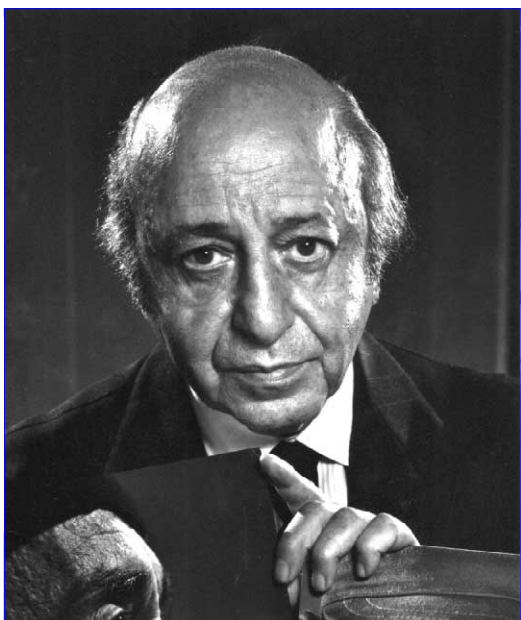


The PHSC E-MAIL

Volume 2-3, Supplement to Photographic Canadiana, July 2002
The Photographic Historical Society of Canada

Summer communications...

The PHSC Executive are still busy over the summer so you can look forward to an interesting Fall series of events and programs when we convene again in September. Look for an important catalogued mail/phone auction of the Walter Shean Collection. It is taking much effort by officers to sort, price and catalogue the many items. There are some very important and high profile cameras included in the sale such as a rare wood Prestwich hand-cranked movie camera (c. 1899), nineteenth century wood cameras and brass lenses plus collectibles by Leica, Nikon, Voigtländer, etc. Walter Shean, Charter Member #71, passed away in March of this year and his executors chose to have the Society dispose of his photographic collection. The catalogue will be distributed free to PHSC members, will be posted on the Society web site or can be purchased by mail for \$3.00. Distribution date is yet to be finalized.



YOUSUF KARSH PASSES AT THE AGE OF 93

Canadian portrait photographer Yousuf Karsh who immortalized the great personalities of the world has passed away at the age of 93. For decades he was called upon to portray kings, queens, scientists and doctors, actors and writers, and politicians of all stripes.

Born in 1908 of Armenian parents in eastern Turkey at a time when Armenians were the objects of bitter persecution, Karsh was sent to Canada by his parents. He arrived in 1925 at the age of 16 to work for an uncle Nakash in Sherbrooke,

Que., who had an established photographic studio. Given a box camera Yousuf soon showed he had the talent to create artistic photographs. Uncle Nakash scraped the cash together to apprentice the youthful photographer with the noted portraitist John H. Garo in Boston. Under his tutelage he learned the control of lighting in the pictorial tradition of the daylight studio. Design, composition and the humanities were voraciously studied at the Public Library which became a second home. After three years Mr. Karsh removed to Ottawa in 1932 where he established his own studio with only the basics of equipment. His introduction to the Ottawa Little Theatre brought him in contact with Solange Gauthier who was to become his first wife. He was also attracted to the electrified stage lighting which changed his photographic techniques forever. Spotlights added the dazzling catchlights while broad floodlamps gave somber shadows that captured the sitters personality. Hands were always a feature. The photographing of Winston Churchill in 1941 changed his life forever and the world's great leaders and personalities beat a steady path to his door to be immortalized by "Karsh of Ottawa".

Location/Date/Times for PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Burgundy Room of the North York Central Library, 5120 Yonge Street, North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a *Buy & Sell* and social gathering from 7:00 p.m. onwards. For information contact the PHSC or Gerald Loban, 64 Fonthill Blvd., Unionville, Ont., L3R 1V7, (905) 477-3382.

Programming Schedule:

September 18th 2002

-First meeting of the Fall series.

Topic to be announced

October 20th (Sunday) 2002

-PHSC Fall Fair is scheduled for the Coffee Time Soccer Centre – big aisles, good lighting, great crowds. Contact Larry Boccioletti for table reservations: 416 243-1439 or larbocci@interlog.com

The PHSC stands down for two months during the summer but Executive activities will continue. Programming will resume on September 18th while the Fall Fair will be held Sunday, October 20th at our Coffee Time Soccer Centre location.

Program Director Gerry Loban needs suggestions from members for the Fall series of programs – fresh ideas are needed, different speakers from far and wide, tours, digital? Talk to Gerry Loban at 905 477-3382.

FOR THE LATEST
PROGRAM UPDATES
CHECK THE PHSC WEB SITE AT
<http://www.phsc.ca>

TO CONTACT THE PHSC VIA E-MAIL
phsc@phsc.ca

**PLEASE POST A COPY OF
THIS E-MAIL
FOR OTHERS TO READ OR
E-MAIL TO A FRIEND**

THIS SUNDAY - JULY 21, 2002

HUGE OUTDOOR PHOTOGRAPHIC FLEA MARKET

30 tables of photographic equipment will be on hand this Sunday from 9 AM til 3 PM
in the PARKING LOT of the Lions Club Community Center,
3 Queensway Court, 1 block west of Kipling, south of the Queensway, Toronto.
There's FREE admission and you can Buy, Sell, Trade or Browse.

