

History of the U.S. Army Visual Information Center 1918-2002

USAVIC: Introduction

Throughout Army history, one single identifiable organization has been the focal point and nucleus of Army visual information operations. Despite being renamed, reorganized, and consolidated many times over the decades, that organization has survived as the Army's primary visual information organization. It is now known as the *U.S. Army Visual Information Center*.

It began in 1918, after nearly 40 years of events that steadily established imagery as an important military tool for planning, making decisions, training soldiers, and defending the Nation. Those events that fathered the Center also formed and strengthened the U.S. as it exists today.

Preface: The Forerunners

Historically, the U.S. Army was conservative in using visual information as a military tool. Still photography, the original medium, got a slow start.

The first war photos were probably daguerreotypes shot by an unknown Mexican during the Mexican War about 1847. The British sent Roger Fenton to cover the Crimea War in 1855, and the first military photography school was set up the next year in Chatham England. In 1860, a French minister of war demanded that one officer in each Army Corps gain photography expertise. Napoleon III even used aerial photography from balloons in 1859. But in the U.S., the War Department paid little heed to an 1861 American Photographic Society appeal for use of military photography.



After all, a civil war was brewing.

The first U.S. military photography was done by civilians like Mathew Brady and his staff of cameramen. President Lincoln himself penciled Brady a note giving him access to military areas. But Lincoln told Brady that he would have to pay his own way, without Government funding. Brady, his associates, and other civilian photographers documented all aspects of the Civil War. The quality of their glass-plate photography was extremely high, especially considering that most of it was processed in wagons near military operations under the most challenging field conditions. Using their bulky wooden and brass-bodied cameras, they documented soldiers on the battlefield as well as generals and President Lincoln meeting outside tents. Modern photographers have tried to match the quality of their work using the same equipment—without success.

Brady employed a staff of about 20 civilian photographers to help document the War, with Brady credited for many pictures taken by the others. His staff included New York City natives Timothy O'Sullivan and James Gibson, who had both learned their craft as teenagers working for Brady's New York studio in the mid-1850's. After the War began, they worked



for Brady's Washington D.C. Studio and Gallery alongside Alexander Gardner, one of the War's best battlefield photographers. According to some sources, O'Sullivan's employment was interrupted when he served as a lieutenant between December 1861 and May 1862. During that time in the military, he reportedly took some pictures along the Carolina coast and Georgia. After six months he was discharged and rejoined Brady's Washington staff, resuming his craft and becoming a battlefield photographer.

An article in *THE COMPLETE PHOTOGRAPHER—AN ENCYCLOPEDIA OF PHOTOGRAPHY* published in the 1940's reported that General George B. McClellan made use of balloon photography in 1862. According to the article, large, gridded, terrain maps were produced from these photographs. Balloonists relayed details on Southern army movements down to the Union Commander below. That information was then charted on the maps. It should be noted that we have been unable to substantiate that report from other sources.

William A. Eddy of Bayonne, NJ, an early American meteorologist, also was a "kite photographer." He fastened a camera to a kite, raised it to 500 feet, and used a remote line to take pictures. The Signal Corps adapted his system to supplement balloon photography in Puerto Rico during the Spanish American War.

Civilian photographers such as W.H. Illingworth also documented the Indian Wars and the new frontier.

Many of these first U.S. war photographs were later purchased by the Government

and turned over to the Army for use and eventual archiving, setting up one of the early missions that established the need for the organization that became the U.S. Army Visual Information Center.

First Military Photography

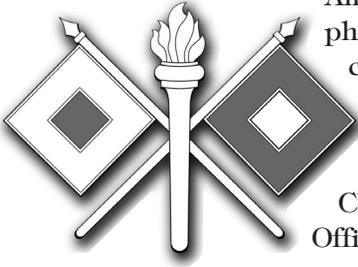
In 1880 Sergeant George W. Rice became the Army's first military photographer. The Signal Corps, which then also served as the U.S.

National Weather Service, sent him to cover an early scientific Arctic expedition in 1881 with the international First Polar Year. Under Lt. Adolphus W. Greely, he completed the job. However, Navy ships were two years late retrieving the 25 Arctic explorers because of ice packs. Sergeant Rice was among the 18 members who starved to death. His photography was saved, although the caption information wasn't re-created until years later when 90-year old former Chief Signal Corps Officer General Adolphus Greely sat down and helped chronicle Sergeant Rice's photos.

In the late 1800's, Army leaders began to recognize that photography was a new Army tool that had to be organized, managed, and exploited. Remembering their vast collection of Civil War photographic materials,



the Army assigned the Signal Corps to take the Service's photographic mission. As the Spanish-American War began in 1898, the Army recognized the need for a military photographic record of the action. A decision was made to train Signal Corps soldiers in photography and lab work at the Signal Corps NCO School at Ft. Riley, Kansas. Matthew Brady was reportedly one instructor who trained the first U.S. soldiers in photography at Ft. Riley. They were later the first



American military photographers to cover a war—the Spanish American War. In a Chief Signal Officer's 1898-1899 report to the War

Department, he said the use of photography had "...become an indispensable correlative of military service, especially in war." Thus, he reported, Signal companies in Cuba, Puerto Rico, and the Philippines had been equipped with cameras and supplies.

Signal Corps Lt. Col. Samuel Reber wrote the Army photography manual. He also wrote the first specs for an ideal military camera: "a hand camera, preferable 5x7 inches with leather bellows, double plate holders or a roll film holder, a rapid lens, pneumatic shutter, and rubber focusing cloth" which could double as a protective cover for the camera. For those times, that was a small camera. Civilian pros typically used 6x10s, 11x14s, and even 12x20 inch cameras—some with glass plates.

During the Spanish American War, Sergeant Harry Chadwick took the first official Signal Corps photos of the Army in combat in Manila. Other Army photographers covered action in Cuba, sometimes working alongside civilian photographers like Frances Benjamin Johnson, the first known American woman combat photographer. She later became a famous "High Society" photographer.

For the Army after-action report on the Spanish

American War, Lt. Col. Reber gathered photos of Cuban battlefields—including some photos made by soldiers' personally-owned, original Kodak cameras—the 100-picture amateur camera which

owners sent back to Kodak for processing and

reloading. Official negatives and captions from the war ended up in Washington, along with the files of Civil War and Indian Wars photography.

Military photography—visual information—was established and slowly grew, centered around the Chief Signal Officer's photographic



lab and library in Washington. Signal Corps officers then began to take a close look at motion picture photography, a medium which had drawn public audiences to theaters in cities and small towns throughout the nation. Even with no sound to go with the moving pictures, here was a medium which General Pershing himself felt had great potential in training soldiers.

Beginning of USAVIC and World War I



With U.S. involvement in WWI a certainty, the Army actually had to go out and find qualified civilian photographers to enlist and meet the need for Army photography. Already, civilian news organizations had photographers in Europe. Three months after the U.S. entered WWI in April, 1917, the Signal Corps was tasked to photograph the War. The Office of the Chief Signal Officer formed a Photographic

Section to organize and oversee the mission.

By early 1918 the *Signal Corps Photographic Laboratory* in Washington had been created and charged with all still and motion picture photography for the Army, as well as maintaining photographic records. Later in the year, the *Signal Corps Photographic Library* moved into temporary buildings at the area which is now Fort McNair. At one time the post included the old Washington Barracks and later became the U.S. Army War College.

For the first time, military photography was consolidated. This was the beginning of today's USAVIC.

The first mission was to lead efforts in deploying newly recruited Signal photographers to Europe to document the war. At that point, Signal Corps military photographers needed everything: cameras, labs, space and film. Original civilian members of the new Laboratory such as Librarian Rosalie Allen, Photographer John Smith, and Photographer-Lab Technician Roland Barrett, had to help organize the efforts.

Before that war ended, more than 38 Army Photo units comprising about 50 officers and 400 enlisted personnel deployed to Europe. Casualties among them were high.

The Army Signal Corps did most of the official photography of the War, but Navy and USMC also had photographers.

In 1918, two Army photography schools were set up to train photographers—one at Columbia for land photographers and one at Rochester for aerial. These were 5-6 week courses. About 4,000 completed the land photography course and 2500 went through the aerial school. But relatively few of these students reached Europe before the Armistice.

By Jan 1918, the new Army Air Service took responsibility for aerial photography and Engineers took over technical engineer-type photography. Virtually all Army combat photography for WWI had a common parent organization—the Signal Corps Photographic

Laboratory—although the detachments of photographers they sent out immediately bonded with the units they served in Europe.

The first four detachments of land photographers joined the American Expeditionary Force in the summer and fall of 1918, each with an officer or two and about six enlisted. A section typically included an officer and a motion picture man, one still photographer, and two helpers who were also qualified photographers. Most detachments in Europe worked from the Paris laboratory base, with most assigned to Division and Corps units to cover action. The detachment NCOs and enlisted personnel took the pictures; officers didn't customarily carry or use the cameras. A few detachments "floated" from unit to unit.

The American Army Photo Division Barracks was a significant presence in Vincennes, Seine, France. From there, the Signal Corps' 55th Service Company Land Section soldiers marched down cobblestone streets to their duty station at the Signal Service Laboratory where WWI Signal photography came in for processing.

The detachments had shortages of equipment, and the gear they had was in poor condition. Trade journals in the U.S. asked for donations of lenses. The standard combat camera was a reflex Graflex 4x5 camera that used film plates or roll film.

Private Edward R. Trabold, covering the 1st Division, 2nd Field Battalion, took the first official combat photos of American troops





in action during WWI, in late May of 1918. Seven Signal photographers were wounded in action, including Private Trabold. Corporal Daniel Sheehan, who was wounded during a gas attack, was captured. He exposed his photographic film plate to keep the enemy from having it.

One of the first Army photographers in Europe was Edward Steichen, a civilian photographer who had headed to Washington, D.C. to enlist in the Photographic Section of the Air Corps, which was also part of the Signal Corps photographic organization. First used to train aerial photographers early in the war, he then went to the trenches and became perhaps the best known photographer of the war. He worked with General Billy Mitchell to make aerial photography a major military tool. By the end of the war he was a colonel, and later became a famed commercial photographer who raised the medium to an art.

Aerial military photography developed quickly. By the time U.S. military photographers were practicing it, they worked from altitudes of 15,000 feet or more to reduce danger of ground fire and to ensure good images. To process the film, they either processed the plates in the airplane, after which waiting messengers on the ground took the wet negatives

to the lab—or the photographers dropped the exposed film by parachute. Using these procedures, they reportedly could produce a print 15 minutes after the time of exposure. Later, an automated process with “De Ram” cameras permitted the photographer to also serve as a machine gunner for the aircraft.

General Pershing “accredited” civilian photographers and permitted them to develop their pictures in Signal Corps Labs like the one in Paris. These civilians wore officers’ uniforms with no insignia of rank or arm of service, plus a blue armband with a white “P.” Military photographers also wore the “P” armband.

Military photography by then was an invaluable tool of commanders in the field. However, the U.S. civilian press—which had their own photographers covering the action—used relatively few of the military photographers’ pictures in publications because most lacked dramatic content. Some civilian media freely altered and retouched their own photos to increase their impact.

By the end of the war, more than 90 officers and nearly 500 enlisted men of the Signal Corps Photographic Laboratory had served their Nation in “the war to end all wars,” with half the officers and 400 enlisted men in France and the rest serving in the Signal Corps laboratory in Washington. Most of those in Washington were involved in processing photographs and in making educational films for training soldiers and informing the public.

Only one Signal Corps photographer was killed in WWI: 1st Lt. Edwin R. Estrep died from shrapnel wounds while his detachment covered an infantry patrol November 7, 1918,

only four days before the war ended.



Post-War Drawdown and New Name for Signal Corps Lab

By 1920 the Army War College Signal Corps Photographic Lab had still and motion picture activities in a 2-story brick building on the Washington Barracks ground (Ft. McNair). It had handled millions of feet of WWI silent film and thousands of photographs. By 1925 all Signal Corps photo processing facilities were consolidated there during the post-War drawdown. Highly flammable film was stored in a concrete, fireproof building next door.

When sound motion picture technology came, the Army saw the potential of “talkies” as a powerful mass training tool. The Signal Corps was designated to make training films in 1928. Selected War College “photographic officers” went to Hollywood to study at the Academy of Motion Picture Arts and Sciences—then returned to the War College Signal Corps Photo Laboratory for training, experience, and command of photographic operations. Alumni of the Academy of Motion Picture Arts and Sciences of Hollywood included Major Melvin E. Gillette and Capt. William W. Jervey. Both later commanded USAVIC’s War College Signal Corps Photo Laboratory. The Laboratory soon had the mission of operating a photographic library which included negatives of Matthew Brady, the Arctic explorations, the Indian Wars, and WWI.

By 1942 the War College Photo Laboratory work force had grown to



167 officers, 56 enlisted and 106 civilians who handled motion picture and still photography for the Chief Signal Officer. In Europe and the Pacific, World War II was beginning.

Wartime: The Organization Splits

Wartime brought big changes. Because of limited space at the War College Lab, huge shipments of still photos from the battlefields, and massive requirements for training films, the Army split the Lab’s motion and still picture functions into two organizations.

The motion picture organization quickly became a giant. The Army bought Paramount Pictures’ studio complex in Long Island, NY and moved Army motion picture elements there. This became the Signal Corps Photographic Center (later Army Pictorial Center). By the end of the War, that “splinter” of the War College Photo lab grew to a work force of 1,200 military and civilian personnel.

A West Coast motion picture studio was also established in the early days of WWII, when the Army Air Corps leased a motion picture studio in Culver City California to produce training films for that major branch of the Service. Some sources report that the Army was putting out up to 20 training films a week at that time.

Army Pictorial Services Division: WWII Expansion

Meanwhile the War College Still Photo Lab planned to make a big move. As the new “Pentagon” office building neared completion, the War College Still Photo Lab merged with the Still Photo Library and command

elements to form the *Army Pictorial Services*

Division, Office of the Chief Signal Officer.

The Division gradually moved into especially designed rooms on the Pentagon's fifth floor, completing the move on 3 Feb 1943. BG W.H. Harrison was the Chief of Army Pictorial Service. Army Pictorial Services Division commanders included LTC

Roland Barrett, the former Lab Technician. Photo work was carried out at the Pentagon and at the old War College facility.

But the Army Pictorial Services Division included more than still photography and a photo library. Pentagon operations required facilities to use still and motion imagery in briefings. Thus, the Army Pictorial Services Division also acquired the 300-seat Pentagon Auditorium, four small motion picture screening rooms, a motion picture film library, and a complete film inspection and editing facility.

The screening rooms were each equipped to project and play sound film productions at "interlock" stage. Using this capability, several separate image and sound tracks could be played back simultaneously so that reviewers could see what the finished production would look like. This permitted last minute changes to a production before it became a final product. (Postscript: In the later 70's videotape gradually replaced motion picture productions as a major Army training tool, and the interlock capability was no longer needed.)

To safely store and handle highly flammable nitrate motion picture film, a small concrete "room" accessible by a stairway to the roof was originally built on top of the Pentagon above the general vicinity of today's Television Division. After safety motion picture film replaced the dangerous nitrate film and the old footage was no longer needed, the rooftop structure was vacated, but remains there today.

The Pictorial Services Division's Pentagon



lab printed more than 100,000 black and white prints a month at the height of WWII, plus hundreds of lantern slides. Film shipments to the Pentagon lab were flown in from battlefield photographers in Africa, Europe, and the Pacific. Standard cameras included the 4X5 Speed Graphic, 35mm rangefinder cameras, "Eyemo" and "Filmo" hand-wound motion picture cameras, and a variety of aerial cameras.

Besides photos taken by Army combat photographers from tactical Division, Corps, and Army-level pictorial units, the Pentagon lab processed wartime photos taken by famous photographers like Margaret Burke White, portraitist Yausses Karsh, and Vogue magazine photographer Horst P. Horst—a draftee. Lab Chief CPT Frank Gatteri was flown under secret orders, to Germany near the end of the war to set up a color lab within 3 days. There he processed three-color separation negatives which for the first time in history were transmitted across the ocean so the public could see President Truman, Prime Minister Atlee and Joseph Stalin at the Potsdam Conference, one of the most significant forums of the century. The 21-minute transmission went to the Army Communications Office on the Pentagon fifth



floor, then down the hallway to the lab for printing and distribution.

WWI Army veteran Edward Steichen, meanwhile, was unsuccessful at age 61 when he asked to go back into combat photography for the Army. Not one to give up easily, he worked himself back into combat photography as a U.S. Navy Captain in charge of a group of officer photographers. He received the Distinguished Service Medal—the highest award ever to be awarded to a military photographer.

