



# FORTITUDINE

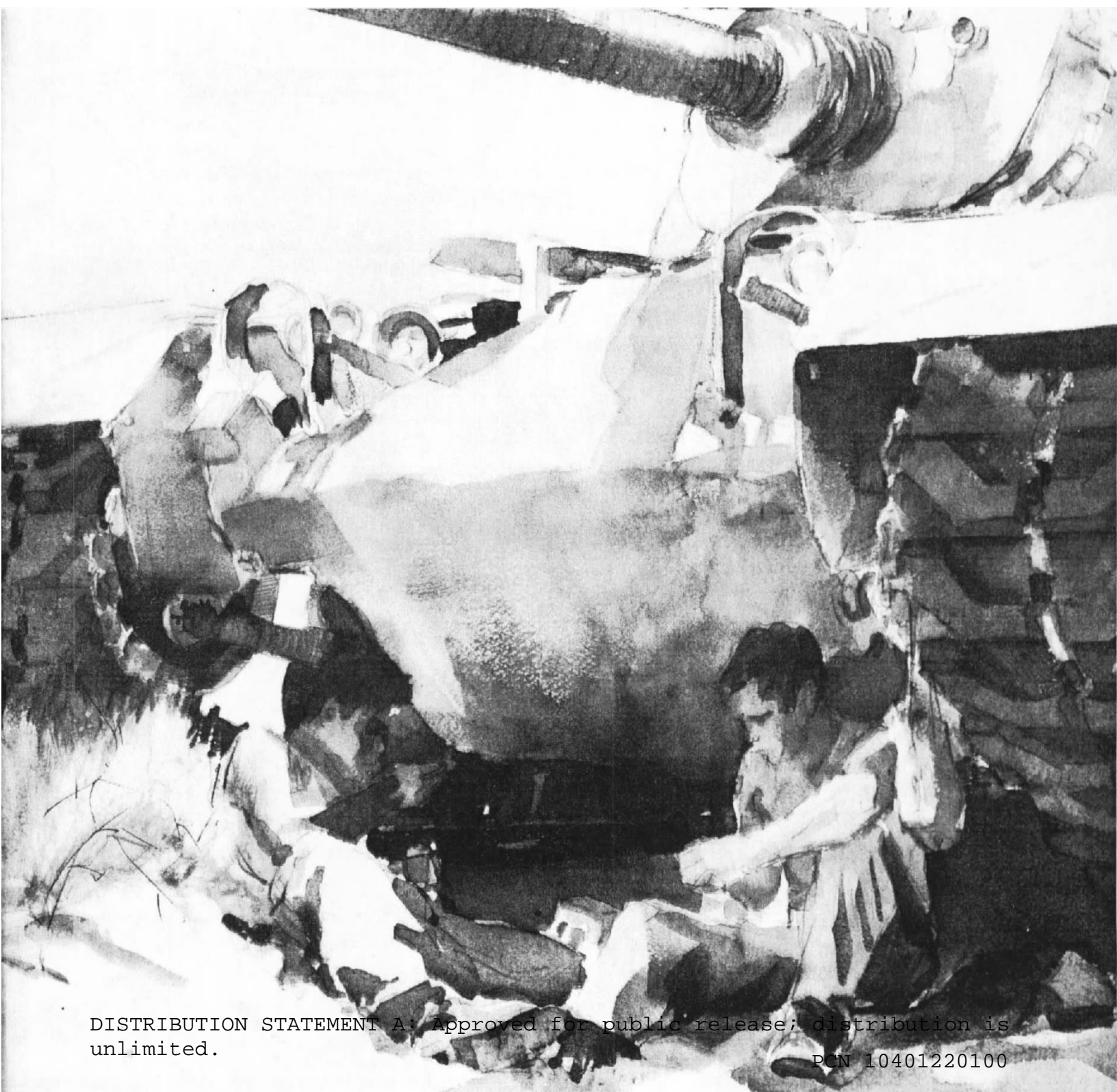
NEWSLETTER OF THE MARINE CORPS HISTORICAL PROGRAM

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# FORTITUDINE

was the motto of the United States Marine Corps in the 1812 era.

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## Cover

ALKALI CANYON:

Col "Mike" Gish's sketch of Marines of the 1st Tank Battalion seeking shelter from the hot noonday sun during Exercise Story of Gish's art assignment appears on page 10.

# Director's Page

One of the questions we get asked most frequently is what are we doing about writing the history of Marines in Vietnam. The answer is that we are essentially following the successful pattern established by the writing of the World War II and Korean War histories.



The five-volume *History of U.S. Marine Corps Operations in World War II* (the last volume of which was published in 1971) was preceded by some 18 monographs, each covering an island battle or campaign, which were published in the years 1947 to 1955. All of these monographs are now out of print but their titles are listed in our *Marine Corps Historical Publications Catalog* and they can be found on the shelves of most military libraries (including ours) and occasionally for sale at booksellers specializing in such things. Some are now considered collectors' items and bring a good price. So too are the first three volumes of the World War II histories. The remaining two volumes, *Western Pacific Operations* and *Victory and Occupation*, are still available through the Government Printing Office and are a good value at \$10.00 and \$11.75 respectively.

The last volume of the five-volume series on Marines in Korea, *Operations in West Korea*, was published in 1972 and, unfortunately, is the only one of the five still in print. Its price from the Government Printing Office is a bargain \$4.50.

Hopefully, the Vietnam monographs and histories will come out a little sooner after the event than was the case of the World War II and Korean War histories. To this end, in 1972 a five-year objective was set for the monographs and a ten-year objective for the case-bound histories.

The plan is, and so far it is working fairly well, to bring out eight sequential monographs, covering the years 1954 to 1973, and to follow these with six full-scale histories.

The Vietnam War (or if you would rather, the Indo-China War or the South-east Asia War) does not divide itself nicely and dramatically into orderly and easily perceived battles and campaigns as was the case in the march across the Pacific and even in the march up and down the Korean peninsula, so the monographs go at it in strictly chronological style. The line-up is a monograph for each of the following eight periods: 1954-1964, 1965, 1966, 1967, 1968, 1969, 1970-71, and 1971-73.

The research and writing for the first four of these is now complete and the travail of editorial processing and printing has begun so that within the next year or 18 months these first four should appear. Meanwhile, the research and writing for the remaining four monographs has commenced so that by 1977 this part of the Vietnam project should be completed.

We are just now beginning to get into the preparation of the case-bound histories. The first book, as yet untitled, won't really be a part of the projected six-volume series. It will be a pictorial, making use of our tremendous store of Vietnam photographs and combat art, with perhaps 50,000 words of text.

The titles and years for the six-volume series, *The U. S. Marines in Vietnam*, are still tentative, but right now here is how we see them:

*The Seed Years: 1954-64*  
*The Enclaves: 1965-66*  
*The Battle for the DMZ: 1966-69*  
*The Battle for the People: 1966-69*  
*Withdrawal: 1969-71*  
*Reprise and Vindication: 1971-73*

Writers currently involved in the monograph series are Capt Robert H. Whitlow (1954-64), Maj Charles M. Johnson (1965), Mr. Jack Shulimson (1966) (1968), Maj Gary L. Telfer (1967), Mr. Charles R. Smith (1969), Dr. Graham A. Cosmas (1970-71), and Maj C. Gene Arnold (1971-73).

