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Karsh's Working Man: Industrial Tensions and Cold War Anxieties

In the early 1950s Yousuf Karsh, the master of celebrity photography, undertook a new series of portraiture assignments "glorifying the labouring man." These industrial portraits are powerful images of "men who work with their hands and brains in industry," as Karsh had intended.¹ The photographs — commissioned by a range of industrialists — became part of a wider publicity trend in corporate culture that included traditional consumer and trade advertising, annual reports, popular magazine photo stories, and the organization and promotion of packaged photographic exhibitions in commercial venues and public art galleries. These advertising strategies were part of a larger phenomenon in the worlds of graphic design and big business as public relations strategies were conceived and developed to promote broad corporate and associated ideological and political interests.

Yousuf Karsh's industrial portraits of the early 1950s embody some of his most powerful work — ideological images that are continuous with photographs of the "worker as hero," which he took during the Second World War. (During that time, when the image of the worker was a popular public icon, Karsh had focused on leading figures involved in the Allied effort.) These industrial portraits appropriate in a positive sense the image of the individual worker, while simultaneously co-opting the conflict between the corporate interests of industry and management and the workers and their unions. Karsh's photographs were also deployed in the anti-communist propaganda that was an important element in the self-promotion of Canadian industries, and they extended into the larger ideological Cold War being fought at the time in the popular press — a conflict that invoked polarizations, tensions, and fears across Canada. The complex meanings of Karsh's industrial photographs — derived simulta-

neously from the context of their creation and their shifting location within Karsh's larger body of work — have conferred a potency and an intensity on these portraits of working men that still resonate fifty years later.

To understand the significance of Karsh's industrial portraits, it is important to view these works within the emerging field of industrial photography in the early twentieth century. Images of work — machines, industry, and the industrial worker — were some of the earliest subjects for photography as it emerged in the mid-1800s. Early twentieth-century photographers were captivated by physical labor and the speed and power of machinery, and they viewed photography as the appropriate tool to capture the monumentality of the process. Industrial photography has always been caught between two impulses. The first, rooted in the social documentation of work and industrial life, is often implicitly critical. The second, by contrast, is an aestheticized image of the power and beauty of machines and industry, implicitly positive and promotional.

We can see these contradictory impulses in the images created by American photographers like Lewis Hine (1874–1940), whose early work on child labor was damningly critical, while his later representations of men and machines and the construction of the Empire State Building became aestheticized symbols of American urban and industrial life. Later industrial photographers tended to focus on the formal aesthetic properties of machines and the drama of the industrial process. Among these artists were Charles Sheeler (1883–1965), with his series depicting Henry Ford's new River Rouge auto assembly plant, and Margaret Bourke-White (1904–1971), with her long career in photojournalism capturing the industrial prowess of North America and the Soviet Union.

Industrial photography in Europe, particularly in Germany between the wars, was more directly engaged with the ideas and debates of Modernism. Albert Renger-Patzsch's (1897–1966) technology photographs in *Die Welt ist schön* (*The World Is Beautiful*) presents a series of images of machines of great clarity and detail, unhampered by human assistance.² He was a practitioner of *Neue Sachlichkeit* (the New Objectivity), a movement in German visual culture aiming to reflect the world according to the realism of objectivity. Germaine Krull (1897–1985), who was born in Germany, was to become associated with the Modernist avant-garde in Paris in the 1920s and 1930s. Her 1927 portfolio, *Métal*, featuring photographs of structures and machine-made objects, are Modernist compositions constructed of textures and forms as abstracted images of technology. In Canada, industrial photography was limited to a number of independent photographers exhibiting in the camera clubs and salons of the day, such as Grant Gates in Hamilton and John Vanderpant and James Crookall in Vancouver.³ There was also a strong tradition of photographic documentation of major public works projects — including street construction, bridge building, and huge hydro projects. And social agencies occasionally used photography as a documentary tool. In addition, during the war, many industrial plants were photographed and documented as national security records.