ENLARGERS •• DARKROOM GEAR AND ACCESSORIES
USER AND COLLECTIBLE STILL & MOVIE CAMERAS •• LIGHTING
IMAGES •• LITERATURE •• NOVELTIES
COMPUTERS •• DIGITAL CAMERAS

If you want to reserve a table at @\$30.00 call Larry at 416 243-1439

ROBERT SQUIRES PASSES

Longtime member Robert Squires of Brantford died at the Willett Hospital in Paris, ONT. on June 28th. He was 76 years old. Bob joined the PHSC in 1979 and was member number 307. He served with the executive for a number of terms. Bob grew up in Mattawa and North Bay, graduating B.Sc Engineering Physics from the University of Toronto in 1948. After some years geophysical prospecting in Northern Canada, he became a well respected physics teacher at Brantford Collegiate Institute from 1963 to 1987. He was an active member of the Brantford Writers Club, Cambridge and Toronto Photography Clubs, and Brantford Amateur Radio Club. He will be greatly missed by those in the community who were enriched in various ways by his kindness and generosity.

He is survived by wife Helen (nee St. John), son David, daughter Mary, their families and the grandchildren.

MARK THIS DATE!

SEPTEMBER 19-21
2003

That's the date for
PhotoHistory XII

The 12th Triennial Symposium
on the
History of Photography

First announcements are now out for not-to-be-missed Photo History XII held every three years since 1970 by The Photographic Historical Society in cooperation with the International Museum of Photography at the George Eastman House in Rochester, N.Y. There is a request now for abstracts to be presented as lectures. Contact Nick Graver, Program Chairman at P.O. Box 10434, Rochester, NY 14610 or ngraver@rochester.rr.com

IT ALL CAME BACK

After our plea in the last PHSC E-Mail alerting of the theft of much photographic equipment from member Werner Drechsel, there have been a few things happening.

Werner is a constant surfer of eBay and was quite surprised to see all his stolen equipment offered there to any bidders. He quickly notified York Regional Police and provided them with the ebay name of the seller. They quickly put a stop to that particular auction.

The police then confiscated the lot from an innocent person in Etobicoke who had purchased the equipment from "Cash Converters" where the perpetrator had sold them. This poor chap is out a lot of money so beware when buying used equipment and be sure to get a signed/identifiable receipt.

"Churchill" by Karsh...

Over the years a number of articles have appeared about how Yousuf Karsh photographed Prime Minister Winston Churchill when he visited Ottawa in December 1941. Variations seem to creep into the tale so I was happy to find the following story reproduced in the April 1942 issue of PHO-TOPICS, newsletter for the Ontario Society of Photographers. Since the story was an account drawn up on the very day of the actual sitting by non-other than Madame Solange Karsh, first wife of Mr. Karsh, then surely this must be the best and truest account of events. An interesting side-bar lists equipment and process used for the assignment offering insights, which experienced photographers can appreciate as to how the photographs where taken.

— Robert Lansdale editor

"Churchill" by Karsh

As Related by Madame Solange Karsh

On the day before the great Churchill was to speak in the House of Commons at Ottawa, Yousuf Karsh had been told that he would be given an opportunity of making a portrait of Mr. Churchill but that he could only have just a few minutes.

What a day that was! For Yousuf Karsh never takes anything casually, let alone photographing Churchill. But the next day – the day of the photograph – well, that was worse and I wondered if all the photographers were the same – upset, tense, nervous – and if so, how did other wives stand it.

It was a day of great anxiety, of testing this and testing that; of rushing around; of going to the House of Commons and deciding just how the Speaker's Chamber would be as a background. Right after lunch – I don't believe Yousuf Karsh ate anything, but I did not enquire – I have learned better – he and an assistant left for the Parliament Buildings. The rest of the staff and myself waited at the studio tense and expectant.

Late, very late in the afternoon a

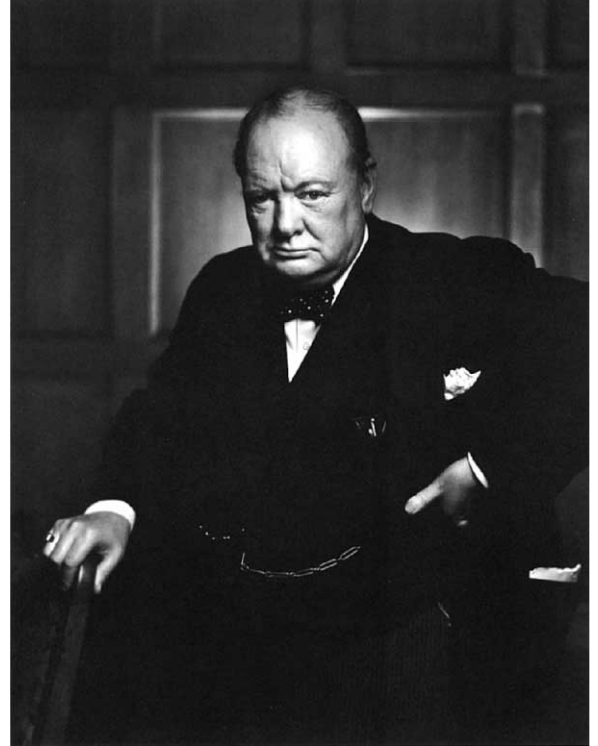
very tired and rather green looking person came back – excited, yes, but I wanted to hear all about it and that, right away. So I made him sit down and smoke a cigarette while I, with pencil and paper, took down everything he said. I knew full well that the next day would be too late to get the details of how the portrait was made. So now, here is what Yousuf Karsh told me about how it was all done. I am simply quoting him.

