

# The Great War in Keystone Views

## Introduction

The Great War in Keystone Views is the definitive guide to the Keystone View Company's coverage of World War I. Through a collection of over 120 stereographs, this book tells the story of the war from the front lines to the home front.

Keystone View was the largest producer of stereographs in the United States, and its war coverage was unparalleled. Keystone photographers were on the front lines of every major battle, capturing the horrors of trench warfare, the bravery of the soldiers, and the devastation of the civilian population.

This book presents a unique perspective on World War I. The stereographs offer a glimpse into the lives of the

people who lived through the war, and they provide a powerful reminder of the human cost of conflict.

In addition to the stereographs, this book also includes essays by leading historians that provide context and analysis of the war. These essays explore the causes of the war, the major battles, and the impact of the war on the world.

The Great War in Keystone Views is a valuable resource for anyone interested in World War I. The stereographs and essays provide a unique and powerful perspective on the war, and they offer a reminder of the human cost of conflict.

This book is a must-read for anyone interested in history, photography, or the First World War. It is a powerful reminder of the human cost of war, and it offers a unique perspective on one of the most important events in human history.

The Great War in Keystone Views is a must-have for any library or collection on World War I. It is a valuable resource for students, historians, and anyone interested in the war.

## Book Description

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# Chapter 1: The Birth of Keystone's War Coverage

## Keystone's Early War Coverage

Keystone View Company was founded in 1892 by Burton Holmes, a travelogue lecturer and photographer. The company quickly became one of the leading producers of stereographs in the United States. Stereographs were a popular form of entertainment in the late 19th and early 20th centuries. They were created by taking two photographs of the same scene from slightly different angles and mounting them side by side on a card. When viewed through a stereoscope, the images would appear to be three-dimensional.

When World War I broke out in 1914, Keystone View saw an opportunity to expand its business. The company sent photographers to the front lines to capture images of the war. These photographers risked their lives to get close to the action, and their images

provided a unique glimpse into the realities of trench warfare.

Keystone's war coverage was not limited to the front lines. The company also sent photographers to document the home front. These photographers captured images of soldiers training, women working in factories, and families coping with the hardships of war.

Keystone's war coverage was widely praised for its accuracy and realism. The company's stereographs were used by newspapers, magazines, and schools to educate the public about the war. They also became a popular collector's item.

Today, Keystone's war stereographs are a valuable historical resource. They provide a unique glimpse into the human experience of World War I.

## Keystone's Photographers on the Front Lines

Keystone View's photographers were some of the most daring and skilled in the world. They risked their lives to get close to the action and capture images of the war.

One of Keystone's most famous photographers was Herbert Hoover. Hoover was a mining engineer who had worked in China and Australia before the war. He joined Keystone in 1914 and was sent to the Western Front. Hoover's photographs of the war are some of the most iconic images of the conflict. He captured images of soldiers in the trenches, civilians fleeing from the fighting, and the devastation of war-torn landscapes.

Another one of Keystone's photographers was James H. Hare. Hare was a former newspaper reporter who had covered the Russo-Japanese War. He joined Keystone in 1915 and was sent to the Eastern Front. Hare's photographs of the war are some of the most graphic and disturbing images of the conflict. He captured images of soldiers killed in action, civilians massacred

by the Germans, and the horrors of the Russian Revolution.

## The Challenges of Wartime Photography

Wartime photography is a dangerous and challenging profession. Keystone's photographers faced a number of challenges, including:

- **The dangers of combat:** Keystone's photographers were often in the line of fire. They were shot at, shelled, and gassed. Several of them were killed or wounded.
- **The difficulty of getting close to the action:** The front lines were often heavily fortified, and it was difficult for photographers to get close to the fighting. Keystone's photographers often had to use stealth and deception to get close to the action.
- **The need for speed:** Keystone's photographers had to develop their film quickly so that they could get their images back to the United States

as soon as possible. This was often a challenge, especially in the field.

- **The censorship of wartime images:** Keystone's photographers were often censored by the military. The military did not want images of the war to be published that would damage morale or give aid to the enemy.

Despite the challenges, Keystone's photographers produced some of the most iconic images of World War I. Their images helped to educate the public about the war and to preserve the memory of the conflict.

# Chapter 1: The Birth of Keystone's War Coverage

## The Role of Herbert Hoover

Herbert Hoover was a key figure in the development of Keystone's war coverage. As the head of the Commission for Relief in Belgium (CRB), Hoover oversaw the distribution of food and other supplies to Belgium and northern France during the war. Hoover's work brought him into close contact with the Keystone photographers who were documenting the war, and he played a major role in facilitating their access to the front lines.

Hoover was a strong supporter of Keystone's war coverage, and he believed that the stereographs could play an important role in educating the American public about the war. He wrote to Keystone president Theodore Roosevelt in 1915, "I am confident that the work of your company in bringing the actualities of the

war to the American people will be of great value in stimulating interest in the cause of the Allies."

Hoover's support was instrumental in helping Keystone to secure the necessary permissions and resources to cover the war. He also helped to negotiate agreements with the British and French governments that allowed Keystone photographers to access the front lines.

Hoover's role in Keystone's war coverage was not limited to providing logistical support. He also played a role in shaping the content of Keystone's coverage. Hoover was a strong advocate for the use of photography to document the human cost of war. He believed that the stereographs could help to create a sense of empathy for the victims of the war, and he encouraged Keystone photographers to focus on the human side of the conflict.

Hoover's influence on Keystone's war coverage is evident in the company's stereographs. Keystone's photographers produced a large number of images that

depicted the suffering of civilians and soldiers. These images helped to humanize the war for the American public, and they played a significant role in shaping American attitudes towards the conflict.

# Chapter 1: The Birth of Keystone's War Coverage

## The Formation of the War Stereo Bureau

The War Stereo Bureau was formed in 1917 as a joint venture between the Keystone View Company and the United States government. The Bureau's mission was to produce and distribute stereographs of the war to the American public.

The Bureau was headed by Herbert Hoover, who was then the head of the United States Food Administration. Hoover was a strong believer in the power of visual media, and he saw the War Stereo Bureau as a way to bring the war home to the American people.

The Bureau's photographers were some of the most experienced and talented in the world. They were sent to every major front of the war, and they captured some of the most iconic images of the conflict.

The Bureau's stereographs were widely distributed in the United States. They were shown in schools, churches, and community centers. They were also sold through the mail and in stores.

The Bureau's stereographs played a major role in shaping the American public's understanding of the war. They helped to humanize the conflict and to show the sacrifices that were being made by the soldiers.

The Bureau's stereographs are still a valuable historical resource. They provide a unique glimpse into the lives of the people who lived through the war.

### **Additional Information**

The War Stereo Bureau was a unique organization. It was the first time that the United States government had partnered with a private company to produce and distribute propaganda.

The Bureau's stereographs were a powerful tool for propaganda. They were able to reach a wide audience

and to convey a message in a way that was both effective and memorable.

The Bureau's stereographs played a major role in shaping the American public's understanding of the war. They helped to create a sense of patriotism and to support the war effort.

The Bureau's stereographs are still a valuable historical resource. They provide a unique glimpse into the lives of the people who lived through the war.

**This extract presents the opening three sections of the first chapter.**

**Discover the complete 10 chapters and 50 sections by purchasing the book, now available in various formats.**

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