World War I
J. Andre Smith, 1920
Etching, 6½" x 7¼"

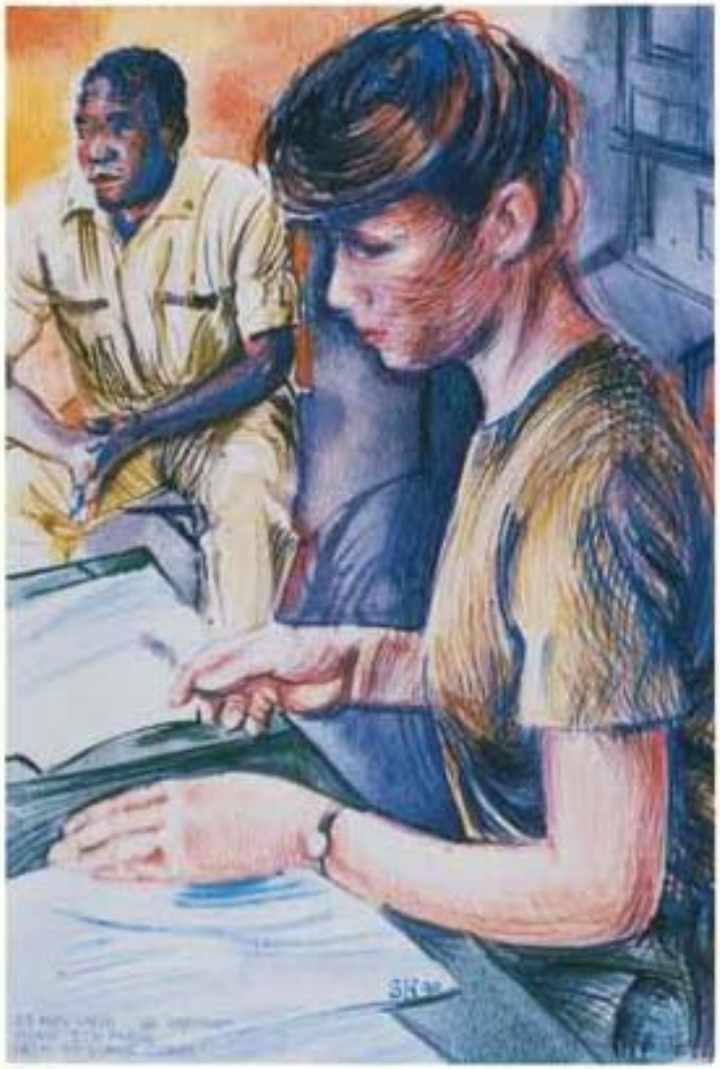


"It seemed to be always cold and muddy here at Il Giogo where we were watching the Medics bringing wounded back and fresh troops moving up."
Harry A. Davis

EBB AND FLOW OF WAR
Monte Altuzzo, Italy, World War II
Harry A. Davis, 1945
Watercolor, 21¼" x 30"



ENGINEER SUPPLY DEPOT
England, World War II
Olin Dows, 1943
Watercolor, 15⅛" x 23"



NURSE, 5TH MASH
Ad-Dammam, Saudi Arabia
Sieger Hartgers, 1990
Watercolor, 18" x 12"

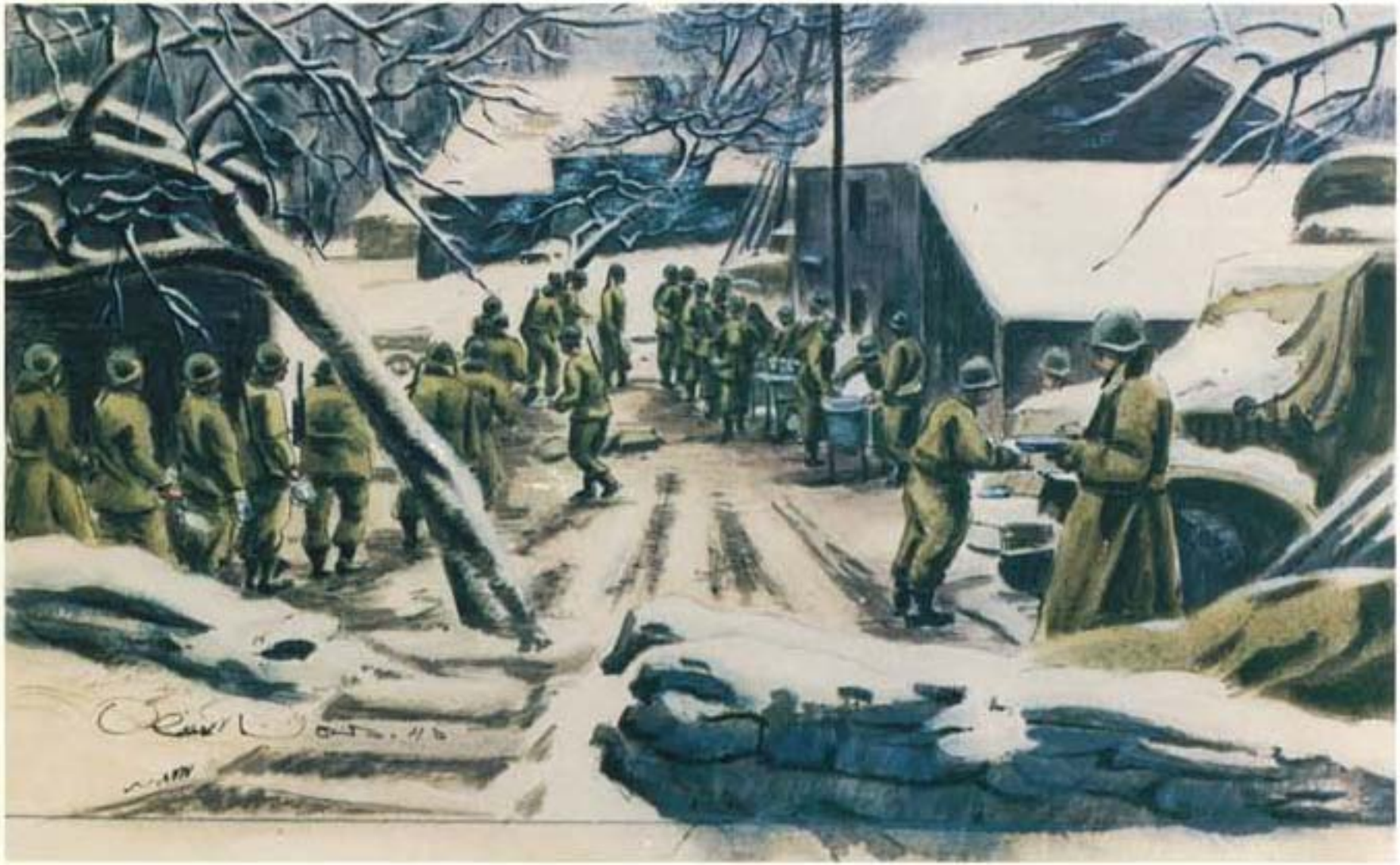


REFUELING
Cu Chi, Vietnam
Warren W. Buchanan, 1967
Oil, 32" x 30"

"At this beachhead on the coral island barges drop their forward hatches down to the shallow bottom and the big army trucks back up into the hold to unload cargo. The barges themselves fill up with cargo gathered from the schooner anchored a quarter mile off shore."
Howard Cook



ARMY TRUCKS UNLOADING SUPPLIES
South Pacific Base, World War II
Howard Cook
Gouache, 20" x 28¼"



"An interesting and unusual background is seen here for a very usual chow line. It is in the village of Hemroulle in the Bastogne Pocket, which teemed with soldiers and equipment. Unfortunately the sound of the shells passing overhead cannot be reproduced."
Olin Dows

WINTER CHOW LINE AT HEMROULLE
Belgium, World War II
Olin Dows, 1945
Watercolor, 13½" x 21¼"



K-RATIONS
Bastogne, Belgium, World War II
Aaron Bohrod, 1945
Oil, 17" x 24"



MULES, WAGONS AND SOLDIERS IN COURTYARD
France, World War I
J. Andre Smith, 1919
Ink, 7½" x 12⅛"



WAC AIR CONTROLLER
World War II
Dan V. Smith, 1943
Oil, 21½" x 17"

"Colonel Roosevelt and Rough Riders hijack a transport at Tampa. Roosevelt directs loading of dynamite gun, which hurled an explosive torpedo."
Charles Johnson Post



EMBARKING FOR CUBA
Florida, 1898
Charles Johnson Post
Watercolor, 16¼" x 22"



SHORT CUT TO LIFE
Saipan, World War II
Robert Benney
Oil, 25¼" x 37½"



LANDING AT ATTU BAY
Aleutian Islands, World War II
Richard W. Baldwin, 1943
Oil, 47½" x 120"





RELIGIOUS SERVICES
An Khe, Vietnam
Paul Rickert, 1966
Acrylic, 29⅛" x 40"



WELL DRILLERS
Ascension Island, World War II
Peter Hurd, 1944
Watercolor, 21½" x 26"



CAPTAIN'S COMMAND POST
France, World War I
J. Andre Smith, 1919
Etching, 7⅜" x 6¼"



SAFE
Italy, World War II
Joseph Hirsch
Pencil, 21¾" x 15½"



SAIGON DOCKS
Vietnam
William Linzee Prescott, 1967
Oil, 25½" x 37"