Assignments for the case-bound volumes have not yet been made but probably there will be a civilian historian and a Marine officer assigned to each book. Over the years it has been found that this combination works well. The civilian provides continuity, methodology, and technique; the Marine provides immediacy, perspective, and experience. (A notable partnership of this sort was Mr. Lynn Montross and Capt (now Col) Nicholas A. Canzona who brought out the first three volumes of *U. S. Marine Operations in Korea*.)

Before a Marine officer is assigned as a Vietnam writer we insist that three criteria be met: he has to have (1) creditable operational experience in Vietnam; (2) a demonstrated capability to write; and (3) a genuine desire to come into the program. (Again we are following the successful formula of the past: look over the names of the officers who wrote the World War II monographs and you will see such names as LtCol Robert D. Heinl, Jr., Maj Carl W. Hoffman, Capt James R. Stockman, and LtCol Frank O. Hough.)

The basic raw materials for the Vietnam monographs and histories are the official Marine Corps records, primarily the command chronologies. Indisputably, Vietnam was the best-documented war the Marines ever fought, but sometimes the official written record can be as dry as dust. The Vietnam writers must go to many sources to round out the official records and to breathe life into their writing.

More and more use is being made of oral history techniques. There is already a well-indexed memory bank of something over 5,000 field interviews taped during the course of the war. Now we also are conducting a web-work of issue-oriented interviews with key leaders and participants.

Judging by what has happened to the World War II and Korean War histories, a person would do well to collect the Vietnam monographs and histories as they appear. While you are waiting for the first of the sequential monographs to be published there are several things already in print worth having.

*Small Unit Action in Vietnam, Summer, 1966* by Capt Francis J. ("Bing") West, is a collection of well-written short narratives of small unit engagements, now out of print. *U. S. Marine Corps Civic Action Effort in Vietnam, March 1965-March 1966*, by Capt Russel H. Stolfi, and *U. S. Marine Corps Civil Affairs in I Corps, Republic of South Vietnam, April 1966-April 1967*, by Capt William D. Parker, are reference pamphlets whose long titles describe their content. The latter two booklets are available without cost from the History and Museums Division, HQMC (Code HDH). *The Battle for Khe Sanh*, by Capt Moyers S. Shore, II, was published in 1969 and is available through the GPO for \$1.75 (GPO D214.13:k52).

Another interim publication, this one just published, is *The Marines in Vietnam, 1954-1973: An Anthology and Annotated Bibliography* for which the GPO price is \$2.65 (GPO 0855-0070). For more on this anthology and bibliography see page 6 of this issue of *Fortitudine*.

## Research Grant Fund

Persons interested in Marine Corps history might also like to learn of the existence of the Marine Corps Historical Program Research Grant Fund.

Started in 1967, with initial contributions from the U. S. Naval Institute and the Marine Corps Association, the fund provides a means for donated funds to be used in conducting Marine Corps-related historical research projects.

The fund, which exists to encourage graduate level studies in Marine Corps history and related activities, is administered by the Director of Marine Corps History and Museums. Disbursements take the form of grants, fellowships, or honoraria.

The fund is supported solely by contributions from persons and institutions desiring to further the historical research efforts of the Marine Corps and is under the fiscal control of the Comptroller of the Navy in accordance with both Navy Regulations and federal statutes.

# Vietnam Marine Anthology

Just off the press is a 277-page publication which tells the story of Marine involvement in Vietnam. As the only collection of writings that provides an overview of The Corps' participation, *The Marine Corps in Vietnam 1954-1973, An Anthology and Annotated Bibliography* was published by the History and Museums Division to serve as an interim reference until the Historical Branch completes its own monographs on the Vietnam War. The first part of the booklet contains thirteen articles previously published in the *U. S. Naval Institute Proceedings*, *Naval Review*, and *Marine Corps Gazette*.

The opening article of this anthology was written by Col Victor J. Croizat, who served as the first U. S. Marine advisor to the South Vietnamese Marine Corps. He discusses the origins of both the South Vietnamese Navy and the Marine Corps. The VNMC was established in May, 1955, and, unlike the Vietnamese Navy (which had been established by the French in 1952), was "almost wholly a creation of the United States." He further emphasizes the great contributions made by the U. S. Marine advisory effort.

In January 1962, President Kennedy decided to expand the U. S. advisory role with the establishment of the U. S. Military Assistance Command, Vietnam (MACV). This decision necessitated the deployment of the first Marine tactical unit to Vietnam, for, in April of that year Marine helicopters be-

longing to Marine Medium Helicopter Squadron 362 (HMM-362) and commanded by LtCol Archie J. Clapp, landed at the Soc Trang base located in South Vietnam's Mekong Delta. LtCol Clapp describes, in the second article, the support provided, under the code name of SHUFLY, by his squadron in a counter-insurgency environment.

In the next four articles, BGen Edwin H. Simmons, presently the Director of Marine Corps History and Museums, who served in various Marine command and staff billets during two tours in Vietnam, addresses the initial build-up of Marine forces at Da Nang, when the 9th MEB came ashore to the final withdrawal of Marine units in 1972. He describes the development of the 9th Marine Expeditionary Brigade into the III Marine Amphibious Force (III MAF), which was initially charged with a limited defensive mission but grew into a fully balanced strategy involving base defense, offensive operation, and pacification. The retraction of Marines began in 1969 when President Nixon announced the first redeployment of American forces. On 14 April 1971, III MAF headquarters departed for Okinawa and two months later, the remaining 3d Marine Amphibious Brigade was deactivated. The some 500 Marines that remained were performing essential liaison, advisory, staff, and guard functions. It was these American Marines who were to know, first hand, the striking power of the North Vietnamese.

The seventh article, "Easter Invasion, 1972" by LtCol Gerald H.

Turley and Capt Marshall R. Wells, relates how the Vietnamese Marines, along with their American advisors, met the challenge of the North Vietnamese offensive and formed the spearhead of the South Vietnamese counter-offensive which concluded with the recapture of Quang Tri's Citadel when organized resistance within the city collapsed.

The next six chapters are arranged topically and touch upon the specialized aspects as they related to the Marines in this war: amphibious doctrine; the fire base tactical concept; civil affairs; logistics; and Marine aviation. Gen Keith B. McCutcheon covers the entire spectrum of Marine aviation in Vietnam from the introduction of SHUFLY operations in 1962, to the "single manager concept," to the redeployment of Marine aviation which began in 1969-70. In the chapter that follows, LtCol Peter L. Hilgartner discusses amphibious doctrine, another sensitive area requiring extensive cooperation between the Marines and the other services.

The tenth chapter deals with logistics in the Western Pacific as seen from Col James B. Soper's viewpoint as a logistics officer on the Fleet Marine Force Pacific staff. He reaffirms the Marines' position as our nation's force in readiness.

The next article, "USMC Civil Affairs in Vietnam" by LtCol Donald L. Evans, Jr., describes the Marines' campaign to deny the enemy the vital support of the people. The Combined Action Program, Civic Action, and the I Corps Joint Coordination Council are all discussed in this chapter.