"When I saw the Speaker's Chamber, I knew that some of the paintings of great figures in Canadian history would have to come off the walls if I were to make a real portrait of Churchill, and I got members of the staff of the House to come and remove paintings, shift furniture and give me a clear space.

"Then we set up the lights and the camera and I had someone pose for me as a "standin" for Mr. Churchill, prepared everything and decided on the exact spot where I wanted Prime Minister Churchill to stand. Then I went into the House and listened to the great man's speech.

"While listening to Mr. Churchill, I had seen just the pose I wanted him to adopt for then photograph and I felt quite ready. But he had not been told that he would have to pose for a portrait and when he saw me and all the lights he became he became very rebellious and simply refused to give me even five minutes.

"My heart sank but I could not give up so I made a speech which ran something like this – 'Sir, these photographs may be the ones which will serve as a constant source of hope and inspiration which you have created in the heart of the civilized world'. I know it was a bad speech, but it made Mr. McKenzie



Credit Photographs: Yousuf Karsh / National Archives of Canada

King and all of Churchill's entourage laugh.

"Mr. Churchill growled, but being the man that he is, could not help but respond and said – 'Well, one photograph and one only'. But I had decided that to take just one negative of such a great man would be impossible, so I took all my courage in my hands and said – 'No, two, just and only two but TWO!'

"Very grudgingly he got into position. Cigar stuck at its famous angle. But I was determined that I would not make another of those cigar pictures, so while he resentfully looked at me I said that I had an ashtray all prepared for him and went up and simply removed the cigar from his mouth. I had no sooner placed the cigar in the ashtray than it disappeared – taken as a souvenir by one of the attendants.

"The first portrait of Churchill was very solemn and dour and I reminded him that there was just another one to be made. This second portrait wore a smile of confidence – confidence in the righteousness of a great cause which could not be lost and God helping him, he would see it was not lost.



The two portraits compared – “The Roaring Lion” and the rarely seen “Smile”. Early interpretations of the negative showed detail in the hair and the background panelling. It was not until those same portions were burned down that the true scowl emerged so forcefully.

But that was all. Two negatives and no more.

“Mr. Glen, the Speaker of the House, was ready with a fresh cigar, which he lit for the great man. Perhaps the cigar was the reason for Churchill’s treasured few words to me which I shall go on cherishing for the rest of my life – ‘Well, you certainly can make a roaring lion stand still and be photographed.’”

During the time I was taking down the notes and Yousuf Karsh was coming back to a more natural color, the assistant had been preparing just the perfect developer. There was no use thinking that one minute would be wasted before results could be learned.

So my photographer husband closeted himself in the darkroom and I waited, waited most impatiently. When his voice came from above telling me to come and see the two negatives I knew that he had succeeded. I rushed up and when I saw them, and saw my lord and master’s shining face, there was much rejoicing and yet much humility in his bear-

ing for I have noticed that Yousuf Karsh is always most humble when he has succeeded in a difficult task.

Solange Karsh

[Pho-Topics] Editor’s Note:

We regret that copyright restrictions on reproduction size would not permit the illustration of Mr. Karsh’s article with one of the Churchill photographs. The “dour” pose (which we assume was the first shot) gained wide publicity through full-page reproduction in “Life” Magazine. Canadian Ladies Home Journal illustrated an article on the Churchill visit with an excellent reproduction of the “smile of confidence” pose which Mr. Karsh says his famous subject had when he made the second negative.

In photographing Mr. Churchill, Yousuf Karsh proved that a photographer, to be successful, must be resourceful, confident and persistent. It’s the man behind the camera that achieves the results and to you, Mr. Karsh, our professional congratulations for an excellent job.

An interesting sidebar to the article lists the equipment and processing used for the assignment. Corrections to typos have not been made. –R.L.

Camera – 8 by 10 View Camera.

Lens – 14 inch Ektar – F:6.3.

Exposure – 1/10 second:
aperture F. 11.

Film – 8 by 10 Super XX
Panchromatic film.

Developer – Metal-Hydrochinon.

Lights – Eight No. 1 photofloods
in one cabinet with tracing cloth
for diffusion.

One No. 1 photoflood for back-
lighting in a small flexible reflector.