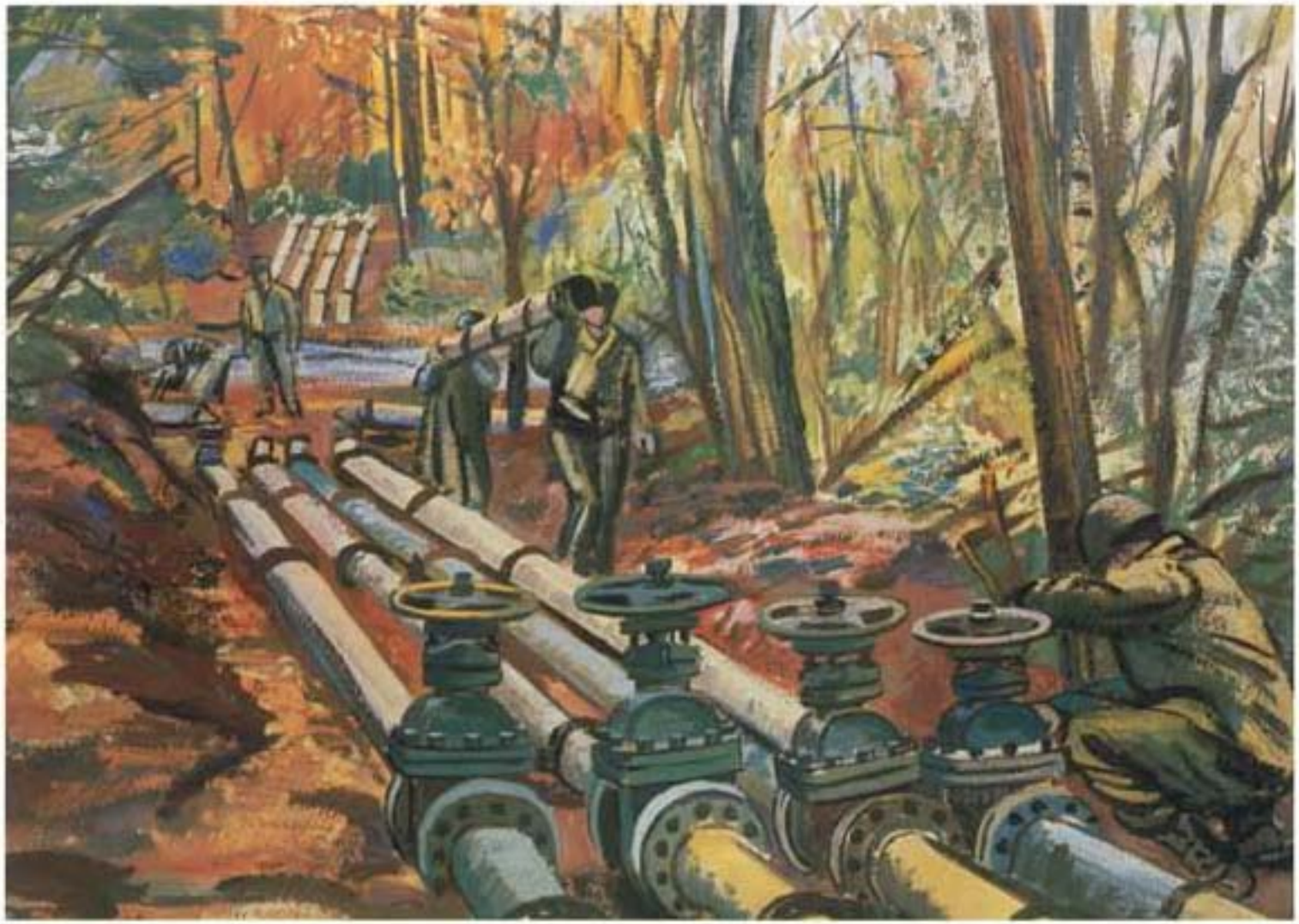


DAKAR HOSPITAL
Africa, World War II
Carlos Lopez, 1943
Watercolor, 16" x 25"



DINNER IN NEW CALEDONIA
New Caledonia, World War II
Aaron Bohrod, 1943
Oil, 18½" x 29½"

"These soldiers are engineers of the Military Pipeline Service engaged in the construction of the pipelines which carry oil and gasoline to military operations and installations all over France. The gate valves in the foreground have just been connected with the 6" pipe of the line. In the center two soldiers carry a section of pipe to the spot where it will be laid in its proper place. The autumn foliage of the French forest makes a colorful background for the men's work. October 1944. Seine-et-Oise, Linas, France."
Harry Dix



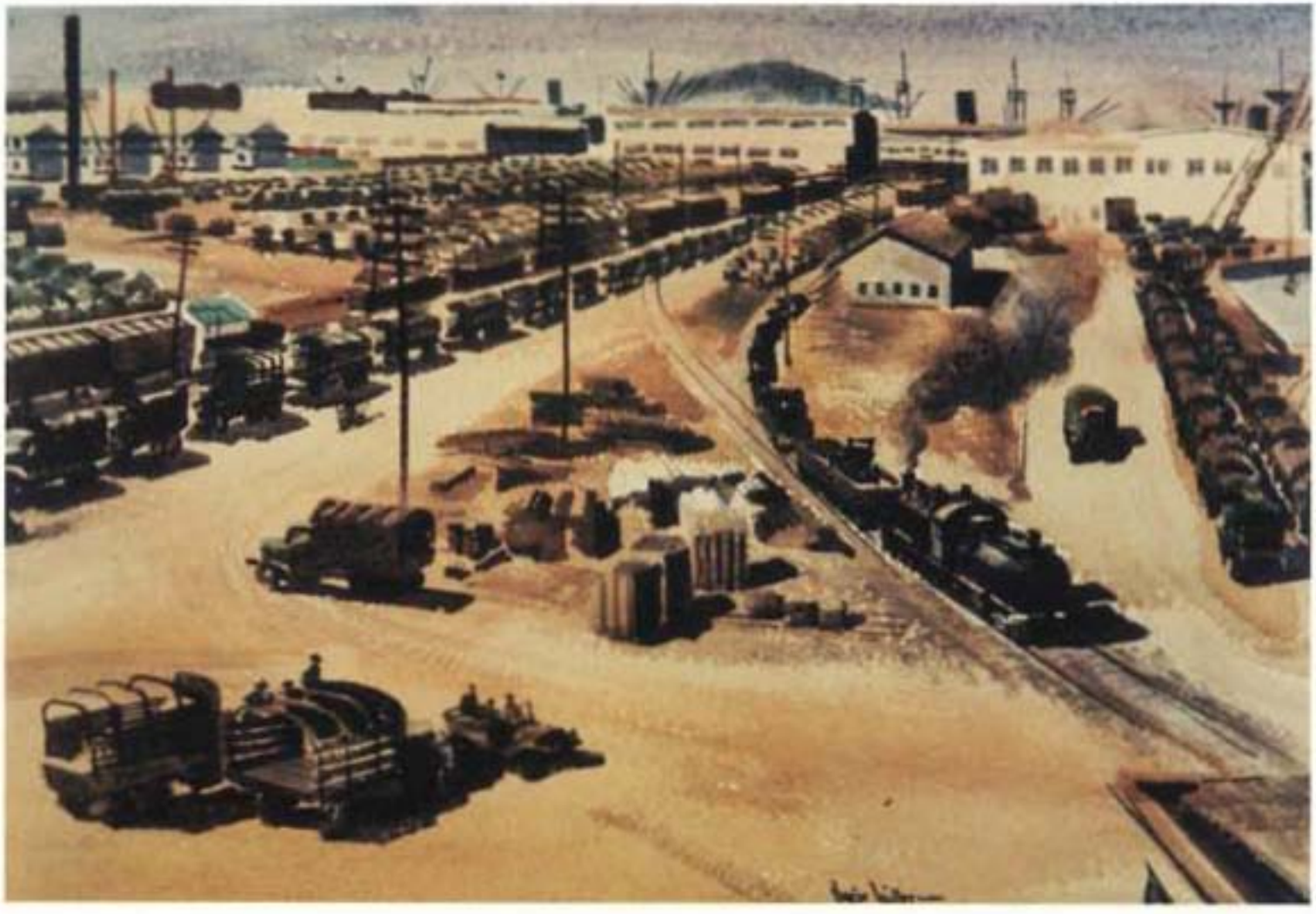
PIPELINE CONSTRUCTION
Linas, France, World War II
Harry Dix, 1944
Gouache, 10" x 14"



ALL ABOARD FOR HOME
England, World War II
Joseph Hirsch
Watercolor, 13½" x 19½"

"One of the Army Medical Department's big hospital ships takes on wounded men during typical rainy day in England. When the ship arrives in New York, the men will be taken in ambulances to an East Coast Debarkation Hospital, from where many of them will be sent by hospital train to interior general hospitals for specialized treatment. Umbrellas are taboo in the Army, but Artist Hirsch insists his painting is authentic to the minutest detail."
Major Clarence Worden

Men Without Guns
The Blakiston Company,
1945
Plate 129



WEST COAST DOCK
San Francisco, World War II
Barse Miller, 1942
Watercolor, 14½" x 21"



FIELD LAUNDRY
Saipan, World War II
Robert Benney, 1944
Oil, 18¼" x 24"



IN FOR REPAIRS
Long Binh, Vietnam
Michael Crook, 1967
Watercolor, 40" x 30"



QUICK CONSTRUCTION
Noumea, New Caledonia, World War II
David Fredenthal, 1943
Watercolor, 11½" x 15½"



"Railway Operating Battalions were sleepless to run trains at night over damaged, unfamiliar lines which often had no signal systems. Once they ran an ammunition train into Aachen during the fighting. Strafed, buzz-bombed, sniped at, they kept material rolling. When their trains were hit and afire, they uncoupled cars to save precious loads."
David Lax

RAILROADING IN THE ETO
France, World War II
David Lax, 1944
Oil, 27" x 34"



ARMY CHAPEL IN A BANYAN GROVE
South Pacific Base, World War II
Howard Cook, 1943
Gouache, 19⅛" x 25"



COMPANY HDQ., ROADMASTER'S OFFICE
Truckee Station, California, World War II
Barse Miller, 1942
Watercolor, 13" x 22"