In order to better support the infantry as it expands its operations into enemy territory, the fire support base concept was evolved. This innovation is described in Maj Robert V. Nicoli's article entitled, "Fire Support Base Development." The fact that the Marines of III MAF did not lack for combat logistic, maritime, and construction support is documented in the final article by Cmdr Frank C. Collins, Jr. As a member of the staff of the Naval Support Activity, Da Nang, he describes the role of that agency in furnishing logistic support of Marine forces in I Corps.

The annotated bibliography (part II of the publication) of 173 entries from the *Proceedings, Review* and the *Gazette*, was prepared by the Vietnam writers in the Histories Section of the Historical Branch. Capt. Robert H. Whitlow compiled and annotated those entries for the period 1954-65; Maj Gary L. Telfer did the same for the period 1966-68; Maj Charles M. Johnson was responsible for the period 1969-73. Mr. Jack Shulimson completed the review and editing of all entries for format and content. Cpl Isaac C. Moon, Jr., under the supervision of CWO Joseph R. Fitzgerald, completed the difficult and tedious task of typing the entries in their final form.

*The Marines in Vietnam 1954-1973* will be of interest to those in both the professional and academic fields who are concerned with the Vietnam War. Official copies may be obtained through normal supply channels. The booklet is available for public sale from the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402 (Price \$2.65, Stock Number 0855-00070).

# Lowest Form of Insignia

No one is sure where coded tactical markings began but military gear and troops have always needed some form of identification. At least two criteria have applied: the marking had to be simpler and quicker to read than the complete unit designation of company, regiment, and division plus it had to afford some form of security.

During the Civil War, geometric shapes designated various Union Army corps with the divisions of the corps indicated by different colors. The famous 2d Infantry Division (of which the 4th Marine Brigade was a part) "Indian Head" shoulder sleeve insignia of World War I and since originated, legend has it, as a painting on the side of his truck by a 2d Division driver. Soon all vehicles were using the indian head and then the troops adopted it as a shoulder patch. In World War I units of the division were indicated by different shapes and colors of felt backing for the indian head.

During World War II the German and Japanese intelligence network was thought to be vast and the services were security conscious. As large units mounted out for amphibious operations ashore or moved through formerly enemy occupied areas full of "stay-behind" agents, shoulder patches were not worn and tactical markings were used for secure identification on vehicles and gear and sometimes on troops as well. As these marks were compromised they often were obliterated by mud to conceal the unit's identity. One such system was that used by the 4th Marine Division of Kwajalein, Saipan-

Tinian, and Iwo Jima fame.

The existence of a 4th Marine Division system will be remembered by Marine veterans of World War II but the details were forgotten until recently when a group of papers including the division's logistics SOP were given to the Museum by BGen R. N. Fricke, USMCR (Ret.). As a lieutenant colonel, Fricke was a logistics officer with the 4th.

The scheme was called "UNIS" for "unit numerical identification system." It was based on a stencilled semi-circle with a base of 8, 5, or 3½ inches depending where it was to be used. Stencilling was white for infantry units, red for artillery, and yellow for all others.

Inside the semi-circle was stencilled a three-digit number indicating the unit down to company. Division headquarters units were the 100 series; division service troops including motor transport and medical battalions were the 200 series; 23d Marines, 300; 24th Marines, 400; 25th Marines, 500; 14th Marines, 600; 4th Engineer Battalion, 700; 4th Pioneer Battalion, 800; and 4th Tank Battalion, 900.

The marking, 5-inch size, was placed on the back of utility jackets between the shoulder blades and on the right hip pocket of utility trousers. The 3½-inch size was placed on the left breast above the utility jacket pocket. In addition to the division symbol and unit number the marking on Marines' utilities included a number from 1 to 9 just above the symbol indicating the wearer's





For one, should a piece of individual equipment come to the *museum* the mark would identify it as being of a certain unit and thus in a specific campaign or series of campaigns. Further, the markings can identify uncaptioned photographs showing Marines or their gear. One case is the photograph at left of Marines moving up behind a half-track mounted 75mm gun. Because of the palm trees plus the unit it must have been taken on Kwajalein.

We know the unit is Weapons Company, 24th Marines because of the "402" on the utility jacket and the ammunition box of the right-hand Marine.

rank. The 1 designated a private or PFC; the 9 a general.

The five other Marine divisions probably used marking systems as did the 96 Army divisions in all theaters of war. Should any of FORTITUDINE's readers have documentation or recollections of the other division's tactical marking systems, the museum would like to have them.

What use is this information other than a historical curiosity?

The photograph below is obviously Iwo Jima from the volcanic sand. In the foreground is a private (the number "1" above the symbol) of HQ Company, 3d Battalion, 25th Marines (the number "531" on his utility jacket). Thus it must be Blue Beach on Iwo as 3d Battalion, 25th Marines landed on Blue 1 and moved into the Blue 2 area and the M-4 Sherman tanks in the background are still running with their deep-water fording kits in place and must still be near the water.

Col F. B. Nihart



# Painting Marines in the Desert

By Col Peter Michael Gish, USMCR

*In civilian life, Marine Reserve Col "Mike" Gish is a professional artist who lives and maintains his studio in Westport, Connecticut.*

*He served as a Marine aviator in fighters and helicopters in 1943-46 and 1952-54. He has commanded a Marine Corps Reserve helicopter squadron at Floyd Bennett Field, N.Y.*

*A graduate of Dartmouth College, he studied art at the Yale School of Art and Architecture as well as in Paris, Madrid, and Salzburg.*

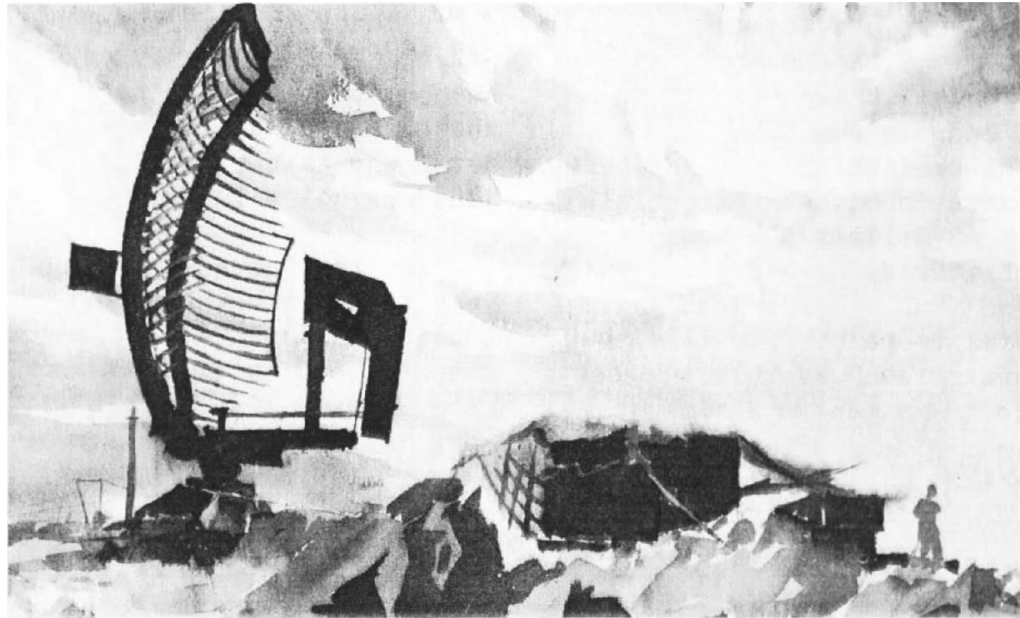
*Gish returned to active duty in 1967 and went to Vietnam as a Marine Corps Combat Artist. His paintings were shown in the All Armed Forces Exhibit at the Smithsonian Institution as well as at the Smithsonian's first and second Marine Corps Art in Vietnam travel-*