The image of the worker during the First World War — part of the image of industry and the “war at home” — became a central symbol of the highly successful campaign to sell Victory Bonds.⁴ During the Second World War, a more intense and pervasive government propaganda program was launched — in the form of billboards, Victory Bond drives, newsreels, posters, and privately sponsored ads. They played a leading role in creating the ideological context for the Allied war effort. Within the stock imagery of military victory, the worker became a valued and well-promoted member of “the war at home,” a symbol of democratic civil society, productive and proud of working to protect democracy. This potent symbolism can be seen in posters and films produced by the Canadian Wartime Information Board un-

der the directorship of Harry Mayerovitch and the National Film Board under John Grierson.⁵ In the traditional fine arts of painting and sculpture, a sizeable body of wartime industrial imagery was undertaken by activist artists from 1942 to 1945, documenting industrial work — particularly that of women. Interestingly, rarely did this imagery, either in photography or in painting, focus on the individual portrait.

Industrial photography was defined by the complex relationship of the client — whether a corporate client, a public institution, or purchasers of independent work for exhibition/publication — and by the ability and intention of the photographer. The new picture magazines became the public forum for this novel type of photography: first *Fortune*, then *Life* and *Look* in the United States, and magazines such as the *Berliner Illustrierte Zeitung*, *Vu*, and *Voilà* in Germany and France. The popular meaning of industrial photography as both an art form and a tool of business was negotiated through photojournalism, films, and photography books.

By the 1930s industrial photography was increasingly being used as part of corporate public relations strategies, including reporting to investors. The annual report, a legal document that public companies were required to produce to inform stockholders of the state of their investments, generally consisted of straightforward audited financial statements with accompanying notes and a letter from the company president. It was usually reproduced as a printed brochure of four to six pages. But by the late 1940s a striking shift had taken place: annual reports began to include descriptions of company activities, historical notes, future plans, employees, and information about new products and services. The new annual report was carefully conceived and designed and printed on quality stock, with precise use of typography, visual charts and graphs, two-color covers, and black-and-white photography. This “New Look” report was a truly modern business document.⁶

Atlas Steel

In April 1950 A. Earle Higgins of Charles Francis Press, a large printing company in

New York, approached Yousuf Karsh to undertake a photographic assignment at Atlas Steel in Welland, Ontario. Higgins was the director of Charles Francis' recently established Editorial Development Division, which conducted entire promotional campaigns offering clients services in the area of annual reports, undertaking planning, research, copy writing, layout, art, and, of course, printing. They also produced sales literature, periodicals, and company magazines. Higgins' most recent innovation was to attempt to commission artists to paint industrial plants for reproduction in company annual reports.⁷

Atlas Steel was a company of over two thousand workers with a complicated history of labor-management relations. Welland, located on the Welland Canal in the Niagara Peninsula, had in the early 1900s become a center for steel and small industry, based on the cheap electrical power available from nearby Niagara Falls, Ontario. Consolidated in 1928 under Roy H. Davis, Atlas specialized in fine and specialty steels for mining and tools. During the Second World War, Atlas expanded its operations with government support, building six Héroult electric-arc furnaces for making gun-barrel steel for Bren and Browning machine guns. In 1941 the United Steelworkers of America had attempted to organize the plant's labor force, and in 1943 a second attempt had been made by the United Electrical Workers (UE). Davis reportedly used every intimidation and harassment technique available to thwart the UE.⁸ In 1943 the "independent" company union's first contract was accepted by a slim majority of employees.

In April 1950 Atlas was building a new rolling mill to make stainless steel, the first in Canada. The original commission to Karsh was for six black-and-white portraits of "Sweating steelworkers on the job . . . authentic stuff — furnaces, etc."⁹ Karsh responded enthusiastically and remarked that he was interested in working with the laboring man and that he wanted "to glorify working man for a change."¹⁰ The entire assignment, which Higgins was to organize, would include photographs in the annual report, exhibitions, and publication in various international magazines.