NECESSARY EVIL
Camp White, Oregon, World War II
Manuel Tolegian, 1944
Oil, 20" x 24½"



MORNING INVENTORY
Samae San, Thailand
Glenn Felch, 1970
Acrylic, 30" x 22"



WASHING MESS GEAR
North Africa, World War II
Tom Craig, 1943
Watercolor, 14½" x 22"



DUST OFF CREW MEMBER
Saudi Arabia
Peter Varisano, 1991
Watercolor, 12¼" x 16⅛"



ON THE ROAD TO PARIS
France, World War I
George Harding
Pastel, 23" x 16½"



LOAD 'EM UP
Fort Benning, Georgia
Marshall Williams, 1991
Acrylic and Pencil, 10½" x 29½"



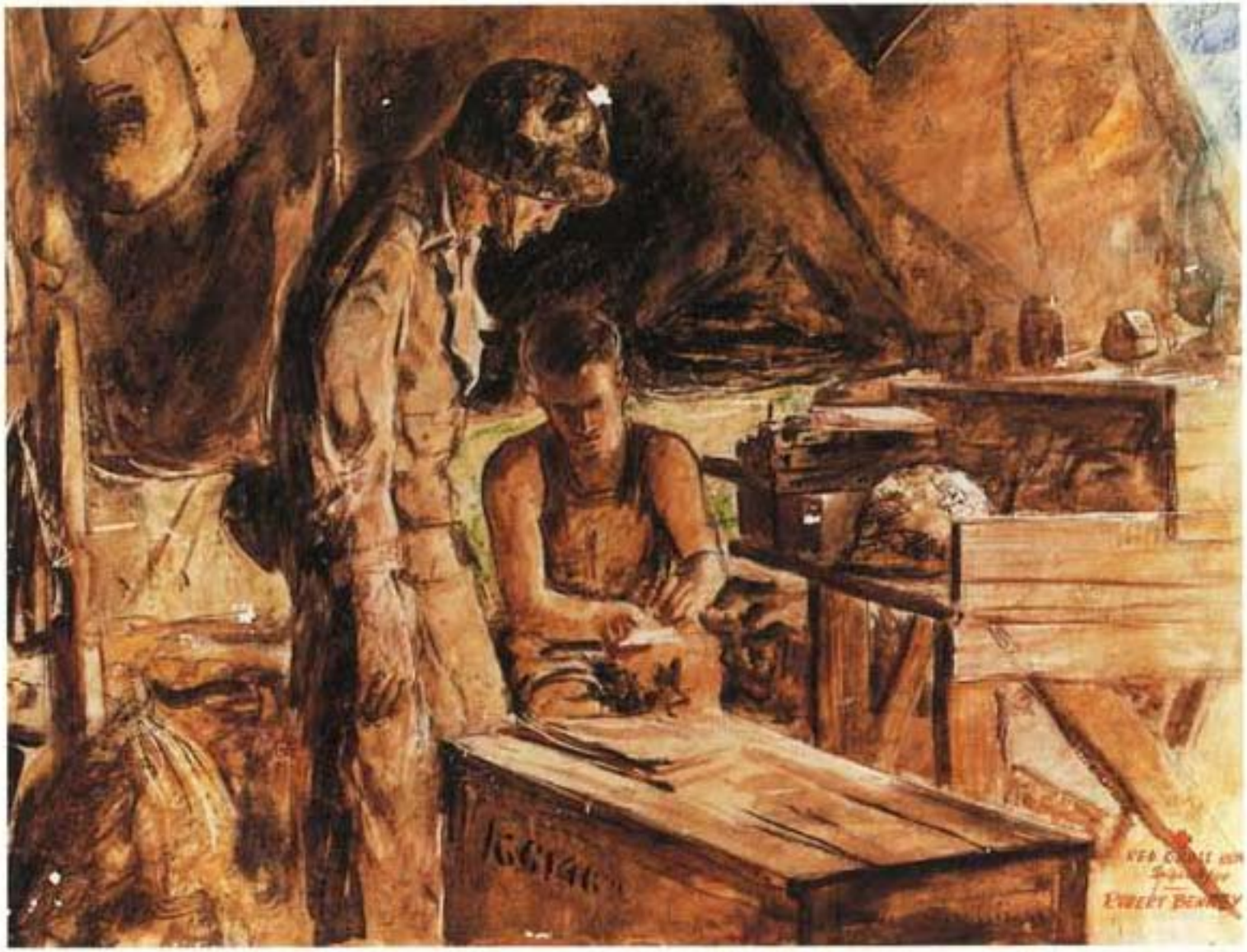
"This is behind the lines in the Bastogne Pocket after the breakthrough from the south. These men belong to the 193 Regt of the 17th Afld Div who are passing through the 101st Afld Div lines to attack to the west. In the background, some of the infantry move into their pine-wooded bivouac on the right. Men with machine gun at the left guard the road which runs from Hemroulle to the Chateau de Rolle. January 1945. 17th Afld Div."
Olin Dows



MEDICS MOVING IN NEAR BASTOGNE
Belgium, World War II
Olin Dows, 1945
Watercolor, 9⅛" x 21"



ASCENDING THE TABLE LAND OF TEXAS
Texas
J. J. Young, 1850
Watercolor, 5¾" x 8½"



FRIEND IN NEED
Saipan, World War II
Robert Benney
Watercolor, 18" x 23½"



SOLDIERS WITH HORSEDRAWN BAGGAGE TRAIN
France, World War I
Harold Breul, 1918
Watercolor, 17" x 24"



NURSES' FIELD KITCHEN
Camp White, Oregon, World War II
Manuel Tolegian, 1944
Gouache, 15½" x 22¼"



SICK CALL AT TIEN THUOC
Da Nang, Vietnam
John Wehrle, 1966
Oil, 24" x 30"



CIVIL WAR DRUMMER BOYS PLAYING CARDS
Civil War
Julian Scott, 1891
Oil, 20" x 25"



TREATING A MULE
Italy, World War II
Joseph Hirsch
Watercolor, 13¼" x 19¼"



NATIVES UNLOADING CRATES
Guadalcanal, World War II
Aaron Bohrod, 1943
Gouache, 19" x 25¼"



RAILROAD AND SUPPLIES
France, World War I
J. Andre Smith, 1918
Pencil, 9" x 11½"



GI ANGEL
North Africa, World War II
Fletcher Martin, 1943
Oil, 41" x 33"



THE DOCTOR EXAMINES A WOUNDED SOLDIER
Arawe, New Britain, World War II
David Fredenthal, 1943
Watercolor, 21" x 29½"



TO THE AID STATION
Vietnam
Phillip W. Jones, 1967
Acrylic, 24" x 32"



FORWARD CAMP NEAR ANZIO
Italy, World War II
Tom Craig, 1944
Oil, 16½" x 26"



REVEILLE ON A WINTER MORNING
Civil War
Henry Bacon
Oil, 30½" x 44"



CARGO VESSELS
San Francisco, World War II
Barse Miller, 1942
Watercolor, 14½" x 21"



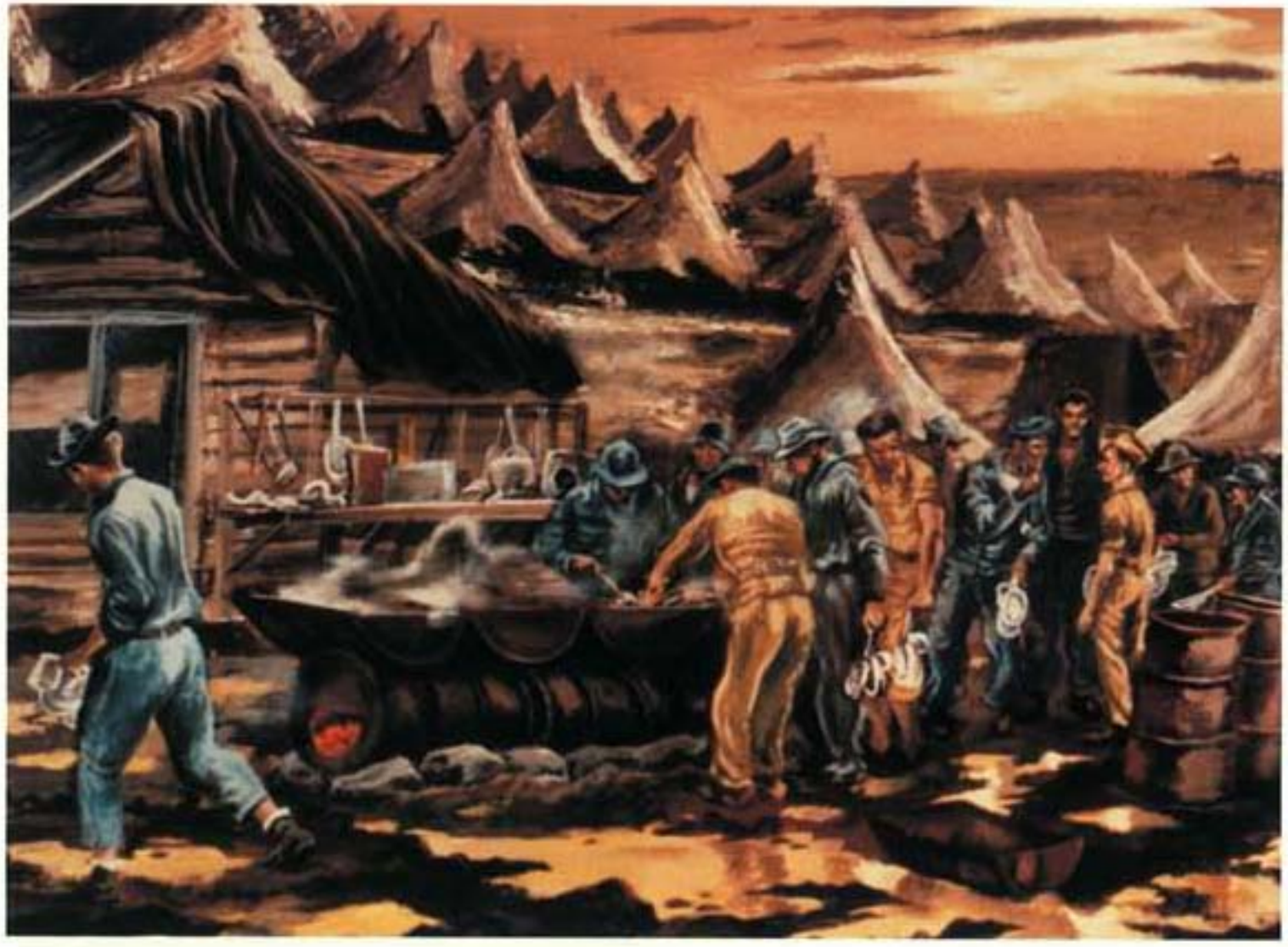
CAMOUFLAGED AUTO SHELTER
France, World War I
Lester G. Hornby, 1918
Etching, 6" x 7¼"