The Pentagon movie editing facilities were regularly used by big name Hollywood talent who enlisted for the Army during WWII. It wasn't unusual during the war years to see COL Darryl F. Zanuck—he and his Signal Corps combat photo team just back from North Africa—walking down the “A” ring past the photo lab with a cigar in his mouth. Down the hallway, COL Frank Capra took work breaks to chat with other Signal officers near a window across from the photo lab. Capra used the “Movieola” editor for scenes for his famous “Why We Fight” film series for the Army.

How effective were these “movies” and the thousands of other Army Pictorial Center Films which trained soldiers how to operate and maintain every imaginable type of military weapon and equipment? At the start of the war, Germany had probably the world's most well organized fighting force, equipped with state-of-art weapons and aircraft. What good came out of training films?

After the Allies prevailed at the end of the war, a German officer helped answer the question: Field-Marshal Wilhelm Keitel, Chief of Staff of the High Command of the Armed Forces, concluded:

“We had everything calculated perfectly except the speed with which the Allies were

able to train their people for war. Our major miscalculation was in underestimating their quick and complete mastery of film education.”

Post-WWII Expansion: Joint Mission

The Army's growing library of photo records, plus the need for centralized management, prompted a reorganization after WWII. By General Orders dated September, 1946, the Signal Corps (still) Photographic Library was made part of the photo lab of the Army Pictorial Services Division's Still Picture Branch. This provided faster service to the Pentagon briefers, action officers, and public information officers who ordered slides and prints from the Library. A color lab was installed. A Signal Corps still photo team worked from the 17th Signal Service Company at Ft. Myer to document important military events in the Nation's Capital. The Library was also used as a reference by Life magazine, by General “Blackjack” Pershing, by Service officials, by publishers, and in later years by personalities like Bob Hope and James Jones who needed historical photos for their books.

After the “War Department” evolved into the Department of Defense in 1947, with James Forrestal as the first Secretary of Defense, the US Army Pictorial Services Division began their “Joint” mission of supporting the Secretary of Defense as well as the Department of Army.

Korean War: Photo Units Ready

When the Korean War suddenly broke out, the Army Already had photo support in its infrastructure. Photographers and technicians were already included in the TO&E of combat units. Each combat division had its own photo officer, still photographers, five lab technicians, a repairman, one





motion picture photographer, and a projector repairman who was also a film library operator.

Seven hundred soldiers from all Services covered the war in Korea. The press used their photos more than in WWI. The Army gave priority handling and processing to photos which would be released to the public.

Army Photographers trained at Fort Monmouth's Signal Corps Photo Center. Still photographers trained for 12 weeks, including a little motion picture instruction. Motion picture photographers trained for 11 weeks, with no still instruction. Live fire training was carried out at nearby Fort Dix.

Equipment included the speed Graphix 4x5 still camera, the 35mm Leica, the Kodak 35, various view and ID cameras, Rolleiflex 2 1/4 x 2 1/4 cameras, Contax 35mm cameras, the K-20 aerial camera, the steel, rapid-sequence 70mm combat camera, and the Bell and Howell 35mm Eyemo motion picture camera.

In Korea, most civilian media photographers also packed a weapon. Margaret Bourke-White carried a .45 or carbine, and she scored expert with both.

US Army Photographic Agency

Through the Korean War and into the 1950's, the Division's structure strengthened. Motion picture coverage in the DC area was added to the Division's missions. Sergeant Chuck Beresford (who later would become a Pictorial Officer and

later the senior VI policy official on the Army Staff) and Sergeant Lloyd Carter were the crew. They were the predecessors of the future DA Special Photo Teams. After an inter-agency contest to change the Division's name, it was renamed the *U.S. Army Photographic Agency* by General Orders dated 1 April 1956. In 1962, the Army Photographic Agency got a TV capability in the Pentagon, complete with studio, editing suite, and recording equipment.

APA by then had earned a strong reputation for top-quality products produced by dedicated, top quality soldiers and civilians. With highly trained and experienced NCOs like SFC Marty O'Hare and civilians like Martha Dutcher, the Agency could mass-produce color prints. Agency sound motion picture productions—both 35mm and 16mm—were edited by Edith Devereaux and Ben Amago. Automated photo processors came to the Agency.

In 1963, the Agency gave full audiovisual support to President Kennedy when he visited the Agency's Auditorium to address senior DoD officials. On February 28, 1964, the DASPO teams transferred from APC to the Agency.

APC Closes: Tobyhanna Joins Agency

The Agency grew larger two years after Army Pictorial Center at Long Island shut down as an economy measure in June 1970. It left a great history, producing 300 training films a year at its peak and winning 2 "Oscars." APC assets scattered to places like Aberdeen Proving Ground, White



Sands Proving Ground, and Redstone Arsenal. Its film vaults went to Tobyhanna Army Depot, PA, which had served as a major repository. Later, the Tobyhanna motion picture and tape depository was transferred to the *U.S. Army Photographic Agency*.

U.S. Army Audiovisual Agency

To better describe the Agency's full range of still, motion picture, TV, graphics, combat photography and presentation services, the Agency was re-designated the *U.S. Army Audiovisual Agency* in November 1972.

Vietnam

During the Vietnam War, the Agency's Department of Army Special Photo teams—DASPO teams—were stationed at Hawaii, rotating into Vietnam where combat cameramen covered combat and combat support operations throughout the conflict. The teams stayed in constant contact with Agency Commanders like Colonel Warren Colville, a WWII veteran who had shot aerial photos from the open bomb bay doors of bomber aircraft.

The DASPO teams were equipped with top quality 16mm motion picture cameras like the Mitchell, with audio capabilities, as well as an array of still cameras. Their exposed footage was shipped to CONUS where it was used by military planners, training organizations, and public

affairs officers for Army and DoD releases.

Most considered DASPO photographers the Army's best. One of their best was SFC Harold C. Breedlove. Perhaps the most acclaimed Army photo of the war was his shot of 1st Cav infantrymen leaving a hovering chopper on a ridgetop battle area in April, 1967. He was also a "mo pic" photographer, and was wounded in May, 1968.

Another DASPO combat photographer was Ed Lewin who was injured in a helicopter crash and who later became a DA Civilian employee and earned the position of the Army VI Manager.

Other operational pictorial units performed in Vietnam, among them an element of the 39th Signal Battalion. In late 1967, the SEA Pictorial Center, supported by the 221st Signal Photo Company, became operational, and could develop and print color. They operated from sprawling Long Binh, with about 4 or 5 elements in other areas of South Vietnam. That unit had processing capabilities that also supported other tactical photo sections in Vietnam. Air Force pictorial capabilities in Vietnam were excellent, exemplified by photo labs built into custom trailers at Bien Hoa AFB.

DASPO teams in Vietnam operated from a Saigon location, normally travelling by helicopter or jeep to locations throughout the country, from the delta paddies to the highlands. Sometimes they worked in conjunction with Signal photographers from photo

elements which were organic to combat divisions and separate brigades. The latter



photo units were equipped with standard Leica still camera systems, mid-format Graphics, or special purchase SLR cameras; but those tactical photo units lacked sound motion picture capabilities, instead using the 16mm hand-wound motion picture cameras. Two DASPO combat cameramen were killed and many were wounded in Vietnam.

Back at the Agency

As a result of a Government study in the early 70's, OSD mandated a complete consolidation of audiovisual activities



in the National Capital Region with USAAVA taking over assets of scattered AV satellites around the Washington area. Colonel Colville led the Center in effecting that expansion of the NCR mission, even establishing a satellite at the Forrestal Building.

As the 70's progressed under Colonel Colville's leadership, with strong NCOs like SFC Kevin Stackpoole, "USAAVA" still maintained its reputation for top quality, service, and dedicated personnel. The official portrait photographer, Oscar Porter, whose subjects had included Presidents Truman and Eisenhower, continued to serve the Defense and Service Secretary and their staff principals. To introduce the television medium into the Pentagon, Dale Grundon equipped the Agency with its newly-acquired television studio motion picture and video media. With the help of engineers like Mr. Neil Robbins, "Electronic Media Division" piped video to key Pentagon locations.

A particularly bright spot during these days was in the graphics area. Many graphics shops

in the National Capital Region were closed down, and their top artists came to the Agency. Led by graphics managers like Gene Wood and Phil Braunstein, artists like Joseph Pisani and others over the years designed permanent Pentagon exhibits in the Pentagon, including the ANZUS Corridor, the MacArthur Corridor, and the George Marshall Corridor. Other artists and graphic analysts like Art Hewitt designed high level graphic presentations for Army decision makers.

A source of pride for the Center was its Army Still Photographic Library, where the Service's official record still photography was maintained. More than a million photos, negatives and original transparencies dating back to WWII were maintained and made available to walk in customers, who could order copies which were made at the Center's Photo Services Division. Led by Mrs. Edna Curcio, staff members like Vickie Destafano, and Carol Boutte helped customers research materials for publication, briefings, and other purposes. Visitors in the 1975-76 time frame included Bob Hope, looking for photos for his book, *The Last Christmas Show*, and famous novelist James Jones, gathering photos of military art for his book on WWII combat art. The library was also the centralized location where all Army installations sent their significant photography for historical retention. Accessioning was done by a staff which included Ms. Jane Dickens, who in later years would become Chief of the Center's Visual Media Library. The accessioning staff wrote critiques for all submissions from the field.

As part of the aftermath of the Vietnam War, the Agency handled audiovisual requirements for the high-priority Volunteer Army Recruiting (VOLAR) project. Agency



personnel traveled around the country documenting the “new Army” look in military living quarters and the improved life style. Coverage went into 3-screen, multi-media presentations and motion picture briefings for use by General Westmoreland and the DA Staff.

USAAVA Downsizes to “Activity”

Then the time came for the Agency to take its hits as the military establishment downsized. In May 1974, the Agency went under the Military District of Washington and was redesignated the *U.S. Army Audiovisual Activity*. It was a “consolidation” which placed some smaller photo units under Agency control, but which transferred major elements from the Agency. Under the new Commander, LTC Richard Baun, managers worked day and night writing impact statements to stop the action—unsuccessfully. The organization in the National Capital Region, or “NCR,” was split into a Pentagon Directorate and an MDW Directorate. Tobyhanna film and tape depository was transferred to TRADOC. In May 1974, U.S. Army Forces Command was given command of the organization’s three DASPO units located in Fort Bragg, Fort Shafter, Hawaii, and Fort Clayton, Panama. Those units were consolidated into one, with all personnel relocated to Fort Bragg. The name was changed from DASPO to Army Special Operations Pictorial Detachment.

But the organization’s NCR functions remained strong: Photo, TV, and motion picture coverage for the Nation’s 1976 Bi-Centennial in the Capital was immense and received high acclaim. Its military nucleus still included the best pictorial soldiers in the Army, under the NCO leadership of SGM Moe Kodack.

Notably, the Photographic Services Division under its Chief, Phil Townes, carried on a tradition of the highest quality of photography available in Government. Laboratory technicians like Bob Speller and Kato Brown established a legacy of excellence and dedication.

US Army Audiovisual Center: Growth as FOA of DA

Then the dark days ended. USAAVA facilities modernized. In orders dated 1978, audiovisual functions which had been assigned to MDW reverted back to the newly-designated *U.S. Army Audiovisual Center*. USAAVC was designated as a field operating agency of HQDA DCSOPs. A champagne bottle was opened to celebrate the Center’s reincarnation. By 1979, led by LTC Melvin Russell, USAAVA was a widespread organization of 253 military personnel.

Under LTC Russell, the Center began to manage Army-wide AV programs in coordination with all Army MACOM AV managers. LTC Russell expanded the Audiovisual Management Office to include Army-wide responsibilities. The Management Office exercised DA staff management of Army AV activities. In 1979, Martha A. Dutcher—a military veteran who had later served as a civilian lab technician at the Agency, became Chief of the Management office. That office included some of the best AV expertise in the Army: Jim Ashcraft, Chief of Plans and Programs; Muryl Alexander, Chief of Facilities and Equipment; Carol Brown; MAJ Frank Hamm; Ed Lewin; and others who worked with Chuck Beresford of the DA Staff.

DASPO Returns: CPD Created

Then the former DASPO elements were returned to USAAVC in April 1980. At Fort Bragg and later at Fort Gillem, the combat photographers hadn’t been used to the best advantage. They had distinguished themselves as the first recipients of the Humanitarian Service Medal for their documentation of the resettlement program for homeless Vietnamese refugees, but they seldom had been deployed. The April 1980 General Orders changed the name of Army Special Pictorial Detachment to Combat Pictorial Detachment. They relocated to Fort Meade, close to USAAVC’s supporting facilities at the Pentagon and near major airports.

Past Commanders of CPD (formerly DASPO

and ASOPD) were Lieutenant Colonel Frank Lepore, Lieutenant Colonel Herber Ballinger, Lieutenant Colonel Peter K. Friend and Lieutenant Colonel Richard A. Baun. Past CPD Detachment Commanders were: Major William Vallen (Pacific), Captain Louis F. Porrier III (CONUS, Pacific), Captain Larry Letzer (Panama), Major Earl A. Chisa (CONUS) and Captain Youngblood, who served both at Fort Gillem, Georgia, and Fort Meade, Maryland.

Army Still Photo Library Transfers

But USAAVC also took a major loss in 1980. In October, the Army Still Photographic Library which had been part of the organization since its beginning was transferred to the newly organized Defense Audiovisual Agency (DAVA). Eight other AV facilities and depositories of the Services were consolidated under DAVA. At the time, the USAAVC Army Still Library had 16 employees handling about 300 written inquiries and over 400 walk-in requests a month. It had over 1.5 million photos and negatives on file, including 120,000 color negatives dating back to WWII. (Civil war, Spanish-American War, and WWI materials had already been transferred to the National Archives.) All pictures, with captions, were categorized for easy research on microfilm readers. Any could be ordered there and reproduced for the customer in Photographic Services Division. All of this went to DAVA, where all Services' files were consolidated.

The Center strengthened significantly under DA DCSOPS Training Directorate. Commanding the Center was LTC James Van Orden, with MAJ Redding serving as Adjutant, Ms. Martha Dutcher as Chief of the Management Office, MAJ Bonvillian as Operations Officer, and SGM Mickens in the Center's top NCO slot.

In the mid-Eighties, the Defense establishment re-looked its "audiovisual" organizations and functions, and decided to make some major changes. At the same time, the Army decided to establish an Information Management Area, or IMA, which would

include the Army audiovisual function. These meant major changes for USAAVA, and newly-promoted Colonel James Van Orden and staff planned the transition.

DAVA Disestablished

When DAVA was disestablished later, The Secretary of Defense divided its functions among the Services. DoD assigned responsibility for the management of all DoD record still documentation was assigned by DoD to Navy as a Joint mission. The Air Force drew as a Joint mission the operation of the DoD Motion Media Records Center at Norton AFB, CA.

USAAVA also picked up its share of additional Joint missions after the demise of DAVA. USAAVA absorbed the Joint mission of contracting out entire productions for the Services; to do it, USAAVC formed Joint Visual Information Service-Washington, now located in Alexandria. Chief of JVIA-W was LTC Peter Friend.

USAAVC also regained the Army AV production organization at Tobyhanna Army Depot, which was assigned the Joint mission of replicating and distributing productions. That organization became Joint Visual Information Activity-Tobyhanna. When JVIA-Tobyhanna rejoined the Center, its primary mission was replicating and distributing Army motion picture productions. By the mid-90's, under USAVIC, it became a Joint Visual Information Distribution Activity which replicated and distributed productions in multiple video formats, interactive videodisc, CD-ROM, and other formats for all the Services and DoD.

Additionally, the Center's support in the National Capital Region was reconfirmed by DoD Directive 5040.3 as a Joint mission, as was its Combat Pictorial Detachment mission—later to be known as the "combat camera" (COMCAM) function. USAAVC also was already providing technical support for the Office of Secretary of Defense Public Affairs press briefings. SGM Tom Wade, a seasoned pictorial soldier who had also been the Center's Operations NCO, assured that the Center's soldiers were trained, cared for, and rewarded.

During that busy period in the early 80's, USAAVC covered the Reagan inauguration, the arrival of American hostages from Iran, General Omar Bradley's funeral, and worldwide Joint exercises. Combat Pictorial Detachment became a quickly deployable combat camera unit again, and covered the Grenada operation and other Central and South American events. CPD had become virtually the only combat documentation unit in the Army; the "Army of Excellence" program by 1986 had deleted pictorial assets from all Division and Corps tactical units.

US Army Visual Information Center: Part of the IMA

Then in 1985 came Army Information Management and its profound impact on Army pictorial support and USAAVC. As the Army watched technology leaped forward, decision makers combined several functional areas involving processing, storage, and transmission of information: automation, communication, visual information, printing/publishing, records management, and library functions were placed in the Information Mission Area to make technology a better information tool for decision makers and soldiers. Staff and policy management at DA level were placed under the Assistant Chief of Staff for Information Management—later the DISC4 at Secretariat level.

Operationally, the responsibility for IM went to US Army Communications Command (ISC), which became US Army Information Systems Command. USAAVC—an operational organization—was transferred from HQDA DCSOPS purview to ISC. Its Army AV Management Office, with a policy development mission, was split off and transferred to the DA Staff. Its operational Army-wide Programs Management function went too, until HQ USAISC was ready to manage those programs a few years later.



USAAVC Becomes USAVIC

USAAVC in 1987 became the *U.S. Army Visual Information Center*—USAVIC. COL James T. Van Orden, his Staff, and their successors saw their assignment to the IMA as an opportunity to bring visual information into the 21st Century and make it a faster, better tool for the Army. While technology had gone from vacuum tubes to transistors to semiconductors to digital systems, visual information was still using equipment like that of WWII. Even its "modern" TV cameras, used by its Combat Pictorial Detachment, were bulky and dangerously unsuited for the battlefield. And the biggest problem of all was that visual information lacked the immediacy that commanders needed. Images—especially those from the battlefield—still had to be processed and hand-carried. Just getting to the battlefield took a major effort for CPD—which was a TDA

unit, not easily deployed with troops. Four successive USAVIC Commanders pushed Army leadership to make CPD a TO&E Combat Camera company supported by state-of-the-art technology. Meanwhile, CPD Commanders like CPT Ruth Clare ensured that the units' combat photographers were in high readiness. In later years, she would return as MAJ

Ruth LaFontaine, the Center's Operations Officer during *Desert Storm*.

USAVIC tried to make up for lost time in spite of quickly diminishing resources in an Army that was methodically "downsizing."

Soon, USAVIC became the Army's leader in use of computer graphics, with an automated display system in the Army Operations Center. The Center's Graphics Division also used computer graphics to prepare briefings and camera ready art for DA publications like the Army Posture Statement. USAVIC had long before executed Army management of the Defense Automated VI System—a DoD databank of all military motion picture and video productions. Under the leadership of its Visual Media Library Chief, Jane

Dickens, it received and managed all pictorial record materials from all Army MACOMs—but manually. Now it was electronic, and quickly accessible Army-wide. USAVIC's Electronic Media Division was into microwave transmission of live TV, as well as operation of a CCTV system in the Pentagon.

In 1986, USAVIC, in coordination with the Army VI Management Office, instituted half-inch VHS as the standard videotape for distribution, replacing the more expensive 3/4-inch videotapes and saving millions in mailing costs.

In that same year, USAVIC evaluated demonstrations of “still video” cameras and saw the systems as a means of electronically recording images that could be transmitted immediately from foxhole to the Pentagon. The next year, Combat Pictorial Detachment Commander, MAJ Peter Theodore, tested prototype still video cameras during a Joint exercise. Another CPD Commander, CPT Pam Brady, tested compact half-inch video cameras to replace heavier ones being used by CPD soldiers. A subsequent CPD Commander, CPT Roy Messersmith, used those cameras and experimented with 8mm video systems—testing equipment in furnace-like Saudi Arabian environments, and a few weeks later in 50 below zero temperatures in an Alaska exercise. CPD acquired night vision lenses and adapted them to their 8mm video cameras. By then, CPD had a full fledged Airborne team and needed tough, light, reliable systems for battlefield imagery. At the Army Operations Center in the Pentagon, that imagery would be seen on a one-of-a-kind multi-screen automated display system operated around the clock by soldiers from USAVIC's Graphic Media Division—which was evolving into the field of electronic imaging under Division Chief, Lenn Lamoureux.

Colonel Van Orden was succeeded by Colonel Robert Kelley, whose first major challenge was a hiring freeze that coincided with the retirement of key managers like Dale Grundon, Phil Townes, and the Colonel's Deputy, Martha Dutcher. While he gained support of the 7th Signal Command and ISC Commanders to hire these managers, he also effected realignments and consolidations to “do more with less,” the quality of the work force never dropped. Kato Brown, who kept producing top quality lab work well past his

retirement eligibility, passed away one day at his enlarger easel in 1988.

While COL Kelley commanded USAVIC with the assistance of SGM Kay Wang, his staff conducted research into leading-edge, digitized imagery technology in 1989. COL Kelley and his deputy, “Andy” Anderson, briefed USAISC and Signal Symposium attendees on the emerging technology which could permit top-quality images to be transmitted up and down the chain of command as rapidly as alphanumeric information. Funding constraints prevented USAVIC from fully equipping itself with the new technology. But DoD and the other Services took note of the research and began acquisitions.

Army-Wide Programs Return: VI Managers Meet

In 1989, following decisions at HQDA DISC4 and HQ USAISC, responsibility for administering three Army-wide VI programs was turned over to USAVIC. The programs included the DA VI Production and Distribution Program, the Army VI Activities Authorization Program, and the Army Documentation Program. The Army Programs Management Office was established to perform the function, which involved close coordination with the DISC4 Army VI Management Directorate that was located next door. With Paula Mokulis as Chief, the Office maintained close contact with all Army MACOM VI managers.

As a sidelight, Ms. Mokulis organized the 1992 Worldwide Army VI Managers' Workshop and Conference, hosted by USAVIC in coordination with the DISC4 Army VI Management Directorate. The event was a resumption of worldwide Army AV/VI conferences that had been held annually for many years, but which had halted in recent years. It was virtually the only forum for VI managers to learn new policies and procedures and to discuss issues.

Combat Camera History: Just Cause

It took Operation Just Cause to convince the Nation's military leadership how VI could be a real-time decision tool in the hands of combat camera personnel during a crisis.

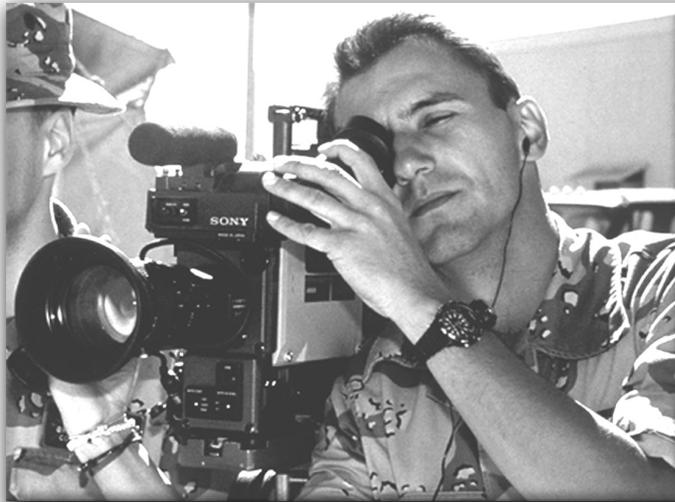
USAVIC CPD soldiers led by their Commander, CPT Stanley D. Johnson, were in Panama as part of a Joint operation before Just Cause began. A CPD photographer, SSG Timothy McDaniels, was killed in a helicopter crash while documenting transportation routes. When the situation in Panama reached crisis stage and Operation Just Cause was initiated, CPD's soldiers with still video cameras were beside combat infantrymen throughout the battle activities. They transmitted imagery through electronic circuits directly to the Pentagon, where a Joint Combat Camera Center had been established, manned in part by USAVIC soldiers. As the still video images arrived, JCCC soldiers rushed them to the waiting Joint Chiefs of Staff, as well as to the Army Operations Center.

This was the culmination of the objective which Colonel Kelley and his deputy, R. K. Anderson, described to Army leaders months before. For the first time in military history, images were transmitted directly from the battlefield to

the National leadership in decision information. On Christmas Eve in the National Military Command Center, the Chairman of the JCS, GEN Colin Powell, and the Commander-in-Chief, President

George Bush, studied the still video images as they arrived.

Decision makers also received combat imagery shot by CPD COMCAM soldiers



with compact 8mm video cameras—some of which recorded enemy soldiers moving in the darkness. Along with the videotapes which were rushed to Washington from Panama, film-based images also came in. Videotapes and film were processed around the clock by USAVIC's Television Division and Photographic Services Division—then rushed to decision makers. Some of the last Just Cause images shot by CPD COMCAM soldiers showed the captured Noreiga being transferred on US aircraft after his apprehension. This coverage, shot by MSG Nathaniel H. McBride (still and motion) and SPC Fernando DeCosta (video), became the most famous coverage of the war.

But as JUST CAUSE was concluding, tensions rapidly built in the Mid-East as an Iraq threat developed. On 7 August, 1990, operation *DESERT SHIELD* was announced. Many of the Army's soldiers began receiving desert-style BDU's. It was then that former USAAVC Executive Officer COL Robert Ness assumed command of USAVIC, on 10 August.

Desert Shield/Desert Storm

Just as USAVIC elements finished the videotape and photographic after-action requirements for Just Cause, the Southwest Asia crisis began to build up

and CPD COMCAM teams shipped out under the leadership of CPT Frank Phillips and began video and still documentation of U.S. troops and materiel arriving in Saudi Arabia. At the Pentagon, the Joint Combat Camera Center was again reinforced by USAVIC soldiers.

Between the time Desert Shield began on August 7, 1990, and evolved into Desert Storm battle on February 24, 1991, virtually all available CPD COMCAM teams were deployed. But

Central Command needed more COMCAM soldiers. As a result, HQDA decided to ship VI soldiers and officers from CONUS installations through USAVIC and CPD to be

trained, equipped, and armed before deploying directly to SWA as COMCAM soldiers. The Center's logistics chief, Herb Rouson, and his staff had to hustle to arm and ready the new COMCAM soldiers. That task, added to the sudden glut of electronic, videotape, and film documentation from SWA, taxed the understrengthened USAVIC to the maximum.



Under the Command of COL Robert Ness, Operations Officer, MAJ Ruth LaFontaine—herself a former CPD Commander—along with SGM LeRiche coordinated the deployment and support functions. Four USAVIC officers—CPT Frank Phillips, CPT Cyrus Gwynn, CPT Dave Mallard and CPT Vic Beresford (son of Chuck Beresford) were COMCAM officers in SWA.

CPD photographers in SWA used film-based Nikon 8008 cameras, still video cameras, and 8mm as well as Betacam video cameras to capture combat imagery.

At USAVIC's Joint Visual Information Activity at Tobyhanna, the staff of Mr. Charles Kohler rushed hundreds of training videotapes to Saudi Arabia to train Reserve units which had been deployed there but not fully trained in the systems and procedures which they would use.

It was reported that when the SWA conflict started, one of the first questions asked by senior JCS leadership—remembering the still video images transmitted during Just Cause—was “Where are my images?” At Theater headquarters in SWA, photos from CPD and other Services' COMCAM unit were scanned and transmitted to the JCCC; some film and videotape was shipped. JCCC force-fed film, electronic images, and videotape

to USAVIC Photographic Services and Television Divisions for immediate, large scale processing and duplication for all the Services. The Center handled the largest daily workload since WWII. Dozens of video reports were produced in TV Division. Besides reinforcing the JCCC, USAVIC formed an Army Combat Camera Center to handle the input. At COL Ness' direction, a VI Automation Task Force of “computer-smart” VI soldiers and civilians was set up to become experts in electronic imagery. Headquarters, USAISC, reinforced USAVIC capabilities by funding new replacement systems to absorb increased missions. USAVIC's final Desert Storm commitment was coverage of the Victory Parades in Washington, DC, on June 8 and in New York City on June 10, 1991. It was all over but filing the images.

The fact that this limited war generated such massive VI requirements was proof of the value that military decision makers placed on Combat Camera and VI.

CPT Cyrus Gwynn became the next Commander of CPD, and continued rebuilding the unit as its' troops returned from SWA.

COMCAM Doctrine, VI Policies Updated

As part of the Army VI Steering Committee chaired by HQDA DISC4, USAVIC's strong management force was a major participant in fielding updated VI policy and procedure documents: AR 25-1 and DA Pam 25-91. USAVIC management and COMCAM veterans from three wars went to Lowry AFB to assist in writing TM 24-40, Tactical VI Doctrine. In conjunction with Television-Audio Support Activity, USAVIC oversaw completion of new state-of-the-art conference room presentation systems for Secretary of Army and other DA Staffs.

Back to “Normal Operations”: Inaugural, Civil Emergencies, Somalia

LTC Peter Theodore, a past USAVIC CPD Commander and Operations officer, took Command of the Center’s military-civilian work force on 30 April 1992 at the height of the Army’s post-Cold War drawdown. A series of Center briefings to principals and strong support from Headquarters, Information Systems Command and HQDA enabled USAVIC to avoid a reduction-in-force and maintain enough personnel to continue its Joint and Army support missions, expand its automation and electronic imaging capabilities, and acquire state-of-the-art COMCAM systems at CPD.

The Center’s new Electronic Imaging and Graphics Services Division under its Chief, Jim Cox, popularized digital imagery with the DA Staff and established the capability to exchange top-quality digital still images with other Army Electronic Multimedia Imaging Centers and the DoD Still Media Records Center.

Television Division, headed by Roy Smith, acquired new studio cameras, a new switcher, and a D-2 digital video recording system. It also upgraded the Pentagon Auditorium and effected the design for the first major renovation of the facility since the Pentagon was built.

Photo Services Division, led by Cal Douglas, acquired new fast-response photo processing and copier systems. Assignment photographers covered major events

throughout the National Capital Region. Among other DoD and Service principals, portrait photographer Russ Roederer took portraits of new Secretary of Defense Les Aspin, the Army Chief of Staff and Vice Chief of Staff, the Commandant of the Marine Corps, Secretary of the Army, and the Secretary of Navy, and Secretary of Defense Les Aspin (who was guided to the Studio by Lab Chief Dennis Wiggins when the new Defense Secretary had trouble finding the location.) When JCS Chairman Colin Powell retired and asked to be photographed saying goodbye to each

individual military and civilian member on his staff, he specifically added to that list all the soldiers and civilians of Photo Services Division.

At Tobyhanna, Charles Kohler’s work force completed a series of major technological improvements that automated the input, processing, and worldwide distribution of motion picture, video, and IVD productions worldwide for the Army, Navy, and Marine Corps.

JVIA-Washington, then led by MAJ James Toth and staffed by veteran producer-director project officers, continued to contract out top-quality productions for the multiple Services and DoD organizations. Some of those project officers—

each of them qualified producer-directors— included Sharon Duggan, Milton Thomas, Greg Dickman, and U.S. Marine Corps CWO4 Ann Wheaton and CWO4 John Boudreaux. The Center’s Contracting Officer was Harold Thompson, later succeeded by Bobbie Williams, assisted by Contract Specialist Barbara Coleman.

USAVIC was a major participant with the Armed Forces Inaugural Committee, covering the first Inauguration of President Clinton on January 20, 1993. Besides helping cover the Inauguration, Combat Pictorial Detachment



tested a prototype compressed-video transmission system which linked a tactical exercise site live with the Office of the Chief of Staff. CPD COMCAM soldiers covered the Los Angeles Riots, Hurricane Andrew relief operations in Florida, and other emergencies and exercises like Ocean Venture. CPD COMCAM teams again came under fire during relief operations in Somalia. CPD at the time was led by CPT Debra Jackson.

After she returned from Somalia, she turned over her command to the last Commander of CPD: MAJ Mike Edrington.

Major Objective Won: 55th Signal Company (COMCAM) Forms

In 1993, a long-time USAVIC objective was achieved when HQDA approved formation of a TO&E COMCAM company, the 55th Signal COMCAM Company, from Combat Pictorial Detachment. The unit was assigned to USAVIC and was activated in ceremonies at its Fort Meade Headquarters on 17 November 1993. ISC Commander MG Samuel Leffler was present for the event with MAJ Michael Edrington designated as Commander. Officials at the ceremony, held inside on a cold, rainy day, included ISC Commander MG Samuel Leffler, USAVIC Commander LTC Peter A. Theodore, Center Deputy Commander R. K. Anderson, and the entire Center Staff.

The new unit was to rapidly grow in strength from 37 to 81 soldiers, and had a Sergeant Major and staff of officers.

The 55th “Double Nickle” immediately initiated a major initiative to successfully stand up: a building was located and refurbished to become the unit’s new headquarters. Another barracks was identified, with rooms painted, carpeted, and furnished for the incoming COMCAM soldiers. Arms room and motor pool accommodations for the new HUMVEEs were set up, and new weapons arrived to replace the old .45’s. With USAISC support, new, “standard” video, still, transmission, and graphics/electronic imaging systems were ordered. The “standard” film based camera was the Nikon F-4s, and the digital standard was the Kodak DCS. High-8 and Betacam

video cameras were used. A major training program began to make MOS 25P’s (VI/Audio Documentation Systems Specialists) and 25S’s (Still Documentation Specialists) into the new MOS 25V and to further upgrade the proficiency of the 55th’s incoming COMCAM soldiers.

Simultaneously, the 55th immediately responded to numerous operational missions during its first months. Most notable was Exercise AGILE PROVIDER, where for the first time in recent history, Army—specifically MAJ Edrington as well as his teams—was the lead for the large scale joint exercise; the first exercise of the newly created unified command, ACOM. A short time later, 55th teams deployed to Haiti with its commander having oversight over Joint COMCAM coverage of all operations.

Capabilities Increase

Other USAVIC elements such as Electronic Imaging/Graphics Services Division, Television Division, and Photo Division received new systems that boosted their productivity and exploited their creativity. With those capabilities, they were able to handle requirements with a responsiveness and quality standard never before possible. Roy Smith joined the Center as Chief of the TV Division. Top Defense and Army leaders made “by-name” requests for the services of producer-directors like MAJ Herman and MAJ Bassani under the leadership of Paul Strohl. The same by-name requests came in for assignment photographers like Jerome Howard and portrait photographer Scott Davis under the leadership of Russ Roederer. SGM Emmanuelle Boyd served as the Center’s senior NCO.

In May 1994, LTC Peter Theodore retired, leaving the Deputy, Mr. Ralph K. Anderson, as USAVIC’s Acting Director until the arrival of a new Commander.

That year, the annual USAVIC summer picnic was perhaps its largest. Traditionally held at Cameron Station picnic area, preparations began before dawn when Cal Douglas started the charcoal fires which would cook incredible amounts of chicken, hot dogs, and hamburgers for the Center’s work force.

Melody O'Brien of the Budget Office organized the variety of dishes brought in for the feast by the Center's military and civilian families and their children. As usual, numerous retired members were there. Scheduled softball, football, volleyball and horseshoe competitions took place all day, interrupted only by the call to the table. Trophies were awarded, and the last guests were gone only as dark approached.

During this time frame, USAVIC's Joint Visual Information Activity-Tobyhanna took over their additional mission of distributing productions for the United States Air Force. With that mission, JVIA-T was distributing productions and other VI products—including interactive videodiscs and CD's—for all Services and DoD. Ten personnel spaces came with the mission.

Meanwhile, in Alexandria at Joint Visual Information-Washington, USMC increased their contracted productions significantly—regularly assigning two qualified Marine Corps warrant officers to JVIA-W to assist as liaison and project officers.

SAM Emerges

Meanwhile, a new Pentagon organization, the Pentagon Single Agency Manager (SAM) for Information Technology Services was created to consolidate information services in the building, which was beginning to undergo major renovation. DA tasked the Commanding General of ISC, to establish the multi-Service organization. USAVIC, already having the joint NCR VI support mission, was a player in forming the "SAM" and was to go under the SAM's operational control in October 1994—retaining all its current joint and Army missions while taking on some new Pentagon requirements. Plans were made to establish an arrangement whereby existing Center elements like PSD, EIGS Division, and TVD could be augmented by Air Force, Navy, and JCS VI elements in the Pentagon; however, the arrangement didn't receive the initial approval of the other two services. USAVIC instead offered reimbursable support to the



other Component staffs when requested—an arrangement which had existed previously on an informal basis. Reality was that VI people traditionally help each other out across Service lines.

USAVIC at that time was providing some form of direct VI support to every soldier, sailor, airman, Marine, and civilian in the U.S. Military Establishment.

Transition

LT Billy Conner became USAVIC Commander in September, 1994, and led the organization's transition and integration into SAM. At off-site SAM-hosted meetings at Gettysburg, PA, and other locations, HQ SAM worked with its subordinate elements to establish its philosophy, objectives and supporting staffs. USAVIC's Sergeant Major, SGM Emmanuelle Boyd, was selected to be the first Sergeant Major of the SAM. Center elements which were placed into the HQ SAM staffs included the military personnel administration staff, the CPO representative, the Security Officer, the logistics staff, and the Budget Office.

Shortly after becoming part of the SAM, which was directed by BG Nabors initially, USAVIC soon earned a reputation with its new headquarters of being an exemplary customer-oriented organization, drawing praise from top level decision makers. BG Nabors personally flew to JVIA-Tobyhanna for a visit and subsequently made JVIA-T the first organization to receive the SAM unit commendation.

55TH COMCAM Soldiers Deploy to Bosnia

During 1995, MAJ Ralph Harris assumed command of the 55th Signal Company (COMCAM). Immediately after he took over the unit, the Bosnia situation required the presence of U.S. troops, and the new Commander



was in Europe planning deployment. That commitment eventually continued into 1997, with the 55th receiving high praise from NATO forces and even Russian forces which they supported during the early stages of the peacekeeping mission. One of the unit's major accomplishments was to identify the technical interface which permitted 55th soldiers to transmit digital imagery through tactical signal communication systems. Another major accomplishment of 55th soldiers was use of the internet to send imagery. Quality of still and motion imagery produced by the 55th's COMCAM soldiers continued to meet high standards set by MAJ Edrington, and 55th Soldiers continued to earn honors at the Military Photographer of the Year competitions.

Downsizing Affects Center; 55th Signal Company Transfers

Downsizing continued steadily during this period throughout the Defense establishment: outsourcing,

regionalization, and consolidations were primary means of reducing the Armed Forces.

Downsizing had significant impact on the Center, which was already the product of previous consolidations and organizational disestablishment in the 70's and 80's. Two VSIP and VERA actions resulted in the loss of more than 15 veteran USAVIC personnel and positions.

Soldier strength at the Center remained steady, but officer strength gradually went down. The slots weren't being filled. Soldier morale remained high because of strong NCO leadership like that of MSG Lydia Sparks.

Then, when Information Systems Command became Army Systems Command and was placed under FORSCOM, USAVIC's parent organization, SAM, was placed under the Administrative Assistant to the Secretary of Army, Mr. J.B. Hudson. As another part of this transition, the Commanding General of ASC initiated action which resulted in the 55th Signal Company (COMCAM) being transferred to Army Signal Command's 1108th Signal Brigade. The Center maintained a relationship with the 55th, providing processing and augmentation support when needed.

Shortly afterward, OASD-PA American

Forces Information System—as a follow-up to its comprehensive Functional Process Improvement Study for VI—hosted a study to determine whether or not JVIA-Tobyhanna should transfer from USAVIC to AFIS. The initial finding of the study was that the transfer should take place, but



action was placed on hold.

But regardless of organizational realignments, some basic Center functions have never seemed to change, as is the case for its photographers. Historically, USAVIC photographers have never been bored. Some,

like Jerome Howard, are as well known as the Army and Defense officials they photograph. In addition to the continuous “grip and grin” coverage of awards in the NCR Center, military and civilian “shooters” routinely cover ceremonies involving the President and foreign Heads of State at Arlington National Cemetery and other major national events involving military participation. Frequently, they accompany officials like the Secretary of Army on domestic and foreign trips, documenting their activities. Some, like Sergeant Edward H. Cranick, also get special assignments like coverage of Army athletes at the Olympics.

Typically, VI soldiers bounce between USAVIC to the 55th Signal Company. In addition to their DINFOS training, USAVIC soldiers have the advantage getting COMCAM pointers from veteran combat photographers in the Center such as Russ Roederer and Nathaniel McBride.

Reassigned to the 55th in 1996, SGT Cranick documented 72 Bosnia “peacekeeping” operations. Like many photographers, he was sometimes drawn into the action. Going with allied soldiers into an empty Muslim village, he discovered that buildings had been booby trapped, and pointed out the traps. In a later encounter, he and a Muslim soldier had weapons aimed at each other at close range; both survived only because another Muslim soldier knocked his associate unconscious to defuse the situation. Another time, the lone NCO found himself in the path of 130 marauding soldiers en route to burn a newly constructed housing area. He was saved by a passing Russian military vehicle, taking pictures as he escaped. He was reassigned to USAVIC in 1998, and left the Army in May, 2000, to be a commercial photographer.

USAVIC Locations in 1997

USAVIC retained operational facilities at the Pentagon, Hoffman II Building, Nassif Building, Ft. Myer, HQ AMC in Alexandria, Carlough Building in Old Town Alexandria, and Tobyhanna Army Depot, PA.

Pentagon elements included Center headquarters/Admin Office; Photographic Services Division main offices, lab, portrait

studio, and assignment photography branch, and satellite locations; Television Division main office, AV Support Branch, Tech Operations Branch, Production Branch, OSD Studio, and Remote Team; and Electronic Imaging/Graphics Services Division main office, presentations, print media and display teams, Army Operations Center Team in the AOC, and Visual Media Library.

The Center’s Fort Myer elements included Television Division’s Remote Team location and Ft. Myer AV Loan Facility, plus Photo Divisions satellite portrait studio.

Hoffman II, Nassif, and HQ AMC Buildings each had satellite portrait studios. At those locations and the Pentagon studio, USAVIC soldiers began to master use of digital cameras to shoot the “new format” official file photographs for officers and NCOs.

Carlough building in Old Town Alexandria was the home of the Center’s JVIA Washington, where project officers and the Contracting Office staff contracted out and managed contracted production. It operated down the hall from American Forces Information Service, OASD-PA.

Tobyhanna Army Depot, at the Pocono Mountains near Scranton/Wilkes-Barre, PA, had as its tenant the Center’s all-civilian JVIA-Tobyhanna, which served as the Armed Forces Joint Visual Information Distribution Activity.

Transitions in Leadership, Technology, Locations

On 11 September, 1997, LTC Joseph L. Hickey, Jr., succeeded LTC Billy E. Conner as USAVIC’s leader.

Other primary personnel of USAVIC at that time were the Deputy, Mr. Ralph Anderson, MAJ Mike Negard and MAJ Matt Mulqueen, Operations Officers; SFC James Barrett, Acting SGM; James Cox, Chief of Electronic Imaging and Graphics Services Division; Tom Baxter, Chief of Television Division; Calvin Douglas, Chief of Photographic Services Division; Mr. Dennis Surace, Acting Chief of Joint Visual Information Activity-Tobyhanna, assisted by Acting Deputy Vincent Rotell; Mr. Bobbie Williams, Acting Chief of Joint Visual Information Activity-Washington and

Contracting Officer; and Paula Mokulis, Chief of Army Programs Management Office.

As technology leaped forward, the Center kept pace. Before 1998, Center photographers at the organization's five studios were using digital still photography for Army official file portraits. As TV stations across the country prepared for the monumental conversion to digital video, the Center's Television Division was already using systems that conformed to the new TV standard. The division's remote team and regular camera crews covered President Clinton and Vice President Gore during appearances in the Pentagon auditorium and courtyard. During 1998, TVD set up a system which permitted Pentagon staffs to reserve the Pentagon Auditorium through the



internet—a change made to correct a shortfall caused by the loss of retiring Joan Rose who had handled the reservations for so many years.

JVIA-Tobyhanna played a key role in putting the Defense Automated VI System (DAVIS) on the internet so that Armed Forces users at worldwide locations could order video and CD ROM productions from the huge inventory of military productions. Electronic Imaging/Graphic Services Division authored and produced CD ROM presentations, and Tobyhanna could replicate and distribute them.

SAM-OPV VI Services Center:

Operating under the Single Agency Manager's Operations Directorate, the Center was designated the SAM-OPV visual information services center, and signs were changed accordingly.

The Center changed in another way too: As Pentagon renovation progressed, all Pentagon occupants, including the Center, began to shift to new "interim" locations beginning in 1997, with many moving outside the building, while the building interior underwent major revisions in "wedges." Meanwhile, the Pentagon Renovation staff set up plans for final locations,

with major Center elements to be placed together in excellent locations in the basement "F" ring near key customers by approximately 2008.

Throughout its history and one of the first occupants of the Pentagon, the Center had occupied virtually all rooms in the 5th Floor's A Ring between Corridor 4 and 5, and between Corridor 10 and 1. Additionally, Graphics Division had occupied space off the 7th Corridor and later Room 1A256.

But interim locations changed this: Operations Office moved from Room 5A510 to 5B130, right behind Photo Services Division, and later to 5B266. Early 1998 saw Army Programs Management Office move from 5A466 to Room 5A126 and then another location.

These moves didn't slow USAVIC operations. Since becoming Commander-in-Chief, President Clinton had visited the Pentagon, along with Vice President Gore. Usually the appearances were in the Courtyard, with USAVIC still and video cameras documenting the events. In 1998 President Clinton appeared in the Pentagon Auditorium for a nationwide address on the Iraqi crisis, with USAVIC soldiers and civilians managing the tech support and coverage.

When the Television Division prepared the Auditorium for renovation in 1998, Division Chief Tom Baxter found, in an old film storage

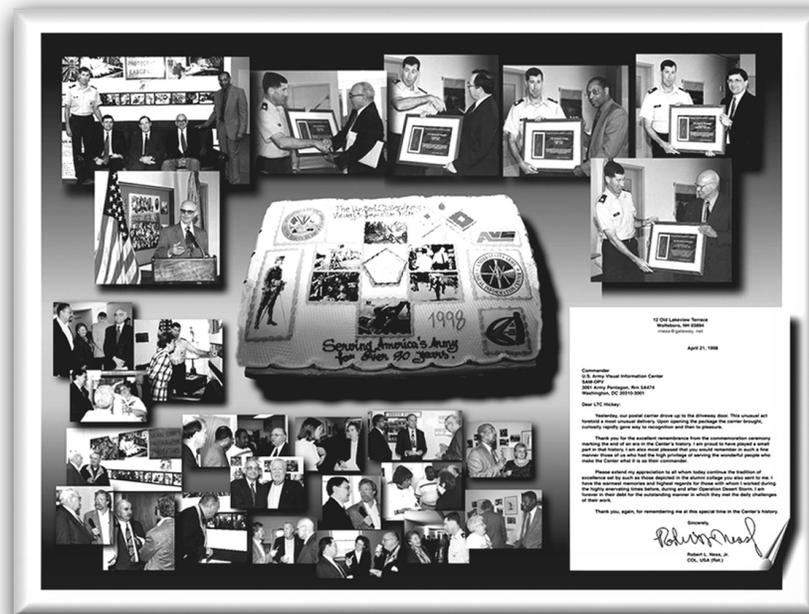
room, a two-inch quad videotape of the only TV interview given by BG Charles Lindbergh. In the interview, Lindbergh commented on a variety of topics: how military training helped his aviation pursuits; his work with Dr. Robert Goddard on the, then-new, science of rocketry;

Russell, who became Director, AFRTS.

In a report to the DA DISC4, Carol Brown of Army VI Management Office Observed, “This should highlight to the leadership how important it is to preserve visual information imagery.”

In April of 1998, for the first time since it moved into the Pentagon with the building’s first occupants, the organization’s headquarters staff set up its move from Room 5A474 to Room 5A928. All these shifts, and the plans for USAVIC’s ultimate Pentagon locations, were orchestrated by Mrs. Connie Anthony of the Operations Office staff—with no interruption of missions.

To say “Farewell to the Walls” of the historical Command Group offices, LTC Hickey invited previous USAVIC Commanders and other Staff members to a special commemoration in April, 1998. Among guests were retired Commanders COL Del Vitto, COL Kelley, LTC Theodore, and LTC Russell (then a Senior Executive Service member of AFIS). Other Center veterans at the event included Chuck Beresford, Security/Safety Officer Bertie Dinkle, Film Editor and original USAVIC History author Edith Devereaux, Budget Officer John Elliott, Electronic Media Division Chief Dale Grundon and previous employee Mrs. Sandra Riley (who had later become Deputy Administrative Assistant to Secretary



his participation in reorganizing the Strategic Air Command; his environmental pursuits; and his opinion of supersonic transport. Lindbergh died soon after the interview. Center Commander LTC Joseph Hickey directed restoration of the deteriorating “lost” interview tape. After the tape’s restoration in 1999 and extraordinary efforts by Mr. Tom O’Shaughnessy of the Center’s Visual Media Library (the Army’s central accessioning facility for VI record material) to obtain verbal approval from Defense authorities, the tape was forwarded to the National Archives. There, the historical documentation will be preserved and copies made available to the public.

Research revealed that the interview was originally recorded by the Office of Information for the Armed Forces (OIAF) for broadcast on AFRTS. When OIAF transferred in 1977 from DOD to the Center (which was commanded by LTC Melvin Russell) the Lindbergh videotape came with them. The program was produced by Mr. Phil Lambdin, who became a center employee. In later years, Mr. Lambdin transferred to AFIC, as did (civilian) Melvin



of Army), Graphics Division Chiefs Gene Wood, Phil Braunstein, and Lenn Lamoureux, and more than 30 others.

Art Hewitt of Electronic Imaging/Graphics Services Division—who would be retiring in May after 34 years of Government Service—read a short history of Center at the event.

Then the crowd broke up and USAVIC returned to executing its three Joint missions and its Army functions.

Loss of JVIA-Tobyhanna

One of those Joint VI Service missions was to go, however. As a result of the 1997-98 AFIS Defense VI Office-hosted study group action, the final decision was made to transfer JVIA-Tobyhanna Joint VI Distribution Activity (JVISDA) to AFIS at DoD level, where it had earlier been under DAVA. Work group members included DVI staff members, HQDA ODISC4 AVIMO representative Carol Brown, SAM RM, the Center Commander and Deputy, and Service VI Representatives from Air Force (Ray Dabney), Navy (Bill McClean, others), and Marine Corps (Jackie Sage). Participants also included JVIA-Tobyhanna Acting Chief Dennis Surace and his Deputy, Vince Rotell. At the end of a prolonged series of meetings, the AFIS-authored report recommended that JVISDA transfer to AFIS, in part because it and its mission would “be better protected.” The transfer date was eventually set at 1 October 1998.

Ironically, after the JVISDA transfer was a certainty, in September, 1998, the decision was made for another major transfer:

Center Transfers to Office of Administrative Assistant

In early Fall, 1998, it was announced that USAVIC would transfer to the Office of the Administrative Assistant to the Secretary of Army on 1 October. Mr.

J.B. Hudson, the Administrative Assistant, placed the Center directly under his Deputy, Mrs. Sandra Riley, who also was Executive Director of Headquarters Services-Washington. Coincidentally, Mrs. Riley had been a Center employee early in her career. Operations Officer MAJ Ted Wadsworth briefed the “OAA” executives on their newest organization.

Besides its name posted on new signs outside its offices, USAVIC also regained most of the administrative, budget, and logistics spaces which it had previously transferred to the SAM. Along with the spaces a couple of familiar faces also returned: Budget Officer John Elliott, who had retained a handle on USAVIC funding even when his position was in the SAM, and Aldean Glover, who had previously served USAVIC logistics. Now she was part of the Center’s new Materiel Management Office, headed by Mrs. Connie Anthony.

USAVIC again became a more self-sufficient organization. By the time the Center’s Headquarters moved to its new office at 5A928 in late September, the “A” ring of the Pentagon where many Center offices were located took on a new look due to building renovation: A ring of new offices were built on the inside of the A Ring overlooking the Pentagon Courtyard. The area around the Center’s Pentagon Auditorium was one of the only areas where the A-ring hallway remained wide. The new ring of offices were to be

removed when Pentagon renovation was to be finished about 2008.

During the fall, the Pentagon Auditorium operated by TV Division was upgraded with new seating and other major improvements. Another positive development started the Center’s new year: For the first time since fall, 1994, when the Center had lost its Sergeant Major to SAM headquarters, DA had assigned new SGM Chris Hodges to

fill the key slot. In the long interim, that key responsibility had been performed with distinction by MSG Faye Johnson, and before her, in turn, by MSG Linda Sparks and SFC James Barrett—all among the NCO’s ever to have served the organization and soldiers.



End of the Century for USAVIC

As Spring and the unseasonably warm winter of '98-'99 progressed, the Center's posture permitted it to perform its missions well. Except for low officer strength, military strength remained steady. MAJ Dan Hunter took over as the Center's Operations Officer. MSG Faye Johnson carried out the duties of Center Sergeant Major.

TV Division's Tom Baxter, Bill McDonald, Paul Strohl, and Dave Minter kept the tech support, production, and AV support functions strong. Demands steadily grew for TVD's excellent remote TV team working from Ft. Myer. Secretary of Army Louis Caldera was a strong customer of Television Division, mastering use of the medium to communicate with the Army in the field. Two other favorite USAVIC customers, Secretary of Defense Cohen and Mrs. Cohen more than once dropped in to the Television Division for impromptu consultations with Tom Baxter or his Deputy, MAJ Craig Kaucher, and the Division's experienced staff of soldiers. The Division had a head start on digital video, with digital systems already in place that equaled or surpassed those in the private sector. TVD soldiers also operated Secretary Cohen's Press Briefing Facility with excellence, upgrading links to unified and specified commands. Kevin Beverly performed emergency

maintenance for the Army Operations Center's video systems. Major Kaucher designed and put into operation the USAVIC intranet.

Photo Services Division Cal Douglas, Russ Roederer, Dennis Wiggins, and their military-civilian work force earned a reputation for producing the best quality and highest quantity of still photographs—both film-

based and digital—available anywhere in the Defense establishment. Scott Davis continued as the Pentagon's top portrait photographer for General/Flag Officers and the Defense and Army Principals. Soldiers in charge of the satellite locations—Ft. Myer, HQ AMC, Hoffman II, and Ft. Myer—all earned praise for the photography they carried out for those locations.

Electronic Imaging/Graphics Services Division, led by Jim Cox and subordinate managers Cathy Zickafoose, Mel Jones, Louisa Bennett, and Tom O'Shaughnessy set the Army's highest standards in presentation support, displays, and VI Library functions. Web sites became big business for Gary French. Working shifts 24 hours a day, their military Army Operations Center support team put together top-quality briefings for the Army leadership. The Visual Media Library increased the input of record still and motion material from Army VI activities worldwide.

At Joint Visual Information Activity in Alexandria, that organization continued to build a strong reputation for contracting out highly polished productions for Army, Defense, and other military and Government agencies. One of JVIA's veteran Marine Corps warrant officers, Mr. John Boudreaux, retired—but

came back later as a civilian employee doing the same project officer work he had done as a Marine.

Meanwhile, military VI activities worldwide dwindled in size and number. Numerous ones were contracted out. Strong pressure existed to regionalize,

consolidate, and contract out—actions which the Center had implemented selectively for more than 20 years with proven success—and without sacrificing the institutional expertise of the organization. Other Army VI units didn't fare as well. At DA ODISC4, the full-time VI management staff dwindled at one time to two, including Center veterans Carol Brown and



SGM Galen Sato.

In 1999, only about 1000 enlisted VI soldiers were left in the Army, including 484 MOS 25V, 327 MOS 25M, and 239 25R. MOS 46R public affairs soldiers—also qualified in VI documentation and sometimes serving alongside VI soldiers—totaled about 240. This includes those in training. It was estimated that less than a dozen fully qualified, experienced VI officers remained in the Army, with about half performing full-time VI duties. USAVIC remained a major rotational base for VI COMCAM soldiers.

Army civilians performing full time VI duties totaled about 1,000. Over the previous decade, numerous VI civilian positions were eliminated by contracting out. Many Army installations lost their VI expertise.

Television Division: Strong in 1999

By late 1999, Television Division became foremost of government facilities in video production technology, using state-of-art digital camera, recording and editing systems. Their optimum capabilities were showcased for the first time in a production of the *1999 Soldier Show*. Done in support of the Army Community and Family Support Center with the help of the Army Band Audio Recording Section, the production was taped on location over a 5 day period at Ft. Jackson. Four performances were taped live before audiences of about 1500 recruits each. The entire show was photographed in the new widescreen digital betacam format and was recorded using 40 individual digital performance tracks which were later mixed into a final stereo sound track. Cost: under \$25,000. The production was seen by the overseas Army AFRTS audience, and it was used to enhance recruiting efforts. Directed by TVD Chief Tom Baxter, every person in the cast, the theatrical crew, and the production technicians were active duty soldiers or Army civilian employees.

USAVIC Covers Transfer of the Panama Canal

In December, 1999, USAVIC Commander Joseph L. Hickey took a team of USAVIC videographers and photographers to document the ceremony marking the official transfer of the Panama Canal zone from the United States to Panama.

The team couldn't have been better qualified. Members of the team included LTC Hickey, who coincidentally was born and raised in the former U.S. controlled Canal Zone, SSG Leo Medina and SSG Robert Broils, both of whom served in Panama at the Southern Command Network; Panama native SGT Jaime Tovar, who was returning to the Panama Canal for the first time as an American Citizen; and SGT Darrin Mattea.

Because the Secretary of War (and later the Secretary of Army) was responsible to the President for the safe and efficient operation of the Canal, it was Secretary Caldera who presided over the final transfer ceremony on 31 December 1999. The USAVIC team



also documented numerous Panama sites formerly used by U.S. military and civilian authorities. To make their mission complete, they carried out still and video coverage of Canal operations, covering the latter from the deck of a ship passing through the Canal. The USAVIC team was virtually the only U.S. media organization present to record the Panama transfer event and make it a vital part of American history in the National Archives.

Following up this major coverage of one of the most significant events of the Century, USAVIC set up and recorded an extended Pentagon interview between Secretary of Army Caldera and USARSOUTH Historian Mr. Stuart Warner.

USAVIC and the World Survive Y2K

In Winter, 1999, USAVIC remained the largest VI activity in the Army. As the Millennium approached, military images had evolved from glass plates and nitrate motion picture film to digital still and video documentation which could be transmitted real time throughout the world by satellite. Those changes posed potential problems as the new year drew near. Pentagon planners, like the private sector all over the globe, scrambled to prevent a breakdown of all digital-based information services when the clock passed midnight, January 31, 1999. USAVIC Automation Officer Mrs. Donna Jewel worked with all USAVIC managers and automation experts like SSG Philip Weller to ensure that every Center system was “Y2K compliant.” Because of efforts like theirs, “Y2K” came about smoothly, without the calamity predicted by many, and without the loss of a single USAVIC image.

Year 2000: Among USAVIC’S Best

Going into the year 2000, USAVIC had placed itself securely on the cutting edge of technology. Some basic products and services had changed over the past decade. Near the end of the year, LTC Hickey tasked Center Managers to compile a listing of each Division’s achievements in 2000. That comprehensive list is summarized in the accompanying graphics.

Television Division remained foremost among government facilities in video production technology, repeating its 1999 success by producing the *2000 Soldier Show*, this time at Fort Gordon. Showing that it

could match commercial networks in quality and capabilities, Television Division covered ceremonies on June 21, 2000, when 21 Asian-American heroes of WWII received the Congressional Medal of Honor from President Clinton. They fed the video signal to the Washington Hilton Hotel for viewing by family members who could not attend the ceremony. Along with the Center Photo Division, they also covered the Induction Ceremony hosted by Secretary of Army Caldera and Chief of Staff GEN Eric Shinseki for the recipients in the Center Courtyard of the Pentagon.

Television Division’s capabilities were also regularly used to videotape live testimony of Defense and Army leaders before Congress in 2000. Other high-visibility support provided by Television Division included live-to-tape telecasts of the Pentagon Pops show in downtown Washington, where they worked with the wife of the Secretary of Defense in producing the entertainment program. USAVIC also provided the Pentagon Auditorium and their technical support for a world premiere of the ABC TV documentary, *The Shooting War*. To end the year, Television Division supported the Secretary of Defense in producing a Hollywood tribute to Bob Hope and Jack Valenti for their support of the Armed Forces during past decades. The event, honoring the long-standing relationship between Hollywood and the Armed Forces, drew an audience of Hollywood legends and earned national acclaim.

A new, top-of-the-line, custom-designed remote van was being completed for delivery to USAVIC in early 2001.

“Production Acquisition Division” was the new name taken by the staff of Joint Visual Information Activity-Washington—a name which was a leftover from the days when it was part of the now-defunct Defense Audio Visual Agency. In 2001, the Division was contracting out top quality, high-end productions for Army, USMC, Defense agencies, and other Components and Government organizations.

Army Programs Management Office automated virtually all the Army-Wide Programs which they administer in coordination with ODISC4 VI Management Office. Because of the automation they effected, Paula Mokulis and LaNita Kauffer were doing the work once done by a 13-member staff 15 years ago.



Major Accomplishments FY 00



DOCUMENTATION

Full Honor Ceremonies
Auditorium Events
Media Training Workshops
Distinguished Lecture Program
Armed Forces Full Honors Arrivals (White House, DOD, and DA)
Armed Forces Full Honors Wreath Ceremonies
JCS Counterpart Visits
Secretary of Defense/Army Trips
Pentagon Renovation
Urban Land Institute and National Preservation Conferences
DOD Leadership Testimony to Congress
Direct Support to Secretary of the Army for Productions
Water Resource Development Act Ceremony
Fletcher Conference
Veteran's Day Observance
Priority Air Transport Rollout Event
Worldwide Public Affairs Conference
General Officer Promotions
Secretary of the Army Awards Ceremonies
Recruiters of Excellence Awards Ceremonies
Panama Canal Transfer Ceremony
Reserve Officers Association Event
Presidential Signing of the FY2000 Defense Authorization Act
DA Staff Officer Orientation
AUSA Conference
Army Disability Awards
Presidential Rank Awards
Army Commanders' Conference
Secretarial Portrait
US Army Band at Carnegie Hall, New York City
Codetalker Ceremony
Secretary of the Army Contracting Awards
Army-Navy Game
Asian-American Medal of Honor Ceremony
DLAMP Conference
Recruiter of the Year Awards
Wreath Laying Ceremony at the Jefferson Memorial
Army 4-Star Conference
Twilight Tattoos
CSA Anthrax Injection
225th Army Birthday Ball
Spirit of America
SMA Retirement
New SMA Portrait
Army Maintenance Excellence Awards
Pace Awards
Army SBA Awards





Major Accomplishments FY 00



PRODUCTIONS

Anthrax Video
Pentagon Pops
Soldiers' Show
MG Ivany's Ceremonial Showcase Comments
Exceptional Family Member
Center for Military History Command Brief
Pentagon Internet Tour
Hispanic Heritage Month Message
Thanksgiving Message by Secretary of the Army
Christmas Message by Secretary of the Army
Martin Luther King Birthday Message by Secretary of the Army
Women's History Month Message
Army Birthday Message by Secretary of the Army
Army Honors Funeral Production
Military District of Washington State Funeral Production
Secretary of the Army Minority Recruiting Message
Korean War 50th Anniversary Commemoration Video/PSAs

CONTRACTED PRODUCTIONS

"Spanish Translation of 108 Recruiting Promotional videotapes" for TRADOC
"Range Rule Methodology - Public Stake holders and Regulator Roles" for AEC at Aberdeen Proving Ground
"Chaplains Recruiting" for Chief of Chaplains Office
"Maritime Prepositioning" for the Headquarters Marine Corps
"Engaging Multiple Targets" for the Headquarters Marine Corps
"Engaging Moving Targets" for the Headquarters Marine Corps
"Zeroing In The M16A2" for the Headquarters Marine Corps
"The M16A2 Data Book" for the Headquarters Marine Corps
"Firing Positions and Slings" for the Headquarters Marine Corps
"Firing In Low Light and Darkness" for the Headquarters Marine Corps
"Marine Security Force Battalion" for the Headquarters Marine Corps
"Marine Security Guard - Ambassadors In Blue" for the Headquarters Marine Corps
"SORTS For Commanding Officers" for the Headquarters Marine Corps
"Pre-Deployment Supply Procedures" for the Headquarters Marine Corps
"Cadet Command-Reserve Officer Training Corps" for Cadet Command
"Pre Deployment Supply Procedure" for Marine Corps Service Support Schools
"Marine Corps Distance Learning Program" for the Distance Learning Center
"Marine Security Guards: Ambassadors in Blue" for the Marine Security Battalion
"HQ AFOSI/XOQI Research & Technology Protection Program" for HQ AFOSI/XOQI
"Initial Training Video" for Headquarters TRADOC
"The Preeminent Force" for the US Army Research Laboratory
"Mentors in Violence Prevention" for Manpower and Reserve Affairs
"Marine Corps Officer Promotion, PME" for Headquarters Marine Corps
"The Giant Screen Marine Experience" for the Marine Corps Heritage Center
"Vision 2000-US Army Chaplain Corps" for the Chief of Chaplains
"Defense Billboard CD-ROM" for the American Forces Information Service
"DOD Graphics CD-ROM" for the American Forces Information Service





Major Accomplishments FY 00



GRAPHIC SUPPORT SERVICES

Designs for New Remote Delivery Facility at Mall Entrance
OCPA Scrapbook for Mr. James Aurness
OSA Medal of Honor Scrapbooks for Mr. Rascon and Family
OSA Scrapbook for the Mr. Richardson, Secretary of Energy
Special Graphics for Army Ball and Asian-Pacific Medal of Honor Ceremonies
Special Presentation Booklets for MG Meyer, OCPA, Commemorating Army
225th Birthday
Imagery for Army Green Book
Support DOD, Army, USMC, and USAF
Displays for "kiosk" in OCPA corridor
CFC Campaign Graphic Support
AUSA and Army Ten Miler
Posters for Army/ Navy Game
Signage for DSS-W's Renovation Project
Posters, Flyers and Booklets for Secretary of the Army Awards Ceremony
Special Certificates for Mr. Hudson
Web Graphics for ODISC-4-VI
CD-ROM Presentation for ODISC-4 for use at DOD World Wide VI Conference
CD-ROM Presentation for the Army Science Board
Photo Images for Army Vision Publication
Photo Images for Army Posture Statement Cover
Ethnic Heritage displays for HQDA-EEO
Video Compilation of Secretary of the Army Activities
Panama Canal Commemorative CD-ROM Project
Training of SOUTHCOM Still Camera and Motion Videographers
Shooting 500 Digital Still Images of Panama Canal Imagery Held in Army
War College Archives
Researched and Provided Color Still Imagery for Yearlong Display at Florida
State Capital to Commemorate the Anniversary of the Spanish-
American War.
Provided Imagery for ODISC-4 "Evolution of Army Photography" Book
Developed MAVIS Project
Discovery and Accessioning of the "BG Charles Lindbergh Tapes"
Completion of 18 Months of Army Cap Representation on DOD Directive
5040/xx Revision Board at AFIS
Produce 500 Image CD-ROM Commemorating SMA's Activities During
His Tenure
Direct Imaging, Presentation Support in Army Operations Center





Major Accomplishments FY 00



MAJOR PROJECTS

Relocated Headquarters and Subordinate Staff
Pentagon Auditorium Renovation
Internet-based Reservation Services
Automated Security System
Chair Lift for Handicapped
Renovated Ft Myer Facilities
Analog to Digital Video Transition
Seven New Digital Cameras for Remote Crew
Obtain Funding for Digital Production Van
Established Intranet Site
Initiated WWW Multimedia to Inform Customers
New Automated VI Management System
Purchased Upgraded Photo Lab Equipment
Established Photographer Pool for Secretary of the Army
Upgraded Satellite Photo Studios
Instituted/Updated Automated Reservation System for the Pentagon Auditorium
Established Relationships for Streaming Video
Closed Nassif Photo Studio
Added Additional Marines to Handle USMC Projects
USAVIC/JVIA-W Named as Activity to Contract Air Force VI Productions
Exceeded the Army's Goal for Awards to Small Business by 71%
36% Increase in Number of Contract Actions
Will Award Approximately \$1.8M in Contracts

AWARDS

"Army Reserve Officers Training Corps"

- Honorable Mention Communicator Awards, CD-ROM*
- Bronze Medal, Summit Creative Awards, Video*
- Bronze Telly, Telly Awards, Video*
- Citation of Excellence, Addy 2000, Video*
- Bronze World Medal, New York Film Festival, Video*
- Award of Excellence, Videographer Awards, Video*
- Award of Excellence, CD-ROM*

*"Fundamentals of Rifle Marksmanship," -Training- 1999 DOD VI Awards-
First Place Telly Award*

*"No Memorial: Safe Driving For Marines,"- Training - 1999 DOD VI Awards-
Second Place Telly Award*

*1st Place (Command Information Briefings), United States Army Band
Command Briefing*

*3rd Place (Command Information Briefings), Center for Military History
Command Briefing*

1st Place (Information and Current Events), "Wind Beneath My Wings II"

21st Telly Awards Winner-Finalist 2000- "Engaging Multiple Targets"

*Gold Award - 2000 Technical Achievement Awards - Video Competition -
"Engaging Multiple Targets"*



Electronic Imaging/Graphic Services Division highlights in 2000 included designs for coins, a statue, and a Pentagon VI/COMCAM Corridor. Creating camera ready art for the Army Posture Statement, EIGS Division also created animation sequences for web sites, and designed web sites for ODISC4, USAVIC, and other Army commands. EIGS also produced a CD-ROM production for ODISC4 on Army VI throughout US history. Equally important, EIGS continued to serve as the home of the Army's centralized Component Accessioning Point which receives significant still and motion media documentation from worldwide Army VI activities, making it available for briefings, publications, and eventual transfer to the National Archives.

On 3 January, 2001, the USAVIC Staff joined the EIGS Division Staff in honoring Division Chief James Cox upon his retirement from Federal Service.

A Millennium Review

The popularity of pictures to convey information is prehistoric, going back to early humans drawing pictures on cave walls which provided information on how they lived and how they battled creatures and each other to survive. Those pictures evolved into alphabets. But the written word never replaced the power of pictures—not for the next 2,000 years. That's why USAVIC existed in 2001: To make pictures serve the nation, its soldiers, and their leaders.

In the first month of the first year of the second millennium, members of USAVIC paused to review the organization's core function over its 83-year history. Basically, it hadn't changed: It still provided the Nation's military leaders their most powerful, most easily understood information tool: Pictures. It still put those pictures and sounds into forms that commanders use to make decisions, train soldiers, and clarify orders up and down the chain of command. Better than words and numbers, the Center's cumulative imagery told the history of the Nation as time after time American soldiers were forced to wage war, and then preserve the peace they won.

But Center old timers agreed that a

couple of things about the Center's images had changed. One was delivery time. In the earliest wars, delivery time was film and print processing time plus the time that it took a soldier, horse, train, pigeon, or aircraft to deliver the photos. By WWII, delivery time was film and print processing time plus transmission time, using wire or radio communications. By the time of **Just Cause** and **Desert Storm**, imagery could be sent up and down the chain of command from the foxhole to Pentagon in real time. That was tied to the biggest change: technology.

Photography Evolves: Film-Based to Video to Digital

The first technology used IN 1918 by USAVIC's ancestor organization was film and chemical based still photography—basically unchanged since the Civil War and the Spanish American War. WWI soldiers documented action with tripod-mounted field cameras, or peered down into the ground glass viewfinders of smaller hand held Graflex film cameras. Aerial cameras were also used—placed in airplanes, rather than balloons and kites. Motion picture cameras were hand-wound 35mm models. Exposed still and motion film was transported from the trenches to Paris where the 55th Service Company processed the work.

After that war, the Army began a limited amount of color photography, using a complex color separation process which required high skill but produced excellent prints of surprising permanency.

When WWII started, Center soldiers were using Speed Graphic press cameras using 4X5 sheet film, with some other cameras using smaller formats or roll film. Some American-made 35 mm cameras were made, including a poor imitation of the original German Leica. Virtually all photography was in black and white, using Kodak or Ansco brands. One color transparency film was dominant: Kodachrome, which provided top quality results. It was during late WWII that photos could be electronically transmitted by facsimile machines.

Army motion picture cameras at that time

included the heavy, but compact, Eyemo and Filmo 16mm and 35mm silent cameras used in combat. Sound cameras included the Wall Camera. Combat footage and productions were reviewed in the Center's film projection rooms on the Pentagon's 5th floor near the auditorium.

Toward the end of WWII the Army developed a steel, rangefinder-type, rapid wind, spring operated 70 mm Combat Camera which used 100-exposure sprocket film which could be cut in mid-roll with the camera's built in knife.

WWII vintage cameras remained Army standards throughout the Korean War, with some "off-the-shelf" Japanese Canon, Nikon, and Pentax cameras gaining in popularity. The German Leica M-3 outfit with normal, wide angle and telephoto lenses and flash unit later became a standard Army issue camera. Briefing slides used in presentations were often 2 1/4 X 3 1/4 inch "lantern slides" as well as 35mm transparencies.

During the Vietnam conflict, the Graphic 70 still camera with interchangeable lenses was issued to Army combat photo units like the Center's' DASPO teams, which also used Arriflex sound motion picture cameras. The Graphic didn't hold up well in the rice paddies, however, and most combat photographers ended up with off-the-shelf 35mm cameras. Color photography was frequently used, but cheaper, faster black and white prevailed. Briefing slides used during the period were usually 35mm format. The Center also boasted a huge track-mounted Robinson copy lab camera used to make 8 X 10 Ektachrome View-Graph slides as well as screen negatives for printing applications.

In the Post-Vietnam War decade, electronic still photography entered the scene. Still video cameras came first, and were the ones which the Center's Combat Pictorial Detachment used to transmit combat photography from Panama battlefields to the Pentagon. Shortly after came Kodak's first digital still photo system, an expensive Nikon-based camera tethered to a briefcase size hard drive. From then on, digital cameras steadily improved so that by Desert Storm, the Center's CPD COMCAM soldiers in Saudi Arabia and Kuwait were using them regularly, with their images transmitted by satellite directly into the new Joint Combat Camera Center,

originally established by USAVIC's soldiers before it was handed over to AFIS.

In 2000, USAVIC still photographers used Nikon F-5 and F-100 cameras for assignments. Portrait photographer Scott Davis used larger format film cameras like the Maymia RZ67 for official portraits of Army and Defense principals and commanders. The Horseman wide-angle camera was used for "portraits" of Congressional committees comprising 50 or more people. Soldiers who operated the Photo Division's satellites at HQ AMC, Hoffman Building, and Ft. Myer used digital cameras. Processing of the digital HQDA official personnel file photos was usually done centrally in the Division's computer imaging lab to ensure uniformity of highest achievable quality.

Photographic Service Division Deputy Chief Russ Roederer—also a veteran combat photographer—summarized how film-based photography in the Pentagon and NCR was being replaced by digital imaging: "E-6 process slides and vugraphs have been replaced by Power Point and Excel computer programs for briefings—usually with customers doing the work themselves. Film-based DA official personnel file photographs have been replaced totally by digital images, soon to be replaced by digital files sent electronically to PERSCOM where boards will see the individuals on computer screens. Photographic copying of prints or transparencies has been replaced by digital scanning and printing or writing to negative and printing on silver base material."

"Military images submitted for the Archives can either be film or digital. Retouching and restoration of original images is all done digitally—no more negative retouching or 'nose grease.' "

Immediate release of newsworthy events is possible by transmitting digital images via e-mail. Photographic prints larger than 11 X 14 can be produced digitally on ink jet printers less expensively than systems using chemical-based technology. "When large quantities of photographic images are required by customers," Mr. Roederer acknowledged, "use of regular silver-based photographic technology is faster and less expensive than use of digital systems." On the other hand, he says that "Digital imaging allows USAVIC to support a number of organizations more efficiently by

digitally transmitting them images anywhere within the Pentagon or the world at the same time.” Mr. Roederer predicted that film based formal portraits will be totally replaced by digital portraits within the year 2001.

Constant Changes in Motion Media Technology

In the motion media area, USAVIC’s ancestor organization transitioned from motion picture to television technology by the mid-70’s, first using the 2-inch quad TV format for production requirements. The Center was hard-wired to key offices throughout the Pentagon for transmission of recorded or live TV. The organization produced many kinescope video recordings from 16mm motion picture documentation. Most training films were distributed in 16mm motion picture format, and most of the Pentagon AV loans were motion picture projectors, in addition to the mainstay view-graph projectors and screens.

Then industry produced a series of competing video formats, and Armed Forces budgets were strained by the continual changes. Half-inch reel-to-reel video camera-recorder units were used for limited training applications. By the early 80’s, the 3/4 inch format became a standard acquisition and distribution format, and was used for the Center’s Production Van. Combat Pictorial Detachment replaced its 16 mm motion picture cameras with 3/4-inch and half-inch ReCam acquisition formats, but replaced those with the smaller 8mm high-band format for combat documentation.

One-inch format next became a high-quality acquisition format. In the mid Eighties came 12-inch interactive video disks which played on the Electronic Imaging Delivery System to train soldiers using touch-screen technology. By the ‘90’s, 1 and 1/4-inch had been succeeded by half-inch formats used for acquisition and distribution.

Army chose the half-inch VHS format for distribution, while Air Force and Navy used the Beta format. For its subs, the Navy used 8mm. By then, 16 mm film was rarely used for training, but remained a favorite for research

and development.

By the mid-90’s, USAVIC was committed to acquiring digital video technology, beginning with a D-2 format unit and later acquiring digital Beta format. In 2000, USAVIC—unlike many commercial stations—had full digital TV capability and was ready to use the coming new production aspect ratio.

The skills of TV Divisions’ infamous and timeless Remote Team matched or exceeded those of their commercial media counterparts—even before their new remote van was delivered in 2001. Key members included Crew Chief Leopold Medina, SGT Darin Mattea, SGT Tina Flatebo, SGT Genevra Green, SGT Danquis Spruill, SGT Derrick Cauthorne, and SGT Mavio Guzman.

Changes in the Television Division Since 1993

As noted above, technological changes in USAVIC’s Television Division have been significant over the past seven years. Division Chief Tom Baxter—the person who had to manage those changes—made these personal observations.

“Over the past 7 years, noticeable trends have affected TVD products, services, and missions, although essentially we’re still providing a full range of support to customers. The following [mission areas] are noted as experiencing change:

“First, Organizational Briefings: There’s been a big drop in requests for videotape productions for organizational briefings. The likely reason is that most such briefings can now be accomplished via computer and can be created directly by the customer—to include scanned-in pictures, logos, and other design objects. Since this type of briefing can be sent via e-mail, internet web site or put on disc, it has afforded customers a much more effective way to inform their internal audiences of organizational information that doesn’t require real motion video or even a narrator in many cases.

“Second, there’s teleconferencing. In the past we would occasionally have a request to provide a live picture feed of a conference or speaker to other distant locations such as

C&GS College at Ft. Leavenworth, but this now is routinely done by customers using the internet along with video streaming technology for local video teleconferencing facilities in the Pentagon and other NCR sites.

“Third, Live Event Production: This is a relatively new and expanding mission for TVD which involves total location management, design, and staging complete with lighting, television, and sound support for customers needing help in producing large scale conferences, conventions, special events, and theatrical shows. The audiences for these events are large and often involve the most senior VIP participants from the Defense Department and the various military services. Customer interest in these events has increased along with increasing budgets to support them as opposed to production of high-dollar videotape programs along similar themes. Customers believe that the visibility and exposure generated by these events often exceeds the impact that can be accomplished by a distributed videotape product and also offers the customer a vehicle where immediate audience discussion and feedback can be focused on important topics. TVD is averaging 12 such live events per year and is accomplishing them with a greater degree of selective outsourcing than ever before.”

Changes in the World of Graphics and Electronic Imaging

Veterans of Electronic Imaging/Graphic Services Division noted these technology changes in the products and services which they have provided customers in the past couple of decades.

LETTERING FOR POSTERS, NEWSLETTER HEADLINES, VIEWGRAPHS, AND SLIDES: Up through the 70's, graphic artists and illustrators used manual Leroy lettering. Some lettered by hand, and one employee specialized in calligraphy. Another popular 60's tool was the ammonia based Ozalid machine. Today graphic artists use Mac and PC computers for 35mm slides and viewgraphs. In the 70's, the Genographics system became the Center's first major

automated system to produce top grade slide products for briefings. Now, skilled artists and graphic-dedicated computers do the job in a fraction of the time.

REPRODUCING PHOTOS AND ART: Up to the early 70's, Graphics Division used POS1, POS2, and ITEK cameras for the purpose. Some work was channeled to Photo Division, with its huge copy camera. Today, the function is a snap for EIGS Division scanners and printers.

DISPLAYS: Through the 80's, Pentagon and NCR display designs, including major Pentagon hallway designs like the Marshall Corridor, were executed by hand. Today's displays often feature multimedia elements, and some use high-definition plasma screens.

HIGH PRIORITY AND PEAK WORKLOADS: High demands for presentation graphics for top level briefings during the Cold war up to the 80s forced Graphics Division to accomplish the missions by overtime and contracting—up to \$250,000 a year. Today, automated systems have reduced overtime work to a minimum, and contracting costs are less than \$20,000 a year.

CAMERA READY ART: Before the 90's, when customers wanted camera ready art for their publications Graphics Division provided camera ready art on film or paper. In 2000, the same work is done on disk or CD-ROM and handed to the printer.

ART FILES FOR RESEARCH, REFERENCE AND RE-USE: Until the 80's, art was stored in paper form, taking up many file cabinets. Later, floppy disks and bernoullis served as files. Today, files are saved on Zip and Jazz disks, and backed-up on the graphics network, in addition.

In the 80's graphic artists and Visual Media Library researchers had to go to the Army Library or a few central art sources. Today artists use the internet as a major resource.

MULTIMEDIA PRODUCTIONS were done only in Television Division. In 2000, EIGS Division was making its first multimedia production, and was equipped for animation, interactive CD-ROM presentations, and digitized video and sound.

THE INTERNET simply wasn't available until the 90's. Now, EIGS Division designs web pages, does web-formatted graphics, 2D animated graphics, internet streaming video,

and compressed audi and midi sound.

VISUAL MEDIA LIBRARY, a major EIGS Division branch, started out as the Army Still Photo Library which maintained all Army historical photography and pre-accessioned it before eventually sending it to the National Archives.

That office was absorbed by the Defense Still Media Records Center in Anacostia, and later went to Defense VI Center in California. When the Army found itself with no central place to collect record photography and motion media from all Army VI activities, that job was assigned to the Center. The result was the Visual Media Library, led by Ms. Jane Dickens and later, Mr. Tom Baxter, who was succeeded by Mr. Tom O'Shaughnessy in '93.

VML later was designated as the Army's Component Accessioning Point for still and motion media. To increase the flow of material from the MACOMs & FOAs, VML instituted field training of still cameramen and videographers in 1999, when it successfully trained those in USARSO, and later in the ARNG. VML could handle any format of still and motion media submissions.

CARICATURES: There has been no change in the technology or execution of this function in more than 25 years. For the entire period, the Division has been the source of the most exceptional caricatures in the Pentagon for one reason: Johnny Berona. Some things don't change.

Army Programs Management Shop: Automating VI Management

APMO Chief Paula Mokulis summarized the phenomenal changes which she and her associate, Ms. LaNita Kauffer, executed in recent years:

"We transitioned to an OSD internet-based, electronic DD Form 1995 for processing VI productions, compilations and multimedia productions, eliminating hard copy preparation and staffing with HQDA.

"Working with ODISC4 VI Management Office and American Forces Information Service's Defense VI Office, [we executed] the Army portion of the Defense Automated

VI System—the database of all military productions—as it evolved into an internet-based database facilitating lifecycle management...we transitioned to an Excel spreadsheet upon obsolescence of DD Form 2054, VI Annual Activity Report, prior to implementation of TSAMS-E for reporting purposes. This meant that the Army Programs Management Office collected VI work load data from all worldwide Army VI activities for reporting to ODISC4 and Defense authorities. Further, in the future, the Center and all Army VI activities will use a standard VI automated system to track all VI work order data."

Ms. Mokulis concluded that her office continued to automate major Army-wide programs in conjunction with the DA ODISC4 VI Management Office. Those included the Army's centralized VI Systems Program, which buys investment VI systems for Army VI activities. Ms. Mokulis and Ms. Kauffer reduced acquisition processing delivery times for these high-end systems by a year. They also used e-mail to streamline the program which governs the authorization and capabilities of all individual VI activities.

The APMO office was also instrumental in streamlining the process whereby Commands request Army or Defense authorization to make productions. That process was reduced from several months to less than one month.

Through their management and process streamlining, Ms. Mokulis and Ms. Kauffer in 2001 were executing the work load once carried out by thirteen personnel.

Evolution in Contracting Productions

The Center's Production Acquisition Division, or "PAD," was created by change. Between WWI and the end of WWII, Army productions were virtually all done by its own pictorial organizations like Army Pictorial Center. Then the Services began to contract out a few productions. In the 70's, amid complaints of "Hollywood on the Potomac," and redundancy in military productions, Congress directed stringent controls on military productions, including provisions that DoD contract out some to the

commercial sector. This role was carried out in part by the Defense Audio Visual Agency (DAVA). However, DAVA was broken up in October, 1985, with part of its production contracting function transferred to the Center as another joint mission.

Designated “Joint VI Activity-Washington,” the unit had seasoned producers to oversee each production from concept to worldwide distribution. As the only Army organization authorized to contract out productions in their entirety, JVIA’s reputation grew and soon it supported not only Army and Defense organizations, but USMC. The heavy Marine Corps work load led to USMC assigning two warrant officers to the JVIA Staff. By 2000, JVIA was managing productions for other Components and government agencies as well. The Center redesignated JVIA with the more descriptive name, Production Acquisition Division, or “PAD.” Its sophisticated productions earned numerous industry awards. By 2001, PAD permitted customer organizations to assign their own local personnel to assist PAD Project Officers in oversight of their productions, serving as a Team Leader or COR. PAD Chief Bobbie Williams explained that this procedure acknowledged that some customers want their own people to be involved with the productions. PAD remained a strong Armed Forces asset which benefits the services with top quality productions which satisfy commanders, Congress, and private industry.

2001: New Phase in U.S. Center History

On 3 January, 2001, USAVIC joined the EIGS Division Staff in honoring Division Chief James Cox upon his retirement from Federal Service.

Shortly thereafter, Photographic Services Division Chief Cal Douglas, who came up through the civilian ranks as an I.D. photographer, lab specialist, and quality control representative, announced his intent to retire in Spring of 2001.

Those key leaders left a legacy of expertise, loyalty, and dedication which their successors built upon. They also left determined to be at

the next Center picnic. And the next.

On Monday, January 22, 2001, two days after the Inauguration of the New Commander in Chief, Scott Davis and others on the PSD staff were ready for the official portrait of newly-appointed Secretary of Defense Donald Rumsfeld at 1300 hours. The President’s new SecDef became the first to have his official portrait made on a digital camera. Davis took the photo of Secretary Rumsfeld in the Center’s historic studio in Room 5A526. Likewise, new Secretary of Army Thomas E. White was photographed by Davis’s digital camera and Photographic Services sent it out worldwide.

Television Division was finishing the editing on their coverage of the military farewell ceremonies for President Clinton, Secretary of Defense Cohen and Secretary of Army Caldera. Electronic Imaging/Graphic Services Division continued preparations of an ODISC4 “Coffee Table Book” representing a photographic history of the Army. Later in the month, work would begin on a Pentagon Combat Camera/Visual Information Corridor which would be located outside the Pentagon Auditorium where Colonel Darryl Zanut, Colonel Frank Capra, and other key figures from the Center’s history had roamed since WWII—and where the Center’s military and civilian work force of the future would continue to achieve.

Joining those figures from the Center’s history on March 2, 2001 was Cal Douglas, who retired after spending 38 of his 41 years of government service in USAVIC. Administrative Assistant J.B. Hudson and more than 200 other past and present Center members, family, and associates honored Mr. Douglas at the event where Mr. Hudson’s Deputy, Ms. Sandra Riley, presented the Meritorious Civilian Service Award to the retiring Chief of Photo Services Division.

One gift—an antique military darkroom light which had been converted into a table lamp—bore the inscription, “To Cal Douglas, who brought Pentagon photography out of the darkroom.” He and his military-civilian workforce had, in fact, made darkrooms and film chemistry obsolete, introducing digital photography in the building.

In the meantime, Center missions continued under a new Commander in Chief, President George Bush. In the Center-operated

Pentagon Auditorium, General Eric Shenseki presented The Presidential Unit Citation to the 551st Parachute Infantry Battalion which distinguished itself during the WWII Battle of the Bulge. A number of surviving members of the heroic parachute unit were on hand for the ceremony, where special guest Congresswoman Morella and the audience watched a campaign streamer being added to the Flag, TV and Photo Divisions' coverage of the February 23rd event went to military audiences and public release, and national network and newspaper coverage was extensive.

As Presidential appointees moved into their new Pentagon offices, commanders in the National Capital Region continued to keep forces in a high state of readiness, carrying out Force Protection Exercises at Forts Myer and McNair on 25 January 2001, with USAVIC providing coverage. Security at those posts and other U.S. installations was tightened.

USAVIC's capabilities for making productions strengthened. In the FY 2000 Army VI Award Program competition, USAVIC took one-third of the awards, including two first place awards. One was in the documentaries category, "Army Visual Information - A Historical Perspective," a CD production made by Electronic Imaging and Graphic Services Division multimedia team including Gary French and SSG Quentin Turner. The CD production, made for ODISC4, was shown at the Worldwide DoD VI and Combat Camera Conference in Washington. The other first place winner was "50th Anniversary of the Korean War."

Military history was a main theme in both U.S. military productions as well as in the civilian sector. Hollywood produced the highly successful "Saving Private Ryan" and "Pearl Harbor", with special effects that outdid "Tora! Tora! Tora!" and "The Longest Day of the 70s". In the military sector in March, 2001, USAVIC conducted a series of in-depth interviews with past SHAPE Commanders General Joulwan, General Rogers, General Goodpaster and General Haig for a major production.

The Center's Television Division capped off its conversion to digital technology with acquisition of a new remote van. On Monday morning, 2 April 2001, after a long drive from a Massachusetts factory, Bill McDonald

and Kevin Beverley delivered Television Division's new, \$1.2 million remote van which had been acquired primarily through the centralized Visual Information Systems Program. Acquisition took more than four years because of limited funding and priorities, but concern from Defense and DA levels resulted in the buy. The vehicle was parked in the Pentagon courtyard that morning with Center Commander LTC Joseph Hickey, TV Division Chief Tom Baxter, Vic Beresford and McDonald among others on hand to informally show it off, celebrating the occasion with a couple of blasts on the vehicle's air horn. It replaced a van acquired in late Fall, '84, when 3/4-inch technology was an Army standard.

On 17 April 2001, USAVIC got its first Director, Ralph K. Anderson. Since his first visit to the Center as a lieutenant in 1962, the veteran combat photographer had



served as the agency's Operations officer as a Major from 1974-76 and had served as its civilian Deputy Commander since 1988. As had been the case since the organization moved into the new Pentagon building, its changeover ceremony was held in the Pentagon Auditorium. Presiding was Mr. Joel B. Hudson, Administrative Assistant to the Secretary of the Army, who made remarks to the audience that included Defense and Army officials as well as USAVIC soldiers and civilians and family members of LTC Hickey and Mr. Anderson. The Center's "colors," the

original brass nameplate from the Signal Corps Photo Lab building at the Army War College, were passed from SGM Chris Hodges to LTC Hickey, to Mr. Hudson, to Mr. Anderson, and back to SGM Hodges for safekeeping in Center headquarters around the corner.

LTC Hickey was awarded the Legion of Merit for his achievements at the Center from 11 September 1997 to 12 April 2001. Among his other accomplishments, he was personally responsible for documentation of the transfer of the Panama Canal. As a result, the Center's Visual Media Library was able to combine that imagery with historical imagery for a comprehensive historical record of the nation's involvement in the Panama Canal Zone over the years. They produced a set of four CD-ROMs, and the imagery was sent to Defense VO Center for eventual transmission to the National Archives. The Operations Officer, MAJ Nathaniel Flegler, planned and directed the ceremony.

Only two days later in the same auditorium, President George W. Bush was addressing a packed audience during his first visit to the Pentagon. He was there to check out the Defense Department's advancements in supporting provisions of the Disabilities Act and its Section 508—which in part required closed/open captioning and audio descriptions in military productions. Television Division's cameras covered the event, which was broadcast live to AFRTS outlets worldwide, with open captions.

The Center's Visual Media Library, which also served as the Army's Component Accessioning Point, provided Army commands a strong, on-site training in digital photography, videography, captioning, and preparation of submissions for archival use. Former combat photographer Nathaniel McBride and other members of that staff went to U.S. Army Southern Command and to Army National Guard locations to train COMCAM photographers.

On 20 June, Secretary of Army White received his orientation briefing from Mr. J.B. Hudson, Administrative Assistant to the Secretary of the Army, and addressed all Directors of OAA, including USAVIC's.

Second Army Birthday Ball

Also in June, the Center played a key role in planning and executing the 226th Anniversary Army Birthday Ball, a major theatrical production attended by more than 2,000, even surpassing the previous event. Army Vice Chief of Staff GEN Keane awarded Television Division Chief Tom Baxter a coin award at the event. TV Division conducted live celebrity interviews at the hotel entrance, and used five big ballroom screens to ensure everyone in the audience saw all related activities, including a gag stunt in which the audience saw General Myer “live” as he supposedly parachuted in from a helicopter over the hotel, crashing through the roof and landing on the stage floor. Other Center support included still photo documentation. Electronic Imaging Division provided display graphics for the Ball, and designed the special Army Birthday Coin. Numerous Television Division and Electronic Imaging Division staff members received recognition in a special June 21 ceremony.

USAVIC's television, graphic and photo staffs fully supported and documented the inductions of three Medal of Honor recipients into the Pentagon's “Hall of Heroes” on July 16. Honorees included U.S. President and Army Lt. Col. Theodore Roosevelt (posthumously), Cpl. Andrew Jackson Smith (posthumously) and Major Ed W. Freeman. President Bush presented the Medal of Honor to Freeman at a White House ceremony. Secretary White and Chief of Staff General Eric Shinseki and Sergeant Major of the Army Jack Tilley participated in the induction. Later that month, the Center provided television and audiovisual support for a new forum, Sergeant's Time Training, conducted in the Pentagon Auditorium. The monthly event was set up for attendance by all Pentagon Army enlisted personnel.

Town Hall Meeting Forum

Town hall meetings became an established favorite forum for Pentagon decision makers, and USAVIC provided the service. On 9 August, Secretary Rumsfeld

hosted a two-hour live broadcast from the Pentagon Auditorium via satellite to all major CONUS military locations.

Training Maintained

Despite the mission focus on major events in August of 2001, USAVIC maintained the strong training program that it had carried on for decades. Soldiers and civilians maintained their technical expertise in regular formal training. Military training was regular and well supervised, with soldiers racking up exceptional scores on PT tests. Both military and civilians participated in scheduled CTT and readiness training, such as the Pentagon Evacuation Training Class scheduled for September 12, 2001. "Let us not be another lesson learned after ...tragedy has occurred," the announcement e-mail said. "Make sure your agency and employees have taken all of the necessary precautions of safely evacuating your work area and building during an emergency."

Strong fund-raising by the Center's NCOs and soldiers made possible the success of the USAVIC 2001 annual picnic on Friday, 17 August, at Fort Belvoir. Because of participation in car washes and other activities, members and their family members attended the picnic cost free. Organized and managed by MSG Faye Johnson, highlights of the event included master clown SPC Charles of Television Division, athletic competitions (including horseshoes), special children's activities, and extraordinary food including the chicken, hot dogs and hamburgers cooked by veteran USAVIC member Cal Douglas, Budget Officer John Elliott, Operations Requirements Officer Tom Culverwell, and Russ Roederer of Photo Services. Welcoming remarks from the Director started the event, followed by comments from SGM Hodges. Past Center Commanders LTC Billy Conner and LTC Joseph Hickey attended, with most Center soldiers and civilians. It was a good event, with the threatening bad weather never arriving. Not then. It was August, 2001, the month that ended a summer. It was also the end of a phase of the Nation's history.

SEPTEMBER 11, 2001

At about 9:15 A.M., John Elliott had just returned to his Command Group office after talking to Resource Services-Washington counterparts about Army Birthday Ball costs. There, in the E Ring near corridors 4 and 5, he briefly saw former USAVIC member Sheila Hein, who was in a new position there after graduating from the long term development program she had entered at USAVIC. It was there that he overheard news about a plane hitting a Twin Towers Building in NYC. Returning to Center headquarters office, he joined SPC Scopano, SPC Mitchell and SPC John McCormick who were watching the Director's TV when the second plane went into a Twin Towers building. Then they felt the Pentagon building shake, with a rattling sound coming thru the ductwork. From the hallway. Civilian Personnel administrator Carolyn Bledsoe looked in and warned people to get out.

In EIGS Division down on the first floor, Tom O'Shaughnessy had been on the phone talking to Sheila Hein in her new office on the opposite side of building about new accessioning software. After he hung up, someone heard a radio report about a plane hitting the Twin Towers. About 5 minutes later, Division Chief Cathy Zickafoose, soldiers and civilian staff heard a loud boom and a whoosh, accompanied by building vibrations. The EIGS Division staff realized what was happening and began evacuation.

Leaving the 5th Floor headquarters office, John Elliott paused at a first floor window overlooking center courtyard. There, people were running across in his direction from the opposite side of the court, where smoke billowed from the far side. He evacuated through the Corridor 8 "POAC" exit toward South Parking, walking around the building past the gashed side of the Pentagon where the plane had roared in low over Columbia Pike, crashed into the structure, and exploded. Fire engines and helicopters were arriving. SPC Scopano and SPC Mitchell were forced to get to S. Parking via the Metro Entrance because of exiting crowds using the second corridor.

Division supervisors made on-spot, common sense modification to evacuation plans because the location of the explosion was obvious, and



they made decisions to take exits away from the fire and smoke. Defense Protective guards in the courtyard and outside all Pentagon exits channeled personnel into the proper directions. SGM Hodges left his headquarters office, now empty, and, like TV Division Chief Tom Baxter and other supervisors, saw that evacuation was underway. With safety of Center personnel assured, members of its professional staff focused on the documentation mission. TV Division people grabbed equipment. Photo Division Chief Mr. Roederer and SFC Francis did the same.

Smoke and the stink of burning rubber or fuel was everywhere, choking anyone in the targeted side of the Pentagon where flames raged. One person admitted not realizing even then that the Pentagon had actually been attacked.

The entire Center mourned when it was learned that among the victims of the terrorist attack was Sheila Hein, who had been a key member of the Electronic Imaging/Graphic Services Division. She had earned high regard and an exceptional professional reputation among VI managers worldwide, excelling in the accessioning of record still and motion media from worldwide Army VI activities, whose imagery she provided to Defense VI Center for eventual use in the National Archives. The high-potential civil servant had completed a long-range development program with great success, and had just begun new duties in a position with Resource Services-Washington, with a bright

future ahead. She was 51 years old.

A total of 189 military and civilian personnel died as a result of the 11 September attack. Of that number, 40 victims were members of the Center's parent organization, the Office of the Administrative Assistant to the Secretary of the Army.

USAVIC staffs returned at 0800 Wednesday to find smoke and stench everywhere, with oily soot over all floors, walls, and gumming electronic systems, even in parts of the building not structurally damaged. The Portrait Studio was out—unusable. TVD systems were temporarily unusable because of smoke-clogged filters. Automation systems, including e-mail, were down. Nearing the end of the FY, budget and funding data weren't available because crucial RS-W Servers were destroyed. But somehow USAVIC core missions continued.

USAVIC Reactions to the Attack

Every USAVIC division, staff and office reacted to the attack in an exemplary manner.

TELEVISION DIVISION: After confirming safe evacuation of the work force, Tom Baxter and his documentation teams rapidly deployed.





Placing themselves at risk, Vic Beresford and his television crews covered rescue and firefighting operations at the attack site in direct joint support of the defense and Army staffs and the F.B.I. Documenting crime scene evidence on behalf of the FB I, the military-civilian TV teams maintained 24 hour service to the Secretary of Defense in support of daily news briefings. Continuing video coverage during the aftermath, Production Branch and editing staffs assembled hard-hitting video products that visually translated this episode into an accurate historical record.

On 19 September, Television Division supported Defense Public Affairs with TV coverage of arrival ceremonies and brief statements by former Secretaries of Defense and selected Defense Ministers of allied NATO countries. The Division also provided tech support for auditorium briefings where the Air Force Chief of Staff spoke about issues related to the ongoing crisis. It was televised on Pentagon Channel 13.

Working night and day for more than three weeks, the TV Division work force staged and provided multi-camera, live satellite coverage of the 11 October Memorial Service which was seen worldwide on commercial and military channels. Honoring victims of the terrorist attack on the Pentagon, it was the largest single event in the building's history in terms of attendance, which included the Commander in Chief, the Joint Chiefs of Staff, other Government and Defense Agency principals, and a crowd of 20,000 people. Vic Beresford designed the staging and specified technical

aspects of the event, interfacing with the Secret Service, military District of Washington and supporting contractors. Broadcasting support for the live coverage was planned and supervised by Kevin Beverley of TV Division Technical Operations staff.

The Division's exemplary performance of duty continued without break when the Anthrax outbreaks and related Federal building closures threatened activities of the House of Representatives. In conjunction with the Military District of Washington, Mr. Beverley and the Division's Remote Team provided broadcast capabilities that would permit Congressional members to convene at a back-up Fort McNair site, drawing praise and recognition from the Office of the Clerk for the U.S. House of Representatives.

PHOTOGRAPHIC SERVICES DIVISION: September 11, 2001, was also one of Photo Services Division's finest days. After the blast on the opposite side of the building, Russ Roederer and his NCOIC, SFC Charles Francis, safely evacuated lab personnel, including handicapped. Going to the Pentagon's burning, smoke-filled interior impact area to photograph the scene, Mr. Roederer put aside his camera and joined others to assist stunned victims trying to find their way from smoke-clogged corridors. Division photographers



documented rescue and firefighting operations through early evening, resuming investigation



documentation in the building, the South Parking area, and the building exterior for the next month in joint support of the F.B.I. and the Defense and Army staffs. More than 990 images were made in that initial post-attack period.

To restore operation of Scott Davis' blast-damaged portrait studio, he and Mr. Roederer worked with Space and Building Management principals to immediately relocate and fully equip the studio in another Pentagon area.

In response to a Government requirement to document all damaged, contaminated items and personal effects, the Division's military and civilian photographers, augmented by 55th Signal COMCAM Company members, established around-the-clock, seven day a week operations at the Ft. Myer Joint Personal Effects Depot where all items were photographed, with 5,451 images produced as evidence, continuing into



December.

EIGS DIVISION: When the attack had come, Electronic Imaging/Graphic Services Division also provided fast, crucial services in response to special requirements. After hearing about the broadcast of the initial terrorist attack on the Twin Towers, Cathy Zickafoose had immediately sent additional personnel to reinforce her Army Operations Center support team.

Then the terrorist-commandeered plane hit the Pentagon. Safety Officer Dietra Watson, Mel Jones, and SSG Quentin Turner and their division chief ensured that all employees safely evacuated the premises before leaving themselves. The Division's Army Operations Team remained on duty throughout the attack and provided continuous 24-hour, 7-day a week double-staff graphic support to the AOC for more than two weeks. On the morning of 12 September, Division personnel returned to find a smoky, dirty work environment. The staff restored operations, immediately producing more than 50 large building layout graphic diagrams showing structural areas affected by impact, fire and water for use in Space Management Office briefings to decision makers. Graphics staffs also made special charts to permit Army Operations Center

leaders to brief Army Principals, numerous signs to guide Pentagon personnel around damaged and secured areas, and special security identification badges. Larry Parlier, Mel Jones, Michael McMullin, Louisa Bennett, B.G. Munford, Mr. Michael Rocus, Richard Brown, SPC Eboni Myart, SPC Levon Moody, and SGT Mark Clarke produced critical signage for the Army Operations Center and the Space and Building Management Office. Johnny Berona produced displays, briefing charts and emergency diagrams for Army leaders. Similarly, Kris Bonomi produced

critical signs and special access permits for use by general officers. For the CG of Military District of Washington, Gary French and other multimedia experts like SSG Quentin Turner and SGT Aaron Heirtzler produced an extraordinary CD-ROM presentation featuring new imagery of soldiers in the firefighting, rescue, and related operations during the aftermath of the attack. In the days following the attack, Michael Rocus assisted the OAA IMCEN staff by connecting the Office of Secretary of Army Lock Shop and Public Affairs Graphics to the EIGS Division server, allowing those offices to resume network communications.

BUDGET ADMINISTRATION: While operational VI support was excellent, it couldn't come about without funding to buy videotape, film, equipment and other special items. The attack came at the worst possible time, in the last month of the fiscal year. With only 20 days left for Budget Officer John Elliott and other Pentagon resource managers to close out the FY2001 budget, the attack shut down Pentagon computers and smashed local servers with complete databanks of all funding. This denied Mr. Elliott access to information needed to effect immediate transactions, to pay salaries, and to close out the year to permit funding for missions in the new fiscal year.

Returning to a dirty and smoky work environment the next day, Mr. Elliott established communicators with surviving resource management contacts at his higher headquarters and participated in setting up a protocol to accommodate recovery of hard drives from damaged computers so that data could be available for mission-essential purchases and accountability. He worked overtime and on weekends to restore data communications with the databased Commitment Accounting System linking him to Defense Finance and Accounting Service in Indianapolis, where malfunctioning phone systems complicated the situation. Through persistent coordination to restore technical support and communications, Mr. Elliott was able to obligate the total of \$1.335M funding through Resource Services Washington in conjunction with Indianapolis. This enabled Mr. Elliott to achieve a total reconciliation before the end of the fiscal year, and permitted U.S. Army Visual Information Center to

continue its Joint Visual Information Service missions in the new Fiscal Year.

All other USAVIC special staffs and offices also maintained their missions in spite of working conditions after the attack. At Army Programs Management Office, in those days following the attack, Paula Mokulis and Lanita Kauffer were able to maintain their constant liaison with all Army MACOM and FOA VI managers as well as ODISC4 VI Management and Defense Visual Information offices. Materiel Management Office, Administrative Office and Operations Office all assured that USAVIC operational divisions got the personnel, logistics and communications support required to carry out the Center's new wartime situation.

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Loss of Mr. Bill McDonald

In the midst of the aftermath of the terrorist attack on the Pentagon, USAVIC lost one of its finest professionals. Bill McDonald, Chief Engineer of USAVIC Television Division, died after suffering a heart attack in North Parking on the afternoon of Thursday, 4 October. The 55 year old member of Television Division had been in the federal government since June, 1971. He was highly regarded and liked by his military and civilian associates, and he mentored USAVIC military and civilian television personnel who achieved high levels of responsibility. Numerous representatives from the Center attended Mr. McDonald's memorial services in Maryland on 9 October. Mr. McDonald was personally



responsible for the Center's television facility being the most technically advanced in the Army in terms of its systems and its personnel.

Born 11 September 2001: A New Patriotism

Beginning immediately after “Nine-Eleven,” members of the public came to view the damaged icon of their national defense. Alone and in groups, they came to mourn the first victims of the war on terrorism, and to give moral support to the local, county, state and federal rescuers, firemen, police, Red Cross and others who worked at the still-burning attack site. Citizens stood silently as close as they could get—decorating trees near the Pentagon and Columbia Pike with mementos, flags and cards. USAVIC photographers documented these impromptu memorials.

The public continued this pilgrimage day and night, in rain and cold, through New Years 2002.

Within days after the attack, pre-school, kindergarten, elementary and high school students from public, private and parochial schools throughout the nation and the world sent thousands of patriotic posters, banners and letters to the entire Pentagon staff—all

signed by every student. Luckily, building management staffs had all smoky, greasy walls and ceilings in undamaged areas cleaned within a week. The unexpected, spontaneous messages adorned every wall on every floor of the Pentagon. Civilian and combat-hardened military members of the Pentagon who walked the corridors were overcome with this unprecedented, universal care and support directed to them. Center photographers documented this phenomenon too.

With their homeland under attack, Americans solidified and eternalized the Spirit of the United States, generating a patriotism which soared to its highest historical levels. The nation defended itself with the overwhelming, yet measured, power, which only it could deliver.

In early November, 2002, following a 25 October award ceremony in the Pentagon Auditorium, USAVIC's Director, Mr. Anderson, retired. He was succeeded by Mr. Edward Jonas, a seasoned Signal Corps retiree whose Federal Civilian Service began in 1985.

His wide range of experience in Information Management included responsibilities for VI and other IMA areas in Asia and Europe. He also had strong past experience with OAA and, like USAVIC, the former SAM.

In addition, in the Fall of 2002, USAVIC was designated as the Army Visual Information Directorate (AVID), remaining under OAA.

And the AVID provided imagery to decision makers as a powerful information tool in the War on Terrorism—continuing the mission its soldiers and civilians have executed in every war and conflict since 1918.

Written by: R. K. Anderson
Director
U.S. Army Visual
Information Center

**Achieved by: The
soldiers and civilians
of USAVIC and our
organizational ancestors.**

Photo Captions:

- Page 1. Civil War photography "studio." 1861-1865. (photographer unknown)
- Page 2. Civil War fort erected by Union soldiers. (Photo by Mathew Brady.)
Army personnel fighting the Indians during the Modoc Indian Campaign. 1872-1873. (photographer unknown)
- Page 3. Photo Division Barracks at Vincennes, Seine, France, showing enlisted personnel leaving barrack grounds in squad formation to report for duty at S.S. Laboratory, 55th. Service Co. Land Section of Signal Corps, USA, January 1919. (photo by J. Grunelle, S.C.)
Pvt. E. B. Schoedrack with camouflaged camera. August 1918. (photographer unknown)
- Page 4. 2Lt. Paul Weir Cloud, Still Operator Photographic Unit, 89th Division. Near Kyllburg, Germany. (photographer unknown)
6th. Division Photographic Unit. Left to right: Lt. J.C. Zimmerman, Sgt. 1st. Class E.R. Trabold, and Pvt. Lannis P. Golightly. Etalante, Cote D'Or, France. (photo by Sgt. 1st. Class E.R. Trabold, S.C.)
- Page 5. 163rd Signal Photo Company photographers with specially-designed "stationary tripod" on jeep. Anzio, Italy, May 1944. (photographer unknown)
Personnel of the Signal Corps Photographic Center filming in the studio. Long Island, NY. March 1951. (photo by Stearns; Army Pictorial Service)
- Page 6. Signal Corps cameraman, New Guinea, 1944. (photographer unknown)
Army Pictorial Service photographer, Italy, 1944. (photo by Blau)
- Page 7. SGT Bernard Newman films rescue of U.S. First Army Engineers after collapse of the Remagen Railroad Bridge on March 17, 1945.
Cpl Robert V. Palmer, 71st. Signal Service Battalion, photographs advance of 1st. Battalion, 187th. A/B RCT, U.S. Eighth Army. Near Wonju, Korea. February 1951. (photo by Turnbull)
- Page 8. PFC Claude Bartholomew of Nyssa, Oregon. with the 21st. Infantry Regiment, 24th. div., photographs positions of the Communist-led North Korean Invaders, August 1950. (photo by Miller)
- Page 9. Lt. J. M. Delvitto explains operation of new Land Polaroid spotting camera to men of Photo Section, 40th U.S. Infantry Division. Kapyong, Korea. October 1952. (photo by Hopkins)
The U.S. Army Photographic Agency, Pentagon Building, 1960. (photographer unknown)
- Page 10. DASPO team shoots Your Best Bet Production in Hawaii, 1974. (photo by DASPO Pacific)
Operation "Oregon" reconnaissance platoon is dispatched from a UH-1D helicopter. Vietnam, April 1967. (photo by SSG Howard C. Breedlove)
- Page 11. Sgt. 1st. Class E.R. Trabold, Signal Corps Photo Unit. Etalante, Cote D'Or, France. (photo by Sgt. 1st. Class E.R. Trabold, S.C.)
Television Division conducts interview with Billy Graham, circa 1980. (photo by U.S. Army Photo Services Division)
- Page 16. 55th Signal Corps, Combat Pictorial Detachment photographer, Desert Shield/Desert Storm. (photographer unknown)
- Page 17. Newly arrived Marines are led through an encampment near an airfield during Operation Desert Shield. Saudi Arabia, January 1991. (photographer unknown)
- Page 18. USAVIC Television Division videographer at Tomb of the Unknown Soldier. Early 1990's. (photographer unknown)
- Page 21. BG Nabors, Director of SAM, congratulates MAJ Ralph Harris at CPD Change of Command ceremony, 1995. (photographer unknown)

Soldiers in a 1st. Armored Division M-1 Abrams tank proudly hold their guidon in the air as they roll across a newly constructed pontoon bridge that spans the Sava River separating Croatia and Bosnia. January 1996. (photographer unknown)

Page 23. Secretary of Defense Cohen speaks with Vice President Gore and President Clinton after Pentagon Medal of Honor ceremony.

Page 24. Graphic commemorating move of USAVIC's Headquarters staff from 5A474 to 5A928, April, 1998. (artwork by B.G. Munford)

Page 24. Art Hewitt gives speech on history of USAVIC at a special commemorative ceremony, April, 1998.

Page 26. Vic Beresford, USAVIC Television Division, adjusts microphone for Secretary of the Army, Louis Caldera, 2000. (photo by Photo Services Division)

Page 27. Secretary of the Army, Louis Caldera, receives flag from SSG Ronald Wallace at Panama Canal Transition Ceremony, Balboa Heights, Panama, December 30, 1999. (photo by SSG Robert Broils)

Page 39. The Center's Television Division with acquisition of a new remote van, 2 April 2001.

Page 42. FBI agents, fire fighters, rescue workers and engineers work at the Pentagon crash site on Sept. 14, 2001, where a high-jacked American Airlines flight slammed into the building on Sept. 11. The terrorist attack caused extensive damage to the west face of the building. (DoD photo by Tech. Sgt. Cedric H. Rudisill)

View of the west-facing wall of the Pentagon on the late afternoon of Sept. 12, 2001. (DoD photo by R. D. Ward)

Page 43. Aftermath from terrorist attack of the Pentagon, Sept. 11, 2001. (U.S. Navy photo by Photographer's Mate 2nd Class Robert Houlihan)

In the aftermath of the Sept. 11, 2001, terror attack to the Pentagon. (U.S. Navy photo by Photographer's Mate 2nd Class Jim Watson)

Page 44. Aftermath from terrorist attack of the Pentagon, Sept. 11, 2001. (U.S. Navy photo by Photographer's Mate 2nd Class Robert Houlihan)

The effects of the blast and the fire, Sept. 14, 2001. The office was in the section of the Pentagon slated to be renovated next. Offices in the newly renovated section survived the blast and the fire much better. (DoD photo by Staff Sgt. Larry A. Simmons, U.S. Air Force.)

Page 46. Bill McDonald, Chief Engineer of USAVIC Television Division.



This history began with a more detailed document put together by Edith Devereaux, a veteran film editor for the Center who retired soon after compiling the document in 1984. It covered the organization as it was between 1918 and 1984. In 1988, Ralph Anderson, new Deputy of the Center, condensed the earlier history, added recent information, and began periodically updating it as the Center's history progressed. Based on Center research and personal knowledge, the Deputy also added a few details into portions dealing with early military photography, the Spanish-American War, the World Wars, Korea, and Vietnam. Edith Devereaux's original history, along with photos of organization personnel at work, is maintained in the Center Command Group. Gratitude goes to the late COL Van Orden who promoted the history, Edith Devereaux, researchers like Tom O'Shaughnessy, and the soldiers and civilians whose contributions made this document more than just the story of an organization. Their efforts make USAVIC a living part of a greater, growing History.

R. K. Anderson

**Designed by USAVIC
Electronic Imaging/Graphic
Services Division:
B.G. Munford**