*ing exhibits. His works have appeared widely throughout the United States in exhibitions and publications. In the post-Vietnam period he has covered 2d Marine Division units during a NATO amphibious exercise in Greece and the desert exercise, ALKALI CANYON, at 29 Palms, California in 1973. His report on that exercise follows:*

It was an opportunity to test old and new equipment in a desert environment, not only for the regular and reserve Marine Corps units, but for this combat artist as well. Knowing that I would be staying at 29 Palms and recalling a very large swimming pool, I packed my bathing suit as well as many pounds of watercolor paper, film, acrylics, watercolors, and brushes -- not to mention the Petri camera with the 135mm lens that I carry on all such assignments.



*An aggressor tank attached to the 25th Marines*



*A radar outfit during the desert exercise, ALKALI CANYON*

I used all of the equipment with the exception of the bathing suit, for I had never been on such a full schedule as I was during the days of this operation. It is considerably more tiring to follow our generals than any of the lesser ranks!

The sand was not as much of a problem to me as it was for the armored and transport units. It did not adhere to my paper as it did to many of the moving parts of machinery; of course, my lubricant was water, not grease. I am used to the sand, having lived most of my life along the Long Island Sound in Connecticut, and painting outside in practically every type of weather. However, the dry heat sometimes going up over 120 degrees did call for a different technique than my usual wet watercolor process.

When painting in watercolors in the desert, any brush stroke one puts down is going to dry instantly. If you plan to lay in a wash of the desert blue sky, or dry tan hills,

you have to start with a large quantity of thoroughly mixed and very liquid color of the proper value, and when you start laying it on the paper you have to work furiously from the top down to the bottom, or vice versa. Any hesitation will cause streaks and overlapping. You have to lay in a wash faster than a ski racer lays lacquer on his skis and there's no going back. The watercolor is instantly dry. Wind and blowing sand, as well as not being detrimental, sometimes is an aid because a little bit of grit blowing into the watercolor helps give the dry pebbly texture of the rough desert, grass, and sage that one works so hard to get in a studio environment.

The choice of subject in covering such a large scale maneuver is important. With nine thousand Marines deployed, it is obvious that during a week or two, one cannot cover every aspect, yet one tries to pick key units, key engagements that give the flavor of the whole maneuver. Also, I took photos and made notations and

and sketches of just the landscape, which is sort of the theater, the backdrop for all the action that is going on, and, in this particular case, a full absorbing of the desert in its various moods was essential. So, one of my primary subjects was the desert itself.

I prefer to paint from life, but on an exercise such as this, whether your subject is a tank or an infantryman, there's a very good chance that the subject will up and leave right in the middle of your painting. So a back-up with quick drawings and photographs is essential.

My basic palette includes cobalt blue, ultra marine and some Windsor blue; all the earth colors, Cadmium red and a Cadmium yellow light - I sometimes used Payne's grey. For drawing, any good bond paper with a #2 commercial pencil or a government black ballpoint pen is sufficient. Sometimes my watercolors include quite a bit of drawing in them -- a combination of wash and drawing.

Of course, with watercolors, water is essential. In Alkali Canyon, I discovered that one canteen was not enough. I advise any future combat artists who go out in the desert to realize that they won't need water only for the watercolor; they'll be drinking a good three quarters of it themselves.

Noel Coward sang that only mad dogs and Englishmen go out into the midday sun. I think he should include Marine artists to his roster. I remember one noon I was painting the first tank headquarters vehicle. For a while there were quite a few figures around it, and then everybody seemed to disappear and I was alone, squatting out there in the sand and grit.

After about an hour the sun really affected me; I became quite light-headed and had to retreat into the shade. However, at this hour of the day I was fairly assured that no subject was going to be out of my picture.

Despite the heat and dust, I was very taken with the desert. At dawn, sunrise and just after, the evening sunsets, and at night, there is a great sense of space and peace settled over the whole area, despite the fact that we had so many Marines and so much military hardware at work.

My presence among the Marines as a Marine artist seemed to be pretty much accepted. They had no question that an artist had an important, if secondary, function in the field and were interested. I received outstanding support from the public affairs unit, and also inestimable aid from both LtGen Axtell, Commanding General of Fleet Marine Force Atlantic and BGen Poillon, who was commanding the brigade. Also, I should give a line of credit to the "aggressor forces" of Massachusetts Reserves, who rudely awakened me at 0400 out on our perimeter, and took me prisoner for a while, so that I could see both sides of the engagement.

Months later, while working from the materials that I gathered during the actual operations to turn out finished paintings for the Marine Corps Art Collection, with the snow outside my studio window in Connecticut, the instant I start working on a painting of Operation Alkali Canyon, I am transported back to the desert in August.

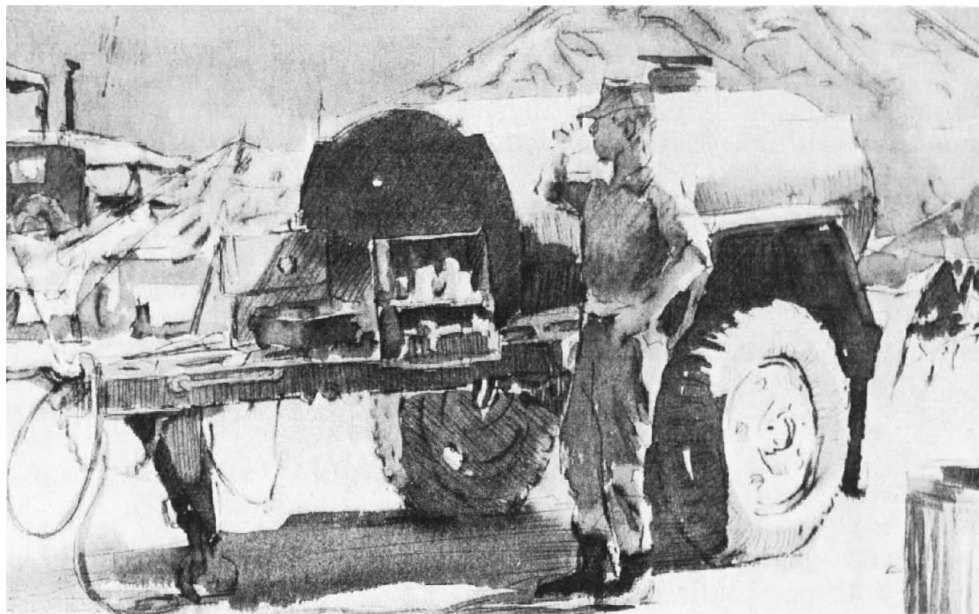
Along with most of the officers present, I had to field many questions from the press corps covering Alkali Canyon. They were intent on making

an association between our deployment in the desert and the Middle East crisis, and were very hard to convince that the Marine Corps was just doing what it always has done: that is, constantly maintaining its readiness to defend this country at any time and in any terrain. It was an ambitious maneuver in its

scope and in its use of the reserve as a part of the regular component, integrated with Marine amphibious brigade when the MAB moved "ashore." I was very impressed at the organization, training, and experience which was evidenced in Alkali Canyon 1973, and felt privileged to be there as an artist observer.



*A LVPT-7 serves as a Command Center*



*Thirst*

# "There Is Not Enough Power in Heaven or Earth...."

Joseph Daniels, the North Carolina newspaper editor whom Woodrow Wilson selected as his Secretary of the Navy, had certain strong views about the naval establishment. One of his most consistent principles was that staff officers should not serve too long in Washington for fear that they lost contact with the field and gained too much influence with members of Congress. His prime target upon taking office in 1913 was Marine LtCol Charles G. McCawley, son of a former Commandant and who had served as assistant quartermaster in Washington for several years. Daniels ordered McCawley's transfer to San Francisco. The Navy Secretary soon discovered that McCawley had influential friends including the powerful Republican Senator from Massachusetts, Henry Cabot Lodge. Lodge asked Daniels as a personal favor to retain the Marine officer in Washington. Unknown to Daniels, McCawley's wife was the mother of Lodge's daughter-in-law and she had asked the Senator to intervene on McCawley's behalf. Daniels, however, remained adamant and refused to withdraw his orders. McCawley, nevertheless, frustrated the Secretary's desires when Col George Denny, the Quartermaster of the Marine Corps,



*Charles G. McCawley as brigadier general quartermaster general.* suddenly retired and McCawley by right of seniority moved into the vacancy. By law, the Quartermaster of the Marine Corps had to serve in Washington. McCawley remained in this position until his retirement in 1929. Daniels quoted his assistant Secretary of the Navy, Franklin D. Roosevelt, a favorite golfing partner of McCawley's, as stating: "Chief, I told you there is not enough power in heaven or earth to get McCawley out of Washington."

*Jack Shulimson*

## **WM Uniforms Needed**

The Marine Corps Museum is in need of women Marine uniforms. This includes complete outfits from any era or rank. Component parts such as; hats, ornaments, gloves, blouses, etc. are acceptable. If any of our readers can be of assistance, please write to: Deputy Director for Marine Corps Museums, Marine Corps Base, Quantico, Virginia 22134.

# Tregaskis Memorabilia Donated

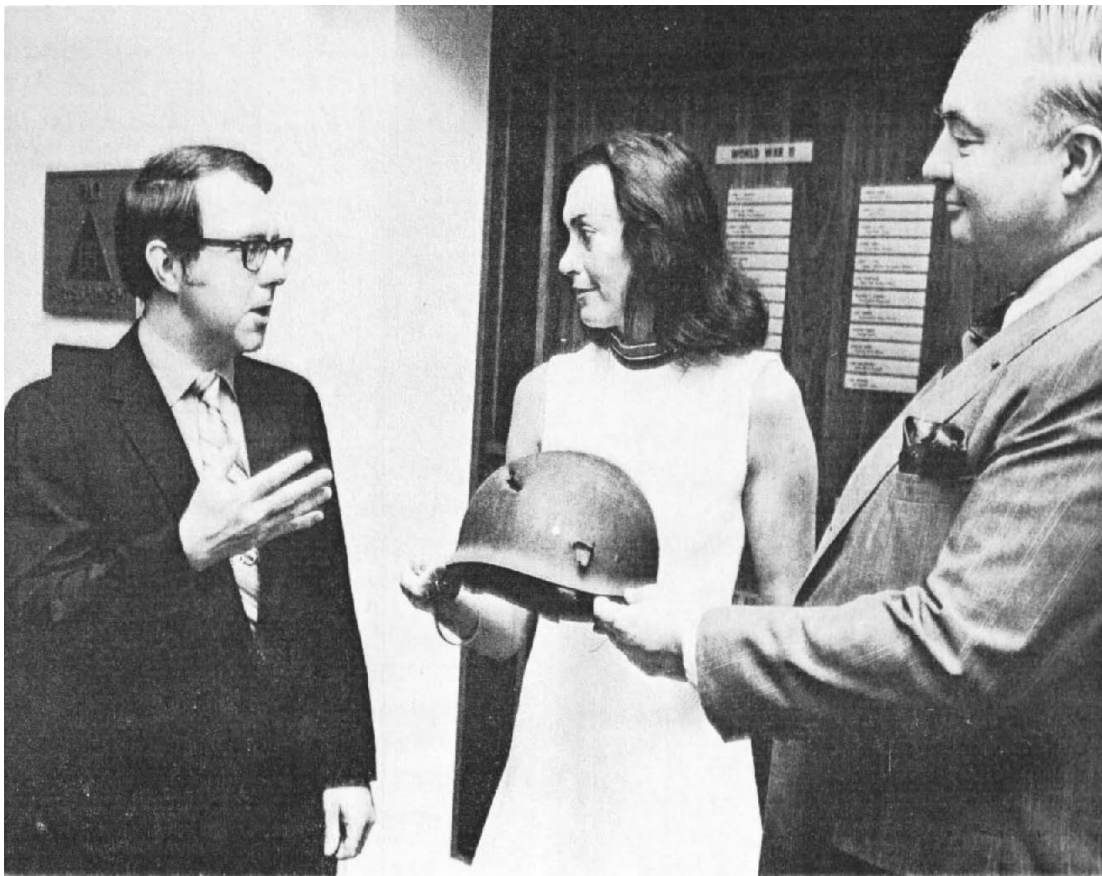
Memorabilia of the late war correspondent and author of *Guadalcanal Diary*, Richard Tregaskis, was recently donated to the Marine Corps Museum by his widow for exhibit in the Correspondents Corner of the Pentagon.

The material includes two medals of honor from Scripps Howard, International News Service, other medals and insignia, photographs, scrapbooks, Japanese helmets picked up on Guadalcanal, a German paratrooper helmet from the Hurtgen Forest, and the helmet worn by Tregaskis at Anzio when he was severely wounded in the head. Also to be included in the exhibit are the binoculars carried by Tregaskis on Guadalcanal loaned by LtGen V. H. Krulak, to

whom he had given them.

Mrs. Tregaskis, herself a war correspondent -- she covered the recent Indo-Pakistan War for Copley Press -- added first edition copies of her husband's four books -- *Guadalcanal Diary*, *John F. Kennedy and PT-109*, *Invasion Diary*, and *Stronger than Fear* -- which she inscribed.

The photograph shows (left to right) Assistant Secretary of Defense for Public Affairs, Jerry W. Friedheim, Mrs. Moana M. Tregaskis, and Deputy Director for Marine Corps Museums, Col F. B. Nihart, discussing Tregaskis' helmet and how his memorabilia will be displayed in the Correspondents Corner.





# The Sad Case of Cmdr. BS

In the Fall 1973 issue of this newsletter we reported on a reproduced Thomason sketch added to the Art Collection. The new acquisition was titled: "For Field Service, all a Soldier Needs is...." It was drawn by Thomason to amuse his Army War College classmates after a discussion group on the ideal equipment for combat.

John W. Thomason's Army War College year was 1936-37 and after partaking of the intellectual feast at Washington's Fort Humphreys (now Fort McNair and site of the National War College) he was promoted to lieutenant colonel and moved straight to Newport and the Naval War College for dessert.

Recently the family of the late MajGen DeWitt Peck made available to the Museums Branch a copy of a sketch Thomason did at the Naval War College and distributed to classmates and staff alike. We reproduce it on the following page.

Newport, then as until recently, was considered by many an officer as an opportunity "to recover from his strenuous sea cruise" by recharging batteries in a "serenely meditative" atmosphere of "stimulating exercise and some light professional reading." Then as now the "Comdr. BSs" of the Navy

have had their hopes for a relaxing year dashed on the rocks of an all-consuming intellectual stimulus -- either self-administered or externally imposed.

On the eve of World War II Thomason recorded such a minor tragedy in the accompanying before and after vignette. Fortunately for the allied cause over the subsequent seven years the lessons at Newport were well and truly learned and the "Comdr. BSs" survived to apply them with success.

Thomason inscribed this copy in pencil "to DeWitt Peck. One of those responsible for this sad case - John Thomason NWC 1938." DeWitt Peck was then a lieutenant colonel on the Naval War College staff; He left a year later to take command of the 4th Marines in Shanghai, in 1942-43 was War Plans Officer for ComSoPac, in 1944-45 was a major general Assistant to the Commandant, and in August 1945 took command of the 1st Marine Division on Okinawa and took it to North China. He retired in 1946 and died in 1973.

The Museums Branch is always pleased to add a Thomason sketch to its Art Collection either by donation or by a loan long enough to copy it for our records.

F.B.N.





COMDR. BS ARRIVES  
 NAVAL V.V.C. JULY,  
 1937 PREPARED FOR A  
 SERENELY MEDITATIVE  
 YEAR, WITH STIMULATING  
 EXERCISE AND SOME  
 LIGHT PROFESSIONAL  
 READING. THROUGH  
 RENEWING OLD ASS-  
 OCIATIONS AND IM-  
 PROVING HIS GOLF,  
 HE HOPES TO RECOVER  
 FROM HIS STRENUOUS  
 SEA CRUISE.



TIME MARCHES ON!  
 COMDR. BS IN MAY, '38.

*to Rev. H. P. ...  
 responsible for ...  
 1938 ...  
 W.C. ...*

## A Parris Island Ditty

The following song parody was sung at Parris Island during World War II recalls LtCol John G. Couris, USA who was there as a recruit. According to former Marine Couris, for proper effect it should be sung with a wash bucket covering one's head while standing on hot sand with a sand fly buzzing about one's ears and the drill instructor keeping time by striking the bucket continuously and strenuously with a swagger stick while screaming "I can't hear you, you..." LtCol Couris says he finished the war a Staff PFC, that is, "one chevron and one hashmark."

We would like to print a counterpart song from the San Diego boot camp. Can any West Coast Marine help out?  
 The Editors

### WE TRAINED AT PARRIS ISLAND

(to the tune of Wabash Cannon Ball)

We trained at Parris Island  
 the land that God forgot  
 where the sand is fourteen inches deep  
 the sun is scorching hot.  
 We peeled a thousand onions  
 and twice as many spuds  
 and spent all our spare time  
 cleaning up our duds.

To all you gracious ladies  
 This is my advice to you --  
 Get yourself a good Marine  
 there's nothing he can't do  
 And when he goes to Heaven  
 To St. Pete he'll tell:  
 "Another Marine reporting Sir,  
 I've served my time in Hell."

# Farewell to Khaki: End of an Era

By recent Marine Corps orders a new lightweight green uniform for warm weather wear must be in the hands of all officers by 1 July. Khaki will be an optional uniform for officers from then until 1 January 1977 when all enlisted Marines must have the LWG uniform. On that date, except for shirts, khaki will pass from the Marine scene.

Clothes make the man, it is said, and we all know that uniforms help make the Marine. We often think of historical periods by the clothing worn as well as by salient events. Thus the 18th Century was characterized by the cocked hat, the first half of the 19th by the tall shako and by tailed and heavily braided coatees, and the second half by a rather plain blue coat for both U. S. Marines and Army.

But from 1898 to 1942 Marines were visualized either wearing dress blues on parade or khaki on tropical campaigns.

Khaki is an Urdu word meaning "dusty." The first khaki military dress was the mud-dyed white cotton robes of native irregulars supporting the British during the Indian Mutiny of 1857-1858. The mud which dried to the color of local dust gave them a uniform appearance and concealed them in the parched terrain of India's Northwest Frontier.

Khaki was adopted by U.S. troops at the close of the Spanish-American war as camouflage against the long range Mauser rifle fire of the Spanish and because the blue wool uniforms taken to Cuba proved otherwise unsuitable in the tropics. Much later at Pearl Harbor, after the 7 Decem-

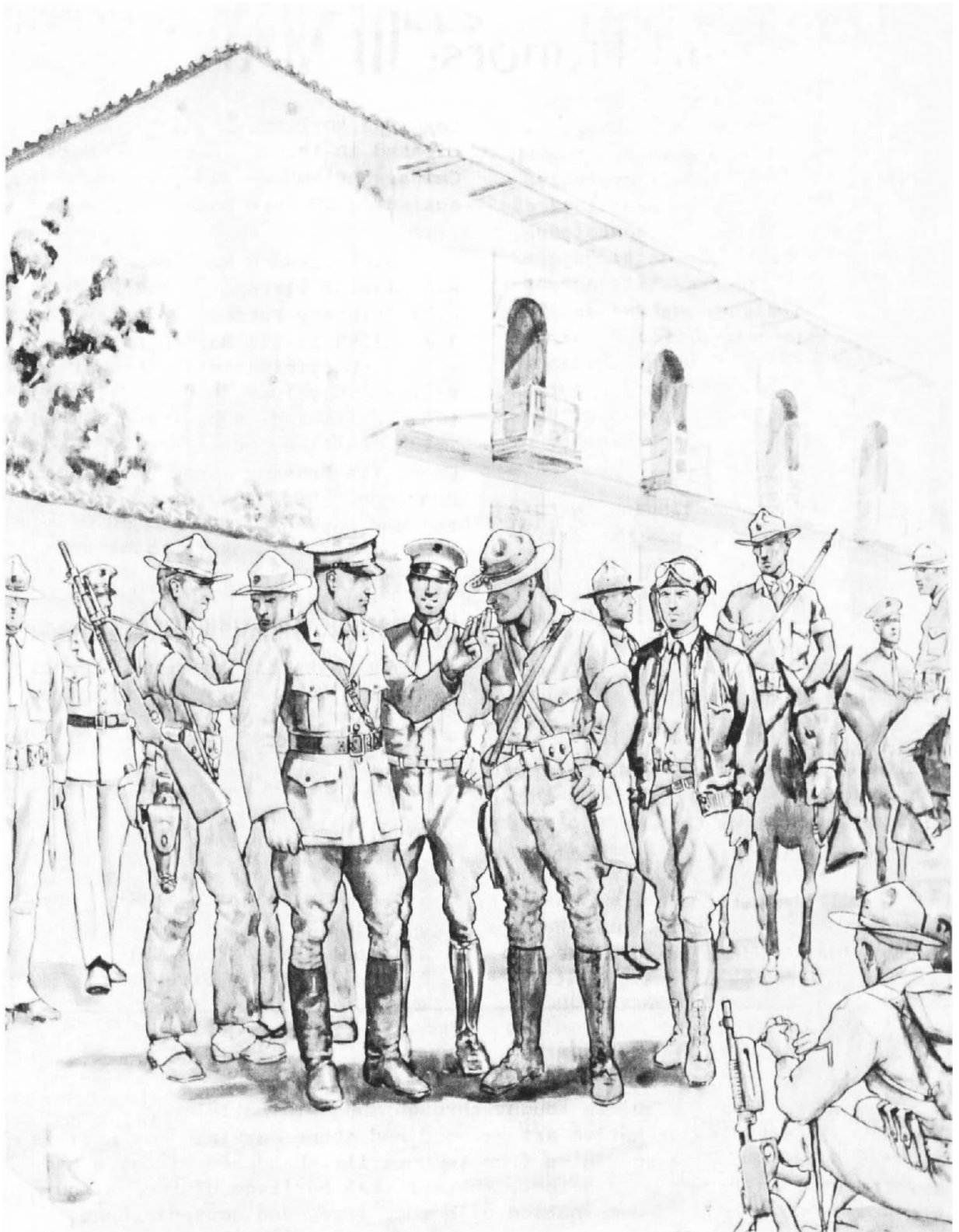
ber 1941 attack, sailors on landing party duty anticipating a Japanese amphibious assault dyed their whites to a khaki-like color by dipping them in left over coffee. Thankfully, no one called them "coffees."

Despite the shift to jungle green cotton utility uniforms for combat in the past three wars, khaki has persisted as the warm weather service uniform. Khaki also has gone far beyond the original concept of an inexpensive lightweight washable linen or cotton tropical uniform with camouflage qualities. Since World War II khaki has appeared in lightweight woolen or synthetic gabardine and worsted fabrics. But 35 years after the advent of jungle green utilities, khaki is being dropped from Marines' clothing bags.

On 1 January of this year the issue of khaki to recruits was discontinued in favor of the new lightweight green uniform of 9-ounce polyester/wool fabric. It will be of the same pattern as the wool green winter service uniform with coat, trousers, and covers, and can be worn interchangeably. The LWG items must not be mixed with the wool winter service, however. The khaki shirt will continue to be worn with both green uniforms. Officers, who may wear khaki optionally until 1 January 1977, must not wear khaki when in formation with green-clad troops.

Enlisted Marines must have the LWG uniform by 1 January 1977 and on that date khaki in the Marine Corps will have passed into limbo. Marine New Years parties at that time will, no doubt, toast the passing of modern warfare's first camouflage uniform.

F.B.N.



*Khaki as used both as a combat uniform and for dress wear in the 1920s and 1930s, from a watercolor by Col Donald L. Dickson, depicting a scene in Nicaragua ca. 1928.*

# Lineage and Honors: III MAF

*The lineage of a Marine unit is the record of its antecedents, changes, relocations, and overall evolution reduced to the simplest chronological statement, in short its genealogy. The honors of a Marine unit, on the other hand, is a record of its accomplishments, campaigns, and awards. The History and Museums Division has the responsibility for authenticating both the lineage and honors of Marine Corps organizations and provides certificates to them as a permanent, visible record.*

*This series, a continuing feature of Fortitudine reproduces the text of the lineage and honors certificates and continues with the recently updated statements for the III Marine Amphibious Force.*

## **Lineage:**

### **III Marine Amphibious Force**

Activated 1 October 1942 at Camp Elliott, San Diego, California as the I Marine Amphibious Corps. Deployed during October 1942 to Noumea, New Caledonia. Redesignated 15 April 1944 as III Amphibious Corps. Participated in the following World War II campaigns: Guam, Peleliu, and Okinawa. Redeployed during Septem-

ber 1945 to Tangku, China. Participated in the Occupation of North China, September 1945-July 1946. Deactivated 10 June 1946.

Reactivated 6 May 1965 at Da Nang, Republic of Vietnam as III Marine Expeditionary Force. Redesignated 7 May 1965 as III Marine Amphibious Force. Participated in the War in Vietnam, May 1965-April 1971, operating in: Quang Tri Province, Thua Thien Province, Quang Nam Province, Quang Tin Province, and Quang Ngai Province. Deployed during April 1971 to Camp Courtney, Okinawa.

## **Honors:**

### **III Marine Amphibious Force**

Navy Unit Commendation Streamer  
with one bronze star: Vietnam-  
1965-1968 and 1968-1971  
Asiatic-Pacific Campaign Streamer  
with three bronze stars  
World War II Victory Streamer  
National Defense Service Streamer  
Vietnam Service Streamer with two  
silver and three bronze stars  
Vietnam Cross of Gallantry with  
palm  
Vietnam Meritorious Unit Citation  
Civil Actions Streamer

## **Solomon Souvenirs**

When Marines and soldiers fought through the Solomon Islands in World War II many articles of native art -- wood and stone carvings for example -- were carried off as souvenirs from temporarily abandoned villages and governmental buildings. In effect, the cultural heritage of the islanders was swept away by a combination of bombs, fire, and souvenir hunters. The growing Solomon Islands Museum, in an effort to retrieve a heritage, is appealing for the return of any such articles that may still be in the hands of Marines or former Marines. Articles may be sent to the Curator, Solomon Islands Museum, Honiara, British Solomon Islands.

# People and Places

BGen Edwin H. Simmons spoke on Marine Corps Bicentennial plans on 30 March at the annual dinner meeting of the Military History Chapter of the Buffalo and Erie County Historical Society, Buffalo, N.Y. The dinner was held in the Wilcox Mansion, site of Theodore Roosevelt's swearing-in as president subsequent to McKinley's assassination. Bicentennial plans and other aspects of the Marine Corps Historical Program were also the subjects of his talk to the well-attended Marine Corps Retired Officers' Luncheon on 22 May at Fort McNair in Washington, D. C. Again on 29 June at the 4th Marine Division Reunion in Kissimmee, Fla., Bicentennial plans formed the core of BGen Simmons' banquet remarks. For this reunion, facsimile copies of the August 1945 "History of the 4th Marine Division in World War II" by Lt John C. Chapin were provided as part of a Marine Corps Historical Program souvenir package. Readers wishing copies of this brief history can get them by writing the Deputy Director for Marine Corps History (Code HDH).

*Col Brooke Nihart recently attended the annual meeting of the American Association of Museums in Fort Worth, Texas. The sessions included lectures by leading figures of the museum world, discussion groups, the presentation of scholarly papers, meetings of affinity groups of museum people, and visits to and evaluations of the museums in the Fort Worth-Dallas area.*

Col Herbert M. Hart went West in April, first to Los Angeles to speak to the Historical Society of Southern California. In his talk on "The

Marines in Old California" he described the operations of Marine and Navy landing parties in the 1846-47 period along the California coast. He also noted that a hillside marker in Los Angeles "to the troopers who helped win the Southwest" ignores the feats of these landing parties. He told the audience that the marker seemed more to honor the occupation troops than the forces who made the assault landings in 1846. He then went to Leavenworth, Kansas, where he moderated a seminar on historic site preservation at the annual meeting of the Council on Abandoned Military Posts (CAMP). The panel was designed to show how federal, state, and local resources can aid historic site preservation.

*Col Brooke Nihart has been "singing for his supper" recently in talks to the Maryland district of the Daughters of the American Revolution at the annual DAR convention and to Bethesda's Smallwood Chapter of the Sons of the American Revolution on the subject "Marines in the Revolution and the Bicentennial Plans of the Marine Corps."*

Most division professionals, members of the American Military Institute, attended its annual meeting at the Cosmos Club, Washington, in June. They heard VAdm Frederick Ruge, German Navy (retired), discuss German operations in the Baltic, 1914-17, including a rudimentary German amphibious assault of the period. Adm Ruge noted that the lessons learned there would have had significant importance to Hitler in World War II had he observed or been aware of them.

Col Brooke Nihart, Jack B. Hilliard, John C. DeGrasse and Mrs. Doris S. Maley, all of the Museums Branch, attended the Army Museum Conference at the Army Quartermaster Museum, Fort Lee, Va. A stimulating program was presented which included discussion panels on museum exhibits, data processing, bicentennial participation and problems common to military museums. This conference is the only annual meeting addressing military museums and was of great value to all who attended.

Col Raymond Henri, USMCR (Ret.) is being returned to active duty for short periods of time to act as Project Planning Officer for the Marine Corps' portion of DOD's Multi-Service Bicentennial Exhibit Vans. 2dLt Babs M. Meairs, USMCR, has been assigned as his Project Inspection Officer. Con Henri established and directed the Combat Art Program during the Vietnam War, 1966-1971.

The National Archives attracted History and Museums Division interest this spring. Historical writer Maj Gene Arnold attended a 5-day seminar in archival research in March and is now participating in an Archives 10-week evening seminar on preserving "the best in the District of Columbia" ....while he restores his Capitol Hill townhouse. Several staffers attended the two-day National Archives conference on naval history sponsored by the Archives in late May.

Maj John C. Short, Jr., head of the reference section and the division's "computer expert in residence" sharpened his skills by attending a HQMC-sponsored 4-day course on the Mark IV File Management System in late May.

Ralph W. Donnelly was elected a Fellow of the Company of Military Historians at its May annual meeting. He was cited for his long service to the American Military Institute and his research and publications on the Confederate Marine Corps. Most professionals of the division are members of the Company and attended the two days of sessions in nearby Maryland. Mr. Donnelly also was the guest speaker at a Spring meeting of the Washington Civil War Roundtable, speaking on "Admiral Semmes and the Alabama." He has received word that the Naval Institute Proceedings has accepted his "Revenue Marine Service, the Nucleus of the Confederate Navy" -- making six articles that he has awaiting publication in various journals.

Chief Historian Henry I. Shaw, Jr. and Oral Historian Benis M. Frank were the division's representatives at the annual meeting of the Organization of American Historians (OAH) in Denver in April. Mr. Frank recently chaired a panel at the San Diego State University meeting of the Center for Asian Studies. The subject was "Oral History and the Documentation of the Vietnam War" and the panelists included LtGen Victor H. Krulak and former III MAF historical officer, Col John E. Fahey, now G-3 at MCRD, San Diego. While in San Diego, Frank also was able to complete several oral history interviews.

As a result of reading former GySgt Don V. Paradis' transcribed memoirs of his experiences in the World War I battles of the 4th Brigade and the Occupation of Germany, the Commandant of the Marine Corps invited Paradis to return to France with him to help commemorate Memorial Day at the Belleau Wood Marine Corps Memorial. While in Washington, Mr. Paradis met with the

*Commandant, the Assistant Commandant, and the Director of Marine Corps History and Museums and visited the museum at Quantico. At the Friday night Sunset Parade at Marine Barracks, Paradis' presence was recognized and applauded by the audience.*

Miss Shirley E. Earley, a federal government summer intern, has been assigned to the Museums Branch Art and Exhibits Unit to assist with cataloging and accessioning. She will be a senior this Fall at Holy Names College, Oakland, California.

*Sgt William H. Allen, USMC, was discharged from the Marine Corps on 19 June 1974 after serving the past two years of duty with the museum*

*at Quantico. He plans to join the Prince William County, Va. Police Force.*

Sgt Alverse Stringfield, USMC, was promoted on 1 May 1974 and reported for duty as Carpenter with the Museum's Art and Exhibits Unit.

*LCpl Richard L. Southerland, USMC, Acting Admin Chief of the Museums Branch, was meritoriously promoted on 2 February 1974*

PFC Carl W. Rice, USMC, the division's "man of all tasks and manuscript typist" was promoted to lance corporal in June. He is doing his best to catch up with GySgt Samuel Samolsky, USMC, who has reenlisted for six years.

## **Products of Our Research Resources**

Over the years, both researchers working on advanced military history degrees as well as free-lance writers have used our historical archives and the Marine reference historians to support their writings. From time to time, the History and Museums Division receives a copy of the completed thesis or dissertation or published work.

Two such works were received from recent recipients of Master of Arts Degrees in History from California State University, San Diego. Both were students of Dr. Alvin D. Coox, himself a well-known military historian. Mr. Richard H. Hoy's thesis is "Victor H. Krulak: A Marine's Biography," which was based in part on the oral history interview with Gen Krulak in 1970. The second thesis was Mr. Frank J. Infusino's "The U.S. Marine Corps and War Planning, 1900-1941," a subject on which little research and writing had been done heretofore.

Three other master's theses have also recently been received and accessioned into our library. One, pre-

pared by Maj Donald R. Gardner, USMC, for an MA degree awarded in 1973 by Memphis State University was "The Confederate Corps of Marines." In his acknowledgements, Maj Gardner gave credit to Mr. Ralph W. Donnelly of the Reference Section, an authority on the subject.

The second is "The Marines and the Guardia Nacional de Nicaragua, 1927-1932," written by Lt B. L. Gravatt, USN, as partial fulfillment for an MA Degree in Political Science at Duke University in 1973.

The third is by LtCol Gary L. Rutledge, USMC, on the staff of the Army Command and General Staff College, Fort Leavenworth, entitled "The Rhetoric of United States Marine Corps Enlisted Recruitment: A Historical Study and Analysis of the Persuasive Approach Utilized." He prepared this as his thesis for the Master of Arts program at the University of Kansas, drawing heavily on the support of the Reference Branch of the History and Museums Division.

B.M.F.

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