SHOCK TENT
The Pacific, World War II
Robert Benney
Oil, 46½" x 28"

"The seriously wounded as well as those suffering battle fatigue are immediately taken into the shock tent where plasma is constantly being administered during the tide of battle. At times as many as 40 or 50 men will receive plasma at the same time. The great thrill of seeing these men brought back to life as the blood from fellow Americans thousands of miles away slowly drips into their veins is a sight never to be forgotten, says Artist Benney."
Major Clarence Worden

Men Without Guns
The Blakiston Company, 1945
Plate 86



THE CLEAN UP
New Caledonia, World War II
Aaron Bohrod, 1943
Gouache, 14" x 19"



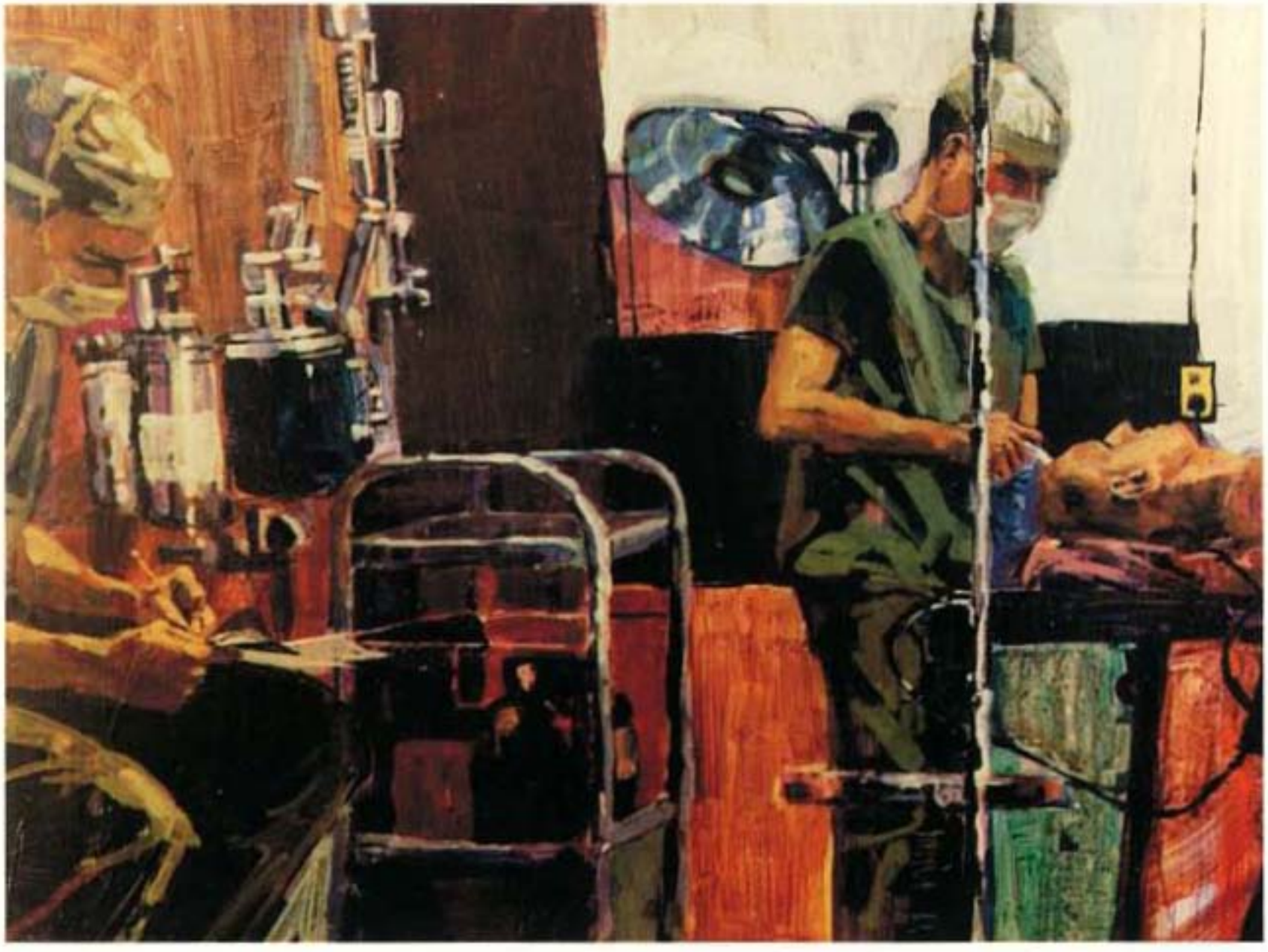
BRIDGE REPAIR
Vietnam
Stephen Matthias, 1968
Watercolor, 22" x 38"



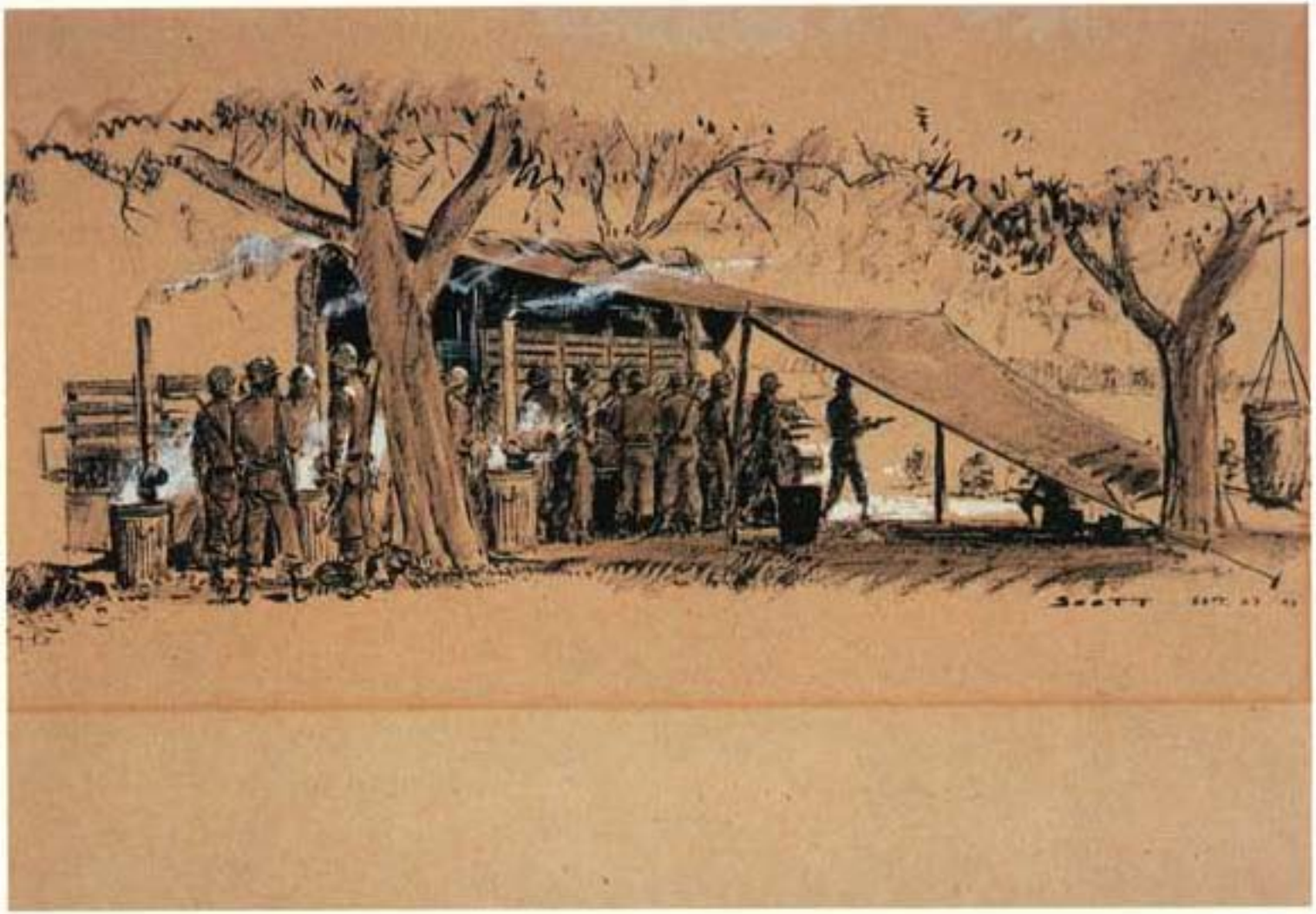
EX-LUXURY LINER
World War II
Barse Miller
Watercolor, 14½" x 21"