The Atlas Steel shoot was very successful: Karsh spent a week working in the plant

with his wife, Solange Karsh, and his assistant, Monty Everett. Karsh selected the men to be photographed, and the company provided whatever assistance was needed. In 1951 Karsh was again invited to Atlas to undertake a second assignment photographing long-term employees. Clearly the warm personal relationship that developed between the Karshes and Roy and Sally Davis and their daughter, Debbie, was to be an important social element in the atmosphere that surrounded the projects. There were many effusive and affectionate letters and arrangements, as various gifts of stainless steel cookware were exchanged between Solange and Sally.

The cover of the 1950 *Atlas Steel Annual Report* was a striking wraparound photograph of a huge ladle of molten steel, sparking as it was being poured in the sunlight, and signed "Karsh of Ottawa." The text describes the development of Atlas's new stainless steel plant and the five-year promotional campaign designed to acquaint the Canadian public with the merits and uses of its product. The report also includes a short section on Karsh and his commission to produce portraits to honor "the men who make Atlas Steel," followed by a brief section titled "Rearming Canada: The Rising Costs of Labor and Raw Materials." The last section, "Selling Canada to Canadians," describes Atlas's public relations campaign, which was conducted through advertisements in consumer publications, praising Canadian growth and potential. This last section, however, went on to state: "Faith in our Canadian way of life, in the unfolding future of Canada, faith in ourselves are especially needed at this phase of our Country's history when all the institutions we cherish are threatened by the forces of Communism. This threat is not remote, it exists close at home, even among some who are themselves inheritors of our Canadian traditions. We believe that it is a part of industry's obligation to the nation and itself to join directly in the fight to maintain our institutions. These advertisements are but one way which we have selected to make this fight."¹¹

The interior of the report included two Karsh photographs. The first, *Rolling Coils in the South Plant*, is a dynamic image of a red-hot steel coil as it moves from pass to pass, to produce a finished steel rod — part

of the process of stainless steel production. The only Karsh portrait is of George Guglielmo, a forge man on the thousand-ton press (Figs. 129, 135). According to the press release based on Solange Karsh's notes, Guglielmo was a twenty-five-year-old of Italian origin, engaged to Anne Amantia, who, like himself, was Canadian born. The release ends with these sentiments: "The future is bright for George and Anne. His future as a steel maker is assured, they love the country in which their dreams can be realized."¹² The Guglielmo portrait portrays the young forge man gazing directly into the camera, his glasses and visor raised, a steel scaling bar looking like a medieval staff in his gloved hand. Guglielmo, straightforward and almost earnest, has a disarming directness, nearly naïve in the halo-like lighting, a Christian allusion to the shepherd with his staff. On careful examination, it is clear that the photograph is double printed, a combination of two negatives, with the figure carefully lit and superimposed on an image of the enormous press, which hammers steel ingots into billets.¹³

As Karsh had a free hand in the selection of subjects, he chose men with strong facial features. *Two Steel Workers* (Figs. 130, 136) is an example of a Karsh-scripted industrial drama using oblique lighting and a long depth of field created by multiple negatives. The face of the foreground figure is raked by the light of flood lamps, which intensifies the shadows around his neck and eyes, while the safety goggles act like horns, giving him an almost diabolical appearance. This satanic effect is echoed in the lithe, silhouetted background figure, artfully illuminated by welding sparks. The second figure provides a dramatic contrast with the strong face and aggressive frontal stance of the main subject.

Although two Karsh portraits appeared in the interior of the 1951 *Atlas Steel Annual Report*, the dynamic cover photograph of a curving, stainless steel modern store interior does not appear to be one of his works. The text of the report is much less political in tone than that of the previous year. It announces the tripling of profits that year with the success of the two-year-old stainless steel production plant. Atlas, like many Canadian companies, was in the midst of a boom. As *Fortune* magazine noted in 1951,

life was comfortable in Canada. Rearmament for the Korean War meant business was better than usual.¹⁴ A series of photographs illustrates a range of Atlas stainless steel products, from mufflers to charcoal broilers and pots and pans.

The publicity program organized by Higgins had worked very well. And for Karsh, the entire assignment eventually included publication in two annual reports, six photographs in the Atlas Steel calendar for 1952, and exhibitions at the Charles Francis Press Gallery in New York, at the Royal York Hotel in Toronto, and later at the MIT Gallery in Boston.¹⁵ The wife of each man photographed also received an original Karsh portrait of her husband.¹⁶ The photographs were published in local newspapers and in numerous international magazines, including *Fortune* (December 1950), *Saturday Night* (24 October 1950), and *Die Woche Neue Illustrierte Zeitung* (19 August 1951). The photographs "Men Who Make Atlas Steel" and the prepared text were published in periodicals with a combined international circulation of over 16 million readers.¹⁷ Atlas Steel considered the photographic project a great success, both internally and as an industrial promotion strategy. As one executive commented in 1951, "This portrait exhibit by Yousuf Karsh of 'Men Who Make Atlas Steel' is an important part of a broad public and employee relations program. The many ideas and ways that have been developed to use these photographs . . . [have] aided management in effectively solving some complicated problems."¹⁸

Ford of Canada

It was thanks to the 1950 *Atlas Steel Annual Report* that Karsh received his next industrial assignment — at Ford of Canada in Windsor, Ontario.¹⁹ In November 1950 he was approached by Gordon Garbutt, Director of Public Relations at Ford Motor Company of Canada, to undertake some work at the Windsor auto assembly plant for the 1950 *Ford of Canada Annual Report*. In asking Karsh to take on the assignment, Garbutt articulated Ford's public relations strategy: "Ford of Canada is not made up of buildings, machines, conveyor lines, test tracks, automobiles and power



Fig. 129 Lancelot (George Guglielmo of Atlas Steel), 1950



Fig. 130 Two Steel Workers (Atlas Steel), 1950



Fig. 131 Partners (Gerald Bruner of Ford of Canada), 1951

houses, but of people. The hands of a craftsman, the glow of light from a metal pot on the face of a foundry man, the brawny arms of a crane operator — all these are more symbolic of our industry than things of steel or brick or wood.”²⁰

A. Earle Higgins, who was intensely involved in the negotiations with Ford, saw the contract as opening up possibilities “across the river,” alluding to the main operations of Ford USA in Detroit. As he put it, “There are too many elements involved here ... for anything to be otherwise. Very important from American standpoint as whole project will end up in something far larger than Ford of Canada. There is a considerable Defence project under way, and this is especially important from a Public Relations standpoint. Remember this is the biggest thing ever attempted by Ford of Canada and nothing must go wrong.”²¹

Higgins was able to negotiate a very good contract, which was extremely lucrative for the early 1950s. Karsh was to receive a ten-thousand-dollar fee for a two-week project at Ford of Canada, for which Higgins received 25 percent. Meanwhile, the wage of the men he was photographing at Ford was \$1.33 an hour, or approximately \$2,750 a year.²²

The Ford commission came in the midst of the Cold War and growing international tension, particularly with the outbreak of conflict in Korea in the summer of 1950, when fears of a third world war were widespread. In Canada Ford was actively engaged in its own ideological defence against communism. Rhys Sale, Canadian President of Ford, made a speech in January 1951, entitled “While there is still time to stop the virile threat of communism.”²³

Across Canada, workers and their unions were making strong demands for increases in wages and benefits, after the deprivations of the Depression and the wage and price controls of the Second World War. In Windsor the conflict between Ford of Canada and the United Automobile Workers (UAW) was bitter after a ninety-nine-day strike in late 1945 had resulted in a major victory for organized labor.²⁴ Belief in unions and collective benefits was growing — particularly among newly returned veterans. Cold War tensions were also being played out within the labor movement, as unions with active communist leadership

like the UE and the Mine, Mill and Smelter Workers in Sudbury were pitted against the more moderate United Steelworkers of America. In the UAW internal conflicts existed between the Left Caucus, which included individual militants and communists, and the more social democratically aligned Co-operative Commonwealth Federation (CCF) leadership.²⁵

Karsh walked into the middle of this stand-off at Ford. An air of tension and volatility appears to have surrounded the entire project, partly because of the time constraints, as the press deadline for the 1950 annual report was very tight. There were also major technical complications in photographing the auto industry: plants were sprawling, noisy, dirty, and difficult to light. The intense activity of the assembly line made it extremely difficult to photograph.

Although at times these problems seemed insurmountable to Karsh,²⁶ he succeeded in focusing on the human figure in the Ford of Canada portraits. As he stated in one interview, “This is not a study of the Great Machine. This series is a portrait of the working man — the Ford Worker. They are not part of the Great Machine. They give the Great Machine life. The man is important; the operation is secondary. The operation and the machine gives my subject the atmosphere — it is the background.”²⁷ In a press release Karsh went on to make these comments: “I use the camera to convey impressions. What I want to do through these portraits is to show the pride of craftsmanship your people feel, and the sense of independence that craftsmen enjoy in a democracy. . . . [I]n building an automobile, teamwork too, is most important. I would like the portraits to reflect the realization your employees have, that each one has his own responsible part to play on the team.”²⁸

The 1950 *Ford of Canada Annual Report* contained six Karsh portraits of “the men of Ford of Canada,” with capsule statements dramatically describing their work. (It is interesting to note that all the men who were to be photographed were screened by the Personnel Department to ensure that they were of “good character.”) The photograph of Gerald Bruner, entitled *Partners* (Fig. 131), is accompanied by the cut line, “Automatic machines, precise and powerful, symbolize automotive production; men,

Fig. 132 Emric Saska (Ford of Canada), 1951



alert and capable, give the machinery life and purpose."²⁹

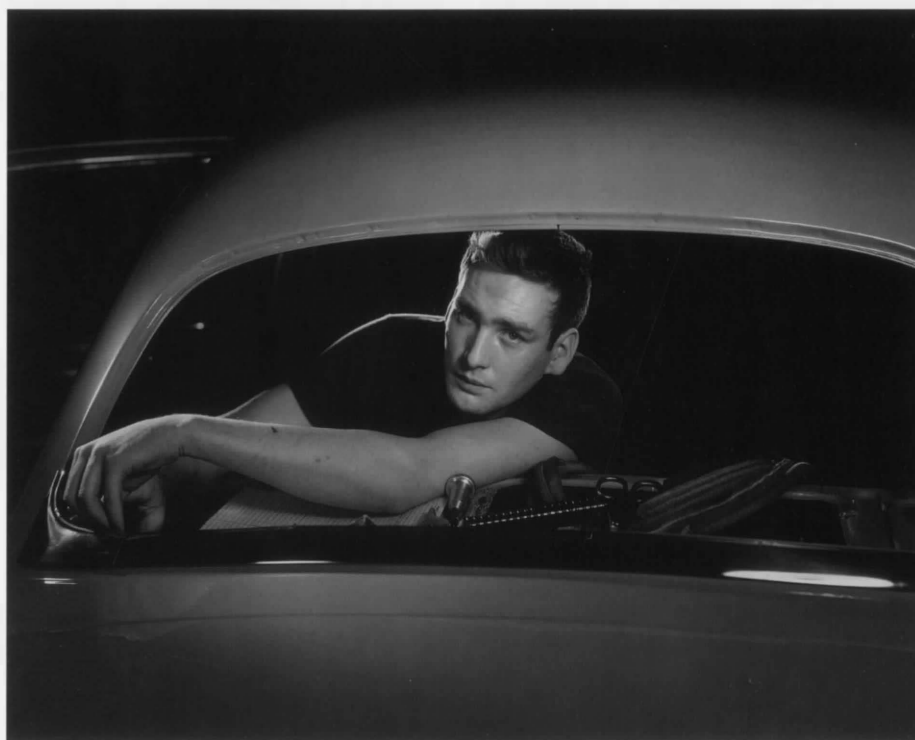
Karsh's Ford portraits are classic examples of his hallmark style: intense and theatrical, with oblique lighting and dramatic framing of the subject. In the series there are three basic types of men: craggy, older workers, seen as warm and gregarious characters; young scientists and managers, austere and serious, