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STEREO WORLD



★ The Mt. Washington Cog Railway
★ Arizona Territorial Stereography Part I

NATIONAL STEREOSCOPIC ASSOCIATION

Profiles From Oblivion

THE 'Y' and the Great War

By Norman B. Patterson

Veterans of World War II, the Korean 'Police Action', or of Vietnam might raise an eyebrow if asked about the role of the Y.M.C.A. in their respective conflicts. But, it would seem, the few living veterans of the Great War of 1914-1918 might evoke a more knowing response after searching their distant memories. Several Keystone View Company stereo issues have preserved the flavor of the Young Men's Christian Association's heavy involvement with the Allied cause in World War I and especially their contributions toward maintaining good morale, no easy task as that ugly war dragged on.

KEYSTONE #19157 The Y.M.C.A. at Chateau-Thierry

This outstanding view has the flavor of a 1930's movie. The Hollywood set-makers couldn't have done it better, and if Gary Cooper and Helen Hayes stepped out of that taxi and did a scene from A FAREWELL TO ARMS it would seem entirely in place. It also has changed the mental picture which is brought to my mind by the word 'hut'. The reverse of the card states the following:

Here we see the familiar red triangle. At Chateau-Thierry, as at a great many other places, the Y.M.C.A. "hut" is a very handsome building. In the latter part of May, 1918, when the Germans were steadily advancing toward Paris, they were stopped in their onward drive at Chateau-Thierry, and then were pushed steadily back. According to Mr. Potter, the official recorder of the overseas work of the Y.M.C.A., "the work was carried up to the very front trenches, and it was a matter of pride that it was the

only organization that held on to the last with the troops after the advance of the Germans over the Chemin des Dames, the directors leaving their huts only after they were under machine-gun fire, and following up their poilus on the offensive of July 18, remaining with them through the battle till it ended at the Aisne."

The Y.M.C.A. was working in France before America entered the war. The French had huts at the front where the soldier could read or write or rest. The Y.M.C.A. financed these huts. Their work was successful and in 1917 the French asked the Y.M.C.A. to build more than 1,450 such huts. When America entered the war the Y.M.C.A. naturally undertook to look after the American soldier. At the request of the government it conducted canteens. It built 1,500 huts, costing from \$2,000 to \$20,000 each. These were equipped with canteen and recreational facilities, and provided over 3,000 movie and theatrical entertainments a week free. Athletic directors conducted the sports in 836 athletic fields. Twenty-eight leave areas were operated and hotels maintained for the soldiers in Paris, port towns and several centers in the war zone.

KEYSTONE #19158 American Soldiers "Doing" Paris in a Y.M.C.A. Sight-Seeing Automobile.

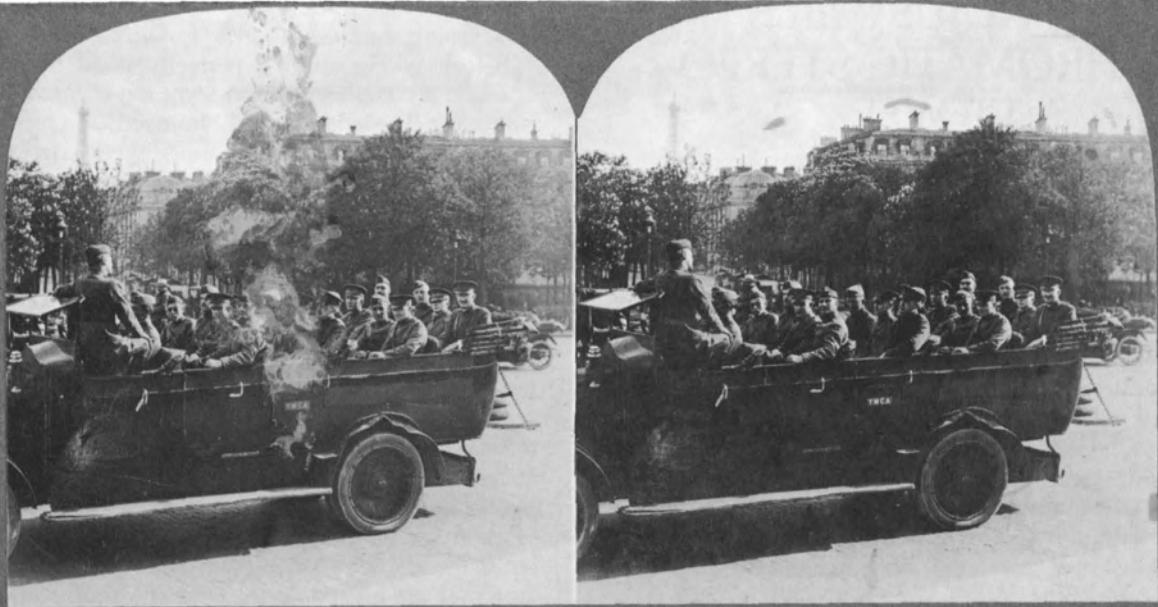
"How're you gonna keep them down on the farm after they've seen Patee?", was a question asked in a popular war ballad. Well, if a doughboy did get to Paris he may only have gotten to see it from one of these autobuses... not really enough to shut down the farm for. The reverse of the viewcard says:

Here is a group of American soldiers being shown



19157—The Y. M. C. A. at Chateau-Thierry.

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19158—American Soldiers "Doing" Paris in a Y. M. C. A. Sight-Seeing Automobile.

the sights of Paris in a Y.M.C.A. automobile. On the front seat is the "Y" worker explaining the points of interest of the great capital city of the French. There is much in Paris that is of interest to the sightseer, beautiful streets and buildings, wonderful churches and cathedrals, fine bridges and boulevards, and the priceless art collections of the Louvre.

The Y.M.C.A. did a fine work in looking out for our soldier boys while they were in Paris, as well as when they were in the cantonments, billeting places, or in the front line trenches. No one ought to regret the money contributed to the "Y" for its work among our soldiers. In the main, even under the greatest difficulties, the work of the "Y" was excellently done and the money given to its support exceedingly well spent.

This automobile load of doughboys is near the famous Place de l'Etoile (Square of the Star), from the

center of which twelve avenues radiate in all directions. The chief of these avenues is the fashionable Champs Elysees, which connects the Place de l'Etoile with the Place de la Concorde. In the center of the Place de l'Etoile is the famous Arc de Triomphe de l'Etoile, the largest triumphal arch in the world. It is 162 feet high and 127 feet wide and was erected to commemorate the victories of the Revolutionary and Napoleonic armies.

KEYSTONE #19200 Doughnuts for Doughboys—Montabaur on the Rhine

Apparently this activity was still remembered as World War II began as a song in Irving Berlin's THIS IS THE AR-
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19200—Doughnuts for Doughboys—Montabaur on the Rhine.

ARIZONA (continued from page 7)

Stereographs by Flanders & Penelon and D. P. Flanders are elusive and rare. They are on gold and orange/ pink mounts that vary in size from three and one quarter by seven inches to three and one half by seven inches. Prints are all square. Captions are hand-written or printed on the front of the mount under the negative. Series are "Arizona Scene" (Flanders & Penelon), "Arizona Scenery" (Flanders), and "Scenes in Arizona" (Flanders) and are usually printed on the front in plain or Gothic lettering, ex: D. P. Flanders, Artist. / Scenes in Arizona. Flanders also identified himself as D. P. FLANDERS, Photographer. A few mounts have the photographer's name and address imprinted on the back.

Other commercial photographers who established galleries in Arizona Territory during the early to mid-1870s and deserve mention are Parker & Parker (San Diego), who established a gallery on Main Street in Yuma in mid-March 1874; William McKenna of Prescott who opened a studio, probably at the site of Cook's gallery, in August 1874 until W. H. Williscraft bought him out; George H. Rothrock who toured Arizona Territory as an itinerant from 1876 to 1878; Henry Buehman who bought out Adolfo Rodrigo's brother Juan on February 20, 1875, establishing himself in Tucson; and D. F. Mitchell who stereographed San Xavier mission about 1874, before he became a well-known stereographer in Prescott.

SOURCES

Arizona Citizen (Tucson), June 6, 13, July 11, 25, August 8, September 5, October 31, 1874, February 20, 1875.

Arizona Sentinel (Yuma), April 4, 1874.

Evans, Susan. "Henry Buehman, Tucson Photographer 1874-1912" *History of Photography* 5(1), (January 1981), pp. 62-63.

[Front cover] *Journal of Arizona History* 25(2), (Summer, 1984). "Picture Gallery Pioneers 1850 to 1875"—Ralph W. Andrews, Bonanza Books, p. 78.

Weekly Arizona Miner, September 21, 1864, November 14, December 12, 26, 1868, July 3, August 14, 1869, May 28, 1870, March 30, May 11, June 29, 1872, June 28, December 5, 19, 26, 1873, January 23, February 6, 13, March 6, April 3, 10, 24, May 1, 1874, January 25, October 8, 1875.



PROFILES from OBLIVION

(continued from page 19)

MY told us of a girl named Eileen at the Canteen who was kept serving doughnuts to a doughboy 'until she caught on'. Soon GIs renamed everything but the doughnuts (which were machine made by then). The cards says:

Fresh doughnuts hot from the oven! A real treat for our boys. Not even chocolate pleased them more. See the gratified expression on their faces. Some chow! Even the Y girls seem to be enjoying the occasion. And why should they not? Anything and everything for our doughboys, that was their motto.

This was but one of the many activities of the Y in France and Germany. Athletics, theatricals, education, distributing cigarettes and candy, all this entered into their job. No sooner did the Y girl arrive than she

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began to think of doughnuts, and of hot cocoa and cakes for the boys. And the boys began to lick their lips in anticipation. They fetched and carried wood, the girls got flour and sugar somewhere, somehow, cocoa was cooked in washboilers, cans, anything that was new or clean; pans were scoured, doughnuts cut out and soon sizzling over the fire. In the towns on the Rhine, German women could often be hired to cook the doughnuts, and they fried them by thousands. It was no unusual thing to see Y men lugging a washbasket full of doughnuts from the bakers to the hut, and the savory smell of them made a man's mouth water.

The girls making doughnuts never had to ask twice for assistants. Our "boys" liked to hang around when the job was going on. Cutting out the doughnuts was fun, splitting wood for the fire a joke, and when the doughnuts came hot and fragrant from the pan—Oh Boy!

One does not recall the Y.M.C.A. being so visible by the time the second World War occurred. Everything was different. Blitzkrieg wars were a far cry from bogged-down trench warfare. Europe was entirely overrun and had to be retaken. The conflict really circled the globe. The USO took on many support and morale functions and service centers and PX's were government operated.

I did a cursory library check on Y.M.C.A. wartime involvement and found nothing. Even what purported to be a history of the organization made no reference to such things. I decided to pursue it no further as the Keystone viewcards tell the story adequately and have a nice flavor, I feel... a story whose permanent home is now oblivion.