MEN WITH GOD
The Pacific, World War II
Robert Benney
Oil, 18⅛" x 22¼"



FIELD HOSPITAL
Vietnam
Paul Rickert, 1966
Oil, 30" x 40"



CHOWLINE IN A DUTCH ORCHARD
Holland, World War II
John Scott, 1944
Ink, 13⅞" x 19⅞"



PIM'S JETTY
Hollandia, World War II
Frede Vidar, 1944
Oil, 25" x 30"



GOODBY, U.S.A.
San Francisco, World War II
Barse Miller, 1942
Watercolor, 14" x 22"



SERIOUSLY WOUNDED
Vietnam
Stephen Matthias, 1967
Watercolor, 18½" x 22⅛"



LE HAYE-DU-PUITS
France, World War II
Aaron Bohrod, 1944
Gouache, 15½" x 23"

The Artists

Mario Acevedo was born in El Paso, Texas, in 1955 and studied at New Mexico State University. He describes himself as being self-taught in art. He is a professional artist with his own studio. He was a captain in the Army Reserve when called to active duty to record DESERT STORM. He served six months as a soldier-artist. **(20, 44, 54)**

Augustine Acuna studied at the University of Arizona. He was a second lieutenant when he served on Soldier Artist Team 2 in Vietnam October 15, 1966, to February 15, 1967. **(43)**

Bernard Arnest was born February 19, 1917, in Denver, Colorado. He received degrees from the Colorado Springs Fine Arts Center, North Cascade, Colorado, and Colorado Springs College. Arnest entered the service November 1, 1941, and was discharged February 1945 with the rank of first lieutenant. He was appointed official war artist in 1943 and was a member of the original War Art Unit sent to Iceland in 1943. He was Chief Artist, Historical Section, European Theater, from 1944 to 1945. He covered the Battle of the Bulge in the Ardennes and participated in one of the first patrols of American forces to meet with the Russians. **(15)**



Henry Bacon was born in Haverhill, Massachusetts, in 1839. He enlisted in the U.S. Army at eighteen and served as a field artist for *Leslie's Weekly* during the Civil War. He went to Paris in 1864 where he studied at the Ecole des Beaux Arts and with Edouard Frere. He specialized in Egyptian subjects. Bacon died in Cairo, Egypt, in 1912. **(151)**

Robert L. W. Baer was born July 11, 1909, in Waynesboro, Pennsylvania. He studied at New York University and the Art Students League, New York City. He enlisted in July 1943 and received a commission September 29, 1945, upon graduation from the Military Intelligence Service Linguist School. He died in 1964. **(35)**

Richard Baldwin was born in Needham, Massachusetts, in 1920. He studied at the School of Industrial Arts and at the Pennsylvania Academy of Fine Arts, both in Philadelphia. One of his instructors at the academy was George Harding. Baldwin trained as aerial and ground photographer and served with the Twentieth Air Force as public relations photographer and artist. He covered the surrender ceremonies in August 1945 in Tokyo Bay. Sergeant Baldwin was discharged in December 1945. **(116–117)**

Numbers in parentheses indicate page where an artist's work appears.

Robert Benney was born July 16, 1904, in New York City. He studied art at the Cooper Union, the Art Students League, the Grand Central School of Art, and the National Academy of Design, all in New York City. He served as art director to industry and publications. In that capacity he did free-lance work for Abbott Pharmaceuticals for whom he contributed to the Army Medical Collection. **(75, 115, 127, 140, 153, 157)**

Robert Blair was born in New York City in 1912. He studied at the School of the Museum of Fine Arts, Boston. As a sergeant in World War II he was assigned to the 17th Airborne Division, then to the 82d Airborne Division, and eventually to the Intelligence Section, an assignment which required the ability to draw. **(58)**

Roger Blum has a B.A. degree in art. A specialist, fourth class, Blum was selected for the first Army soldier-artist team serving August 15 to December 15, 1966, in Vietnam. **(25, 34, 96)**

Franklin Boggs was born in 1914 in Warsaw, Indiana. He studied at the Pennsylvania Academy of Fine Arts. He was artist in residence at Beloit University, Wisconsin, from 1942. He was accredited as a war artist-correspondent for Abbott Laboratories in 1944 to record the work of the Army Medical Department in the Southwest Pacific Theater. There he saw action in New Guinea and Los Negros in the Admiralties. **(164)**

Aaron Bohrod was born November 21, 1907, in Chicago, Illinois. He studied at the Art Institute of Chicago and the Art Students League, New York City. In February 1943 he was engaged as an artist by the War Department Art Advisory Committee and assigned to the South Pacific Defense Command. When the program was suspended, he became an artist-correspondent with *Life* magazine, completing his assignment in the South Pacific before going to Europe where he was assigned to the London office. **(12, 48, 91, 95, 99, 112, 123, 146, 154, 163)**

Herbert Brady was a specialist, fourth class, with the 391st Signal Company when he was selected to go to Thailand as a member of Soldier Artist Team 12 in February through June 1971. **(88)**

Harold M. Brett was born in Middleboro, Massachusetts, in 1880. He studied at the School of the Museum of Fine Arts, Boston, and the Art Students League, New York City. He also worked with Philip Hall, H. Siddons Mowbray, Kenyon Cox, and Howard Pyle. He was a free-lance artist. Brett died in 1956. **(13)**

Harold G. Breul was born in Providence, Rhode Island, in 1889. He studied at the Rhode Island School of Design and the Pennsylvania Academy of Fine Arts. He also studied with Henry McCarter. He did illustrations for *Colliers* and for McGraw-Hill Publications. He died in New York City. ***(141)***

Howard Brodie was born November 28, 1915, in Oakland, California. He studied at the California School of Fine Arts. Brodie enlisted August 1, 1942, and was discharged January 8, 1946, with the rank of technical sergeant. He was assigned to *Yank, The Army Weekly* and sent to Guadalcanal as a combat artist in December 1942. In 1944 he was sent to Europe to cover the Ardennes and the Rhineland Campaigns. He was awarded the Bronze Star for coverage of an assault. **(6)**



Manuel Bromberg was born March 6, 1917, in Centerville, Iowa. He studied art at the Cleveland School of Art and the Colorado Springs Fine Arts Center. He entered the Army in April 1942 and was discharged October 1945 with the rank of master sergeant. He was first assigned to Keesler Field, Mississippi, where he executed a large mural in the service club. He was appointed a war artist in April 1943. He was then assigned to air force stations in England and Ireland which involved him in campaigns in Normandy from OMAHA to St. Lo; at Metz and the capture of Fort Driant with the Third Army; and at Colmar, Herrlisheim Forest, Strasbourg, and Bremerhaven with the Seventh Army. **(57)**

Alexander Brook was born in Brooklyn, New York, July 14, 1898. He studied at the Art Students League under Kenneth Hayes Miller. He was a war artist-correspondent for *Life* magazine in World War II. Brook died in 1980. **(82)**



Warren W. Buchanan studied at the Layton School of Art, Milwaukee, Wisconsin. He joined the Army in 1966 and was assigned to a medical company at Munson Army Hospital, Fort Leavenworth, Kansas, when selected to be a member of Soldier Artist Team 5. The team spent November 1967 to April 1968 recording the Vietnam War. **(109)**

Mary Colleen Cain has a Fine Arts degree from St. Mary's College, Notre Dame. She was a second lieutenant assigned to Fort Story, Virginia, when selected for Soldier Artist Team 24 to document the training of the Wisconsin National Guard in 1989. **(67)**

William V. Caldwell was born December 9, 1914, in Pittsburgh, Pennsylvania. He studied at Carnegie Institute of Technology in Pittsburgh and at the Yale School of Fine Arts. He also studied under Samuel Rosenberg. He entered the service February 14, 1942, and was discharged November 30, 1945, as a corporal. In September 1944 he was sent to Italy to illustrate activities of GIs at a replacement depot. Later he went with the 337th Infantry Regiment to the Apennines as the regimental artist. After V–E Day he was transferred to the Historical Section, G–3, AFHQ, to continue developing his sketches. **(42)**

Howard Chandler Christy was born in 1873. At various times he taught at Cooper Union, the Chase School, the New York School of Art, and the Art Students League. He made his early reputation in accompanying the U.S. troops to Cuba during the Spanish-American War. He produced many posters for the World War II effort. Christy died in 1952 in New York City. **(vi)**

Howard Norton Cook was born in Springfield, Massachusetts, in 1901. He studied at the Art Students League in New York City from 1918 to 1921. He painted murals in fresco for the Section of Fine Arts of the Treasury Department. He executed work for *Life* and *Colliers* magazines. He died in 1980. **(110, 130)**

Dean Cornwell was born in Louisville, Kentucky, March 5, 1892. He studied at the Art Institute of Chicago. He was a free-lance artist who did many posters for the military effort. He died in New York City December 4, 1960. **(52)**

Tom Craig was born in 1909 in Upland, California. He studied at Pomona College and the University of California. *Life* magazine assigned him to Italy during 1943–1944 as a war artist-correspondent. **(90, 134, 150)**

Michael Crook was born December 1, 1941, in Lincoln, Nebraska. He studied at the Pasadena City College and Chouinard Art Institute, Los Angeles. As a specialist, fourth class, he was a member of Soldier Artist Team 3 in Vietnam from February 15 to June 15, 1967. **(37, 56, 64, 70, 104, 128)**



Harry A. Davis was born in Hillsboro, Indiana, in 1914. He studied art at the Herron School of Art of Indiana University and at the American Academy in Rome, Italy, during 1938 to 1941. He was artist in residence at the Beloit University, Beloit, Wisconsin, from 1941 to 1942 when he entered the Army. He was a combat artist with the Fifth Army Historical Section in Italy. **(107)**

Robert Alan DeCoste was born in 1932. He studied at the School of Practical Art in Boston, Massachusetts. He began basic training at Fort Eustis, Virginia, in December 1954. From September 1955 to 1956 he was assigned as Operations and Intelligence NCO in the Office of the Engineer, Southern European Task Force. Following his military experience he worked as a commercial artist and painter. In February 1967 he went to Vietnam as a civilian artist and accompanied Operation JUNCTION CITY. **(65)**

Harry Dix was born in Seattle, Washington, in 1907. He studied at Eaton College, England, and at the Art Students League, New York City. His first military assignment was at Keesler Field, Mississippi, where he executed murals and paintings for the day room. Later he was stationed in London where he was attached to the Historical Section, G–3, AFHQ, as an artist and photographer. His assignments included England, France, and Germany. Dix died in 1968. **(62, 73, 124)**

Olin Dows was born August 14, 1904, in Irvington-on-Hudson, New York. He studied at Harvard's and Yale's Departments of Fine Arts and the Art Students League, New York City. Dows enlisted June 1942 and was discharged August 1945 as a technical sergeant. He gave up an opportunity to go to officer training to head a group of three war artists to cover the European Theater of Operations. He was in England one month when the program was suspended. He was attached to the 166th Signal Photo Unit and went with it to Normandy in June 1944. Dows was also attached to the 35th Division from June to September 1944 and saw action at Bastogne and Metz and with the Third Army across Germany. He was present at the meeting of American and Soviet forces. **(17, 46, 74, 78, 93, 98, 108, 111, 138)**

Frank Duncan was born December 8, 1916, in Chicago, Illinois. He received a B.F.A. degree in 1941 from the Yale School of Fine Arts. He began his military career July 19, 1941. Sergeant Duncan sailed with the 36th Division as divisional artist-recorder in 1942. He was with the Fifth Army during the invasion of Sicily when he was wounded. **(50)**

Kerr Eby was born October 19, 1889, in Tokyo, Japan. He studied at the Pratt Institute, Brooklyn, and the Art Students League, New York City. At the beginning of World War I he joined the Ambulance Corps and was sent to the front lines in France, remaining there to the end of the fighting. In 1943 and 1944 he accompanied the Marines in the Pacific as a war artist-correspondent. Eby died November 19, 1946, in Norwalk, Connecticut. **(51)**

Glenn Felch studied art at Principia College, Elsah, Illinois, and at Bowling Green University, Ohio. He entered the Army in 1969 and was assigned to the U.S. Army Air Defense Center at Fort Bliss,

Texas. A specialist, fourth class, Felch documented Army activities in Thailand in 1970 as a member of Soldier Artist Team 11. **(133)**

William E. Flaherty, Jr., studied art at the Columbus College of Art and Design, Columbus, Ohio. He free-lanced as an illustrator in Columbus and Louisville, Kentucky, before joining the Army. Private Flaherty was a member of the 25th Infantry Division combat art program and a member of the 18th Military History Detachment. He was a member of the seventh combat art team in Vietnam from August 15 to December 31, 1968. **(101)**

David Fredenthal was born April 27, 1914, in Detroit, Michigan. He studied at the Cranbrook Academy of Art, Bloomfield Hills, Michigan; the Wicker School of Art, Detroit; and the Colorado Springs Fine Arts Center with Boardman Robinson. Originally a civilian artist in the War Department Art Program, he became a *Life* magazine correspondent and continued his work begun with the South Pacific War Art Unit. Fredenthal died in 1958. **(27, 128, 148)**

Philip Garner studied at the Art Center College of Design in Los Angeles and the Cleveland Institute of Art. He was a member of the 25th Infantry Division combat art program in Cu Chi, Vietnam. A specialist, fourth class, Garner was a member of Soldier Artist Team 5 in Vietnam from November 1967 to March 1968. **(86)**

Adam Glenday was born in 1967. He studied art privately with John Hought. Through high school he had many private commissions. He entered the Army in 1984 and at Fort McPherson soon became his unit's artist. Sergeant Glenday was assigned to the 570th Military Police Company when he was chosen to participate in Soldier Artist Team 25 in June through September 1990. The team's assignment was the 1st Armored Division in Ansbach, Germany. **(13, 19)**

Albert Gold was born in Philadelphia on October 31, 1931, and studied at the Pennsylvania Museum School of Industrial Art. He was inducted May 1942 and discharged December 1945 with the rank of technical sergeant. In May 1943 he was selected by the War Department Art Advisory Committee to go overseas as a war artist. He was sent to England to make a pictorial record of the development of U.S. military concentrations. His work also appeared in the continental edition of *Yank*. **(95)**

Elzie Golden studied at the School of Visual Arts, New York City, and the University of Arizona. He held the rank of sergeant when he served on Soldier Artist Team 25, which documented ROTC Region IV summer training at Fort Lewis, Washington, from June 30 to September 30, 1990. **(38, 41)**



David Grinstein was born in Spokane, Washington, April 18, 1944. He is a graduate of San Diego State College. As a member of Soldier Artist Team 10, he was assigned to visit military installations north and south of Seoul, Korea, between March and June 1970. **(92)**

George Harding was born in Philadelphia, Pennsylvania, October 1, 1882. He studied at the Philadelphia School of Art from 1889 to 1902 and also with Howard Pyle. Harding was one of eight artists selected to serve with the American Expeditionary Forces, receiving his appointment in

March 1918. He was present during the entire Marne, St. Mihiel, and Argonne Campaigns and the Army occupation of Germany. He received six campaign bars on the AEF medal as well as General Staff Certificates of Commendation for his drawings. He accepted reappointment to the Officers' Reserve Corps on several occasions between World Wars I and II, finally being appointed captain in the Marine Corps Reserve in August 1942. He died in Philadelphia in 1959. **(2, 6, 16, 23, 46, 68, 103, 135)**

Sieger Hartgers was born in Apeldoorn, Netherlands, in 1949. He studied at the Akademie Voor Beeldende Kunsten in Arnhem, Netherlands. He joined the U.S. Army in 1972 as an illustrator assigned to the Sergeants Major Academy. In 1979 he was selected for an Army artist team to document Army training in jungle and desert conditions. As an instructor/instructor supervisor at Lowry Air Force Base, Colorado, in 1990, he was called upon again to document DESERT SHIELD in the Persian Gulf. **(8, 52, 94, 99, 109)**

Horatio Hawks studied at the Wentworth Institute, Boston, and the Worcester Junior College in Worcester, Massachusetts. He served in the U.S. Marine Corps from 1951 to 1952. From February 19 to March 21, 1969, he was a civilian artist for the U.S. Army in Vietnam. **(29)**

Joseph Hirsch was born April 25, 1910, in Philadelphia, Pennsylvania. He studied at the Pennsylvania Museum School of Industrial Art and with George Luks. He was commissioned by Abbott Laboratories to visit the European and Mediterranean Theaters of Operations to gather material for a series of paintings depicting the U.S. Army Medical Corps. He also went to the South Pacific, North Africa, and Italy as an artist-correspondent for the Navy. Hirsch died in 1981. **(59, 63, 69, 120, 125, 145)**

Lester Hornby was born in 1882 in Lowell, Massachusetts. He studied at the Pape School of Art, Boston; Rhode Island School of Design, Providence; the Art Students League, New York City; and a number of European academies. In 1918 General John J. Pershing provided him with a pass to move freely through the American armies. He spent six months making sketches of frontline action, participating in the advances along the Marne and the Meuse. He died in 1956. **(18, 43, 153)**

Peter Hurd was born in 1904 in Roswell, New Mexico. He received his early education at the New Mexico Military Academy followed by two years at the U.S. Military Academy. Then he turned his full attention to studying art at Haverford College near Philadelphia and the Pennsylvania Academy of Art. During World War II he was attached to the Eighth Air Force and worked as an artist-correspondent for *Life* magazine. He died in Roswell in 1984. **(119)**

T. H. Jackson. Biographical information not available. **(26)**

Phillip Jones was born October 20, 1944. He studied at the Ringling School of Art, Florida Southern University. He was a private at the time of his acceptance to Soldier Artist Team 5, which served in Vietnam from November 1967 to March 1968. **(21, 149)**



J. Karl made Army posters for the Bureau of Public Relations Programs Branch during World War II. **(77)**



John Lavalle was born in Nahant, Massachusetts, on June 24, 1896. He graduated from Harvard in 1918 and then studied at the School of the Museum of Fine Arts, Boston, and the Academie Julien in Paris. In World War I he served as first lieutenant with the United States Air Service. In May 1942 he joined the Army as a camouflage officer and was commissioned a captain. He was one of the organizers and instructors at the Engineer Camouflage School, Hamilton Field, California. In 1943 he was sent to Algiers for duty with the Twelfth Air Force, serving in the Tunisia Campaign designing and camouflaging airfields and other installations. In 1944 he worked on airfield settings and reconstruction in Corsica and Sardinia. **(71, 85, 87)**

David Lax was born in Peekskill, New York, in 1910. He studied at the Arts High School, the Fieldston School, and the Alexander Archipenko School of Fine Arts, all in New York. He entered the Army in June 1942 as a machine gunner. He was reassigned to Special Services to set up the art section and was selected by the War Department Art Advisory Committee to cover the war. In September 1943 he was reassigned to the Historical Section in Bristol, England, as official artist for Transportation Corps operations in Europe. His rank at discharge was technical sergeant. **(129)**

Warren Leopold. Biographical information not available. **(102)**

Gary Lewis was born in Goldsboro, North Carolina, in 1967. He studied at Southern Wayne Senior High, Goldsboro, North Carolina. He received the Army Achievement Medal for graphic arts at Fort Gordon, Georgia, and the Commander's Award for mural painting at Fort Sam Houston, Texas. He held the rank of private, first class, when he served as a member of an Army artist team attached to the 116th Military History Detachment for REFORGER 1987. **(40)**

Carlos Lopez was born in 1908 in Havana, Cuba. He received his training at the Detroit Art Academy. Lopez was one of eight American artists commissioned by the War Department in 1942 to produce a series of paintings on American industry at war. In 1943 he was one of the civilian artists commissioned by the War Department to make a pictorial record of the war. He became a *Life* war artist-correspondent in 1944. Lopez died in Ann Arbor, Michigan, in 1953. **(122)**

Ludwig Mactarian was born in New York City in 1908. He participated in the Works Progress Administration art programs executing murals in the Agriculture Building and the United States Post Office in Dardenelle, Arkansas. As a sergeant with the 337th Engineers he served the Fifth Army in the European theater as a war artist-correspondent. **(84, 97)**

Reginald Marsh was born in Paris, France, on March 14, 1898. He received his art education at Yale University and the Art Students League. He was a teacher at the Art Students League as well as a free-lance artist for many publications. During World War II he was a war artist-correspondent for *Life* magazine. Marsh died in Dorst, Vermont, on July 3, 1954. **(72)**

Fletcher Martin was born in Palisade, Colorado, in 1904. He was a self-taught artist. Martin served four years in the Navy, from 1922 to 1926. During World War II he was an artist-correspondent for *Life* magazine. He died in 1979. **(22, 45, 147)**

Milton Marx was born in Chicago, Illinois, January 11, 1898. He studied at the Art Institute of Chicago, the Chicago Academy of Fine Arts, the University of Illinois, the Art Students League,

and Columbia University. Marx served with the Navy in World War I as an apprentice seaman. He enlisted in 1942 as a first lieutenant to do photo interpretation. He transferred to public relations with the Army Air Forces to illustrate the official history of the Ninth Air Force. **(94, 105)**

Stephen Matthias was born in Washington, D.C., in 1935. He studied at Brown University, the Rhode Island School of Design, American University, and the Ecole des Beaux Arts in France. He served two years in the Navy during which he was the personnel director for the Light Photographic Squadron on the USS *Randolph* in the Mediterranean. He went to Vietnam in December 1967 as a civilian artist. **(155, 162)**

Barse Miller was born January 24, 1904, in New York City. He studied at the National Academy of Design, New York City; the Pennsylvania Academy of Fine Arts, Philadelphia; and in Europe. He enlisted July 1, 1943, and was discharged April 10, 1946, with the rank of major. He served with the U.S. Army Corps of Engineers as the War Art Leader, Combat Art Section, for the Southwest Pacific Area. In September 1945 he received the Legion of Merit "for his contribution to the war effort and in recognition of the bravery he displayed in action." Prior to his enlistment, he was commissioned by *Life* magazine to sketch the West Coast Defense Area in 1942. He died January 22, 1973. **(126, 131, 152, 156, 161)**

Ogden Pleissner was born April 29, 1905, in Brooklyn, New York. He studied at the Art Students League, New York City, with F. J. Bost, George Bridgman, and Frank V. DuMond. He entered the Army Air Corps in January 1943 and was attached to the Eleventh Air Force in Alaska and the Aleutians. When the program was suspended, he continued to depict the activities of the Eleventh Air Force for *Life* magazine which also sent him to Europe. He died in New York City in October 1983. **(3, 32, 36, 100)**



Gary Porter studied at San Diego State College. He was a private when he was selected for Soldier Artist Team 2, which spent October 1966 to February 1967 working in Vietnam. **(81)**

Charles Johnson Post was born in 1873 in New York City. He studied at the Art Students League, New York City, with John Twachtman, Kenyon Cox, J. Carroll Beckwith, and Harper Pennington. He enlisted in 1898 as a private in the 71st New York Volunteers, a regiment of the Fifth Army Corps. He kept sketchbooks during his months in Cuba, which he used later to develop into finished paintings. Post died in New York City in 1956. **(25, 114)**

William Linzee Prescott was born in New York City July 31, 1917. He studied in New York and Massachusetts before spending two years at Chouinard Art Institute in Los Angeles. Inducted in April 1941, Prescott eventually served with the 82d Airborne Division making the jump into Normandy. He served as the first civilian artist to document Vietnam for the U.S. Army Center of Military History. Between January and February 1967, he visited Saigon, Vung Tau, Nha Trang, Plei Djereng, and Bon Son. Prescott died in 1981. **(76, 121)**

Savo Radulovic was born January 27, 1911, in Niksich, Yugoslavia. He studied at Washington University, St. Louis, Missouri, and at Harvard University. He enlisted July 1942 and was discharged November 1945 as a technical sergeant. He became a member of the Army Art Corps in 1943 and

was sent to North Africa. Later he joined the 45th Infantry Division in Italy and participated in the battles for Cassino and Anzio. He received the Bronze Star and five Battle Stars for combat. **(9)**

Edward Reep was born in Brooklyn, New York, in 1918. A graduate of the Art Center College of Design in Los Angeles, he enlisted in the Army in July 1942. He received a commission as a second lieutenant in 1942 and in 1943 accepted assignment as a member of the Army Art Corps. He served in Africa and Italy, receiving two battlefield promotions, one for action on the Anzio beachhead. He served as a frontline artist throughout the Italian campaign, voluntarily participating in action as a combat soldier from time to time. For this he was awarded the Bronze Star. At the time of discharge, he was a captain. **(11)**

Paul Rickert was born in Philadelphia in 1947. He studied at the Los Angeles Art Center College of Design with his father, William H. Rickert, and Nelson Shanks. A specialist, fourth class, Rickert was a member of the first soldier-artist team in Vietnam from August to December 1966. **(118, 158)**

Paul Sample was born September 14, 1896, in Louisville, Kentucky. He studied at Dartmouth College; the Greenleaf Art School, New York City; and the Otis Art Institute of Los Angeles. He also studied with Jonas Lie, F. Tolles Chamberlain, and Stanton MacDonald-Wright. In 1918 to 1919 Sample took a leave of absence from Dartmouth College to serve in the U.S. Navy. In 1942 *Life* magazine commissioned him to portray the strength and beauty of the naval air war. He was accredited as a naval correspondent and for months lived on the job seeing firsthand how planes operate. He died February 26, 1974. **(4)**

Mead Schaeffer was born in Freedom Plain, New York, in 1898. He studied art at the Pratt Institute and with Harvey Dunn and Dean Cornwell. During World War II he painted a series of *Saturday Evening Post* covers of American soldiers representing various branches of the services. Schaeffer died in 1980. **(61)**



John Scott was born December 1, 1907, in Camden, New Jersey. He had little formal education in art but worked under several prominent illustrators. Scott entered the service April 1942 and was discharged in June 1945 with the rank of sergeant. After serving one year with the 342d Engineers in England, he was transferred to the staff of *Yank* in London. **(4, 159)**

Julian Scott was born in Johnson, Vermont, in 1846. He studied art at the National Academy of Design and with Emanuel Leutze. He served in the Union Army in 1861–1863 and received the Medal of Honor from Congress for action at Lees Mills, Virginia, April 16, 1862. The citation reads, "Crossed the creek under a terrific fire of musketry several times to assist in bringing off the wounded." His work consists chiefly of pictures of Army life. He died July 4, 1901, in Plainfield, New Jersey. **(144)**

Kenneth Scowcroft studied at the Famous Artist Commercial School, the Graphic Arts Facility at Fort Huachuca, Arizona, and received a degree from the University of Arizona. A specialist, sixth class, Scowcroft was a member of Soldier Artist Team 3 which served in Vietnam from February 15 to June 15, 1967. **(7)**

Stephen H. Sheldon was born April 19, 1943. He studied at the Art Center College of Design in Los Angeles. He held the rank of private when he served as a member of Soldier Artist Team 3 in Vietnam from February 15 to June 15, 1967. **(47, 68)**

Sidney Simon was born May 21, 1917, in Pittsburgh, Pennsylvania. He studied at the Carnegie Institute of Technology, the Pennsylvania Academy of Fine Arts, the University of Pennsylvania, and the Albert C. Barnes Foundation, Merion, Pennsylvania. He was inducted December 2, 1941, and discharged in 1945 with the rank of captain. One of three official artists assigned to General MacArthur's headquarters, he covered all the major operations in New Guinea and the Philippines, including the signing of the peace treaty on the USS *Missouri*. **(55)**



Dan V. Smith. Biographical information not available. **(113)**

Jules Andre Smith was born in Hong Kong, China, in 1880. He received his art training in architecture from Cornell University. He served in World War I as a first lieutenant in the Engineer Reserve Corps as a member of a camouflage unit before being selected for the War Art Program. He was commissioned a captain and went to France in 1917 until the war's end. J. Andre Smith died in 1959. **(60, 106, 113, 120, 147)**

Lawrence Beall Smith was born in Washington, D.C., in 1909. He studied at the University of Chicago and the Art Institute of Chicago. He was an accredited war correspondent sent to the European Theater of Operations by Abbott Laboratories to gather material pertaining to the U.S. Army Medical Corps. The paintings were given to the Army for its permanent collection. **(66, 78)**

Al Sprague was born in Colon, Panama, in 1938. He studied at the American University, Washington, D.C. As a civilian artist he documented Operation JUST CAUSE in Panama in 1989. **(5, 24, 31, 33, 49)**

Harrison Standley was born July 11, 1916, in San Francisco, California. He studied at Stanford University, Pomona College, and the Art Center College of Design in Los Angeles. He was inducted in April 1941 and discharged in September 1945 with the rank of technical sergeant. He was assigned to the Army Historical Section and sent first to air bases in England. He hitchhiked to OMAHA Beach, Normandy, a week after D-day, then was assigned to the First Army doing paintings and sketches of the invasion from Normandy to the Rhine River in Germany. **(83, 89)**

A. Brockie Stevenson was born September 13, 1919, in Upper Moreland, Pennsylvania. He studied at the Pennsylvania Academy of Fine Arts in Philadelphia and the Barnes Foundation in Merion, Pennsylvania. He enlisted in July 1941 and was discharged in October 1945 with the rank of technician, fifth grade. He was one of the original soldier-artists who formed the ERTC Art Project to record every phase of engineer training at Fort Belvoir. He was accepted for the War Art Program in May 1943. By April 1944 he was assigned to compile an art supplement to the history of Southern Base Section, Wilton, England, and to sketch the significant phases of the invasion operations. **(64, 80, 88)**

Herbert Morton Stoops was born May 27, 1887, in Idaho. He studied at Utah State College and the Art Institute of Chicago. He entered officers' training and sailed to France as an artillery officer in

1917 where he served with the 6th Field Artillery, 1st Division. During World War II he executed Army posters for the Bureau of Public Relations, Pentagon. Stoops died in 1948. **(14)**

Frank Thomas was born February 7, 1939, in La Habra, California. He studied art and education at Brigham Young University and the University of South Carolina. He is an art and history instructor in Utah and has his own studio. A lieutenant colonel, Thomas was called to six months' active duty to document DESERT STORM. **(28)**

Manuel Tolegian was born in Fresno, California, in 1911. He graduated from Manual Arts High School in Los Angeles in 1930 and then completed four years at the Art Students League in New York City. John Steuart Curry was one of his professors. He completed a series of paintings on Army Nurse Corps training at Camp White, Oregon, under contract to Abbott Laboratories. **(132, 142)**



Peter G. Varisano was born in Kane, Pennsylvania, in 1956. He is basically a self-taught artist. He entered the Army in 1974. Sergeant Varisano was an instructor at the basic course and then at advanced courses at the NCO Illustrators School, Lowry Air Force Base, Colorado, from 1984 to 1991. He participated in two art teams. The first, in 1989, documented training with the Wisconsin National Guard. During the second in 1990, he was called upon to document DESERT SHIELD in the Persian Gulf. **(1, 72, 106, 135)**

Frede Vidar was born June 6, 1911, in Asko, Denmark. He studied at the California School of Fine Arts, the University of California, and the Royal Academy of Denmark. He also studied with Diego Rivera. He enlisted in the Army August 5, 1942, and was discharged in January 1946 with the rank of major. He served three years' combat duty in the Pacific as official U.S. Army combat artist where he participated in the initial landing on and operation through New Guinea, New Britain, Philippines, and Japan. Vidar died January 12, 1967, in Ann Arbor, Michigan. **(160)**

Rudolph C. Von Ripper was born January 29, 1905, in Klausenburg, Austria-Hungary. He studied at the Art Academy in Dusseldorf, Germany. As a free-lance artist he did four posters for the Office of War Information. He was inducted September 1942 and discharged May 1945 with the rank of captain. He went to North Africa as a war artist-correspondent in May 1943. When the program was terminated, he transferred to the Military Intelligence Service. He served with the 34th Infantry Division in Italy. He was attached to the 168th Infantry in September 1943 where he volunteered to lead patrols behind the lines and fought many times with the vanguard of the division. He was wounded twice and decorated for valor in action on the field of battle. **(89)**

James Walker was born June 8, 1818, in England. He was largely a self-taught artist. He was living in Mexico City in 1846 when the Mexican War began. Walker offered his services as interpreter to the staff of Brig. Gen. William J. Worth and was present at the battles of Contreras, Churubusco, and Chapultepec and the capture of Mexico City. In 1864 he spent several months with the Army of the Cumberland and ultimately was commissioned by General Hooker to paint the *Battle of Lookout Mountain*. Walker died in Watsonville, California, in 1889. **(30, 34, 53)**

John O. Wehrle was born in 1941 in San Antonio, Texas. He studied art at Texas Tech in Lubbock, Texas, and the Pratt Institute in New York. As a first lieutenant he was the officer in charge of the first combat artist team in Vietnam from August to December 1966. **(143)**

John Wheat was born in New York City in 1920. He studied at the Art Students League and the Yale School of Fine Arts. During World War II he was an artist with the Office of Strategic Services. He was a civilian artist for the U.S. Army in Vietnam, February 15 to March 15, 1968. **(10)**

Michael Whelan. Biographical information not available. **(39)**



Marshall Williams was born in Philadelphia, Pennsylvania, February 7, 1946. He received his art training at the Hussian School of Art in Philadelphia. Sergeant Williams entered the Army in 1966 and began working in Army graphics in Vietnam. His assignments included the Visual Communications Instructional Center, Fort Benjamin Harrison, Indiana; the U.S. Army Audio Visual Center; and the U.S. Army Center of Military History. **(136–137)**

Ronald A. Wilson was born in Los Angeles, California, November 29, 1941. He studied commercial art at Brigham Young University. A specialist, fourth class, Wilson was a member of Soldier Artist Team 4 in Vietnam August to December 1967. **(79)**

John J. Young was born in 1830. He was a topographical draftsman and painter who accompanied the Williamson-Abbot railroad survey of northern California and Oregon. During the 1860s and 1870s he was listed in Washington, D.C., directories as a draftsman for the War Department, a topographical engineer, and an engraver. He died in Washington, D.C., in 1870. **(139)**

A *Brief History*
of the Army Art Collection



THE ARMY'S OFFICIAL INTEREST IN ART ORIGINATED IN World War I when eight artists were commissioned as captains in the Corps of Engineers and sent to Europe to record the activities of the American Expeditionary Forces. At the end of the war most of the team's artwork went to the Smithsonian Institution, which at that time was the custodian of Army historical property and art.

There was no Army program for acquiring art during the interwar years, but with the advent of World War II the Corps of Engineers, drawing on its World War I experience, established a War Art Unit in late 1942. The War Art Advisory Committee, a select group of civilian art experts, nominated military and civilian artists to serve in the unit. By the spring of 1943 the committee had selected 42 artists: 23 active duty military and 19 civilians. The first artists were sent to the Pacific Theater, but in May 1943 Congress withdrew funding from the program and the War Art Unit was inactivated. The Army assigned the military artists to other units and released the civilians.

The effort to create a visual record of the American military experience in World War II was then taken up by the private sector in two different programs, one by *Life* magazine and one by Abbott Laboratories, a large medical supply company. When *Life* offered to employ civilian artists as war correspondents, the War Department agreed to provide them the same support already being given to print and film correspondents. Seventeen of the nineteen civilian artists who had been selected by the War Art Advisory Committee joined *Life* as war correspondents. Abbott, in coordination with the Army's Office of the Surgeon General, commissioned twelve artists to record the work of the Army Medical Corps. These two programs resulted in a wide range of work by distinguished artists who had the opportunity to observe the war firsthand.

In June 1944 Congress reconsidered its position on military art and authorized the Army to use soldier-artists. The Adjutant General reactivated the War Art Unit in the Pacific with headquarters in Manila. The soldier-artists assigned to the unit produced images of the war in the Philippines, China, Japan, and Korea until it was inactivated in 1946. Soldier-artists assigned to *Yank*, the Army weekly newspaper, and to Army historical units also created visual images of their impressions of the war. In addition, a number of other soldier-artists who worked on their own contributed much of their work to the Army during the course of the war.

By the end of World War II the Army had acquired over 2,000 pieces of art. In June 1945 the Army established a Historical Properties Section to maintain and exhibit this collection, thus creating the nucleus of today's Army Art Collection. The *Life* and Abbott collections initially were not included, but the 240 Abbott medical paintings became part of the Army's art collection in 1946, and in 1960 the *Time-Life* Corporation donated its 1,050 World War II paintings as well.

There was no organized effort by either the Army or the private sector to visually capture the Korean War, so the Army's collection has relatively few images of that war. The few pieces that do exist have come mainly from soldier-artists who recorded their impressions and later donated their artwork to the Army.

During the Vietnam conflict the Army renewed its interest in using artists to create a visual record of its activities. In 1966 the Chief of Military History, who had been given responsibility for the Army Art Collection in 1952, instituted an art program that used both military and civilian artists to record images of that war. Between 1966 and 1969 a total of forty-two soldier-artists served four- or five-month tours of duty in Vietnam producing paintings. In addition ten civilian artists, hosted by the Army, toured Vietnam for thirty-day periods where they gathered impressions of the war. They then turned these impressions into completed artwork in



studios on their return home. The images which resulted from this program also joined the Army Art Collection.

Following the Vietnam War, the Army continued to use both soldier and civilian artists. They have covered such peacetime activities as summer training for Reserve Officers' Training Corps (ROTC) cadets, Army National Guard annual training, and tank gunnery training in Europe. The Army Art Collection has also acquired depictions of the Army's operations in Panama and Operations DESERT SHIELD and DESERT STORM.



The Army Art Collection presently comprises over 10,000 pieces of art. Through donations and limited acquisitions the collection now includes artwork which depicts images from virtually every conflict in which the Army has fought. The Army has no separate art gallery to display its holdings, but many of the paintings are on public display in Army museums, Army installations, and at the Pentagon. Pieces from the collection are also loaned to appropriate agencies for short periods of time, and, in addition, the Center of Military History sponsors several traveling exhibits throughout the Army. Finally, the Center also hosts special openings featuring recently acquired artwork. Permanent exhibits at the Pentagon include the official portraits of the Commanding Generals and Chiefs of Staff of the Army and the Secretaries of War and of the Army. A portion of the *Time-Life* collection is also on permanent display in the Pentagon.

Within the U.S. Army Center of Military History, the Army Art Activity maintains the Army Art Collection and creates the exhibits drawn from it. The Art Activity responds to queries from within the Army and from veterans, researchers, and the general public. It also deals directly with individuals who wish to donate artwork to the collection. Such donations have greatly contributed to the continual growth of the collection over the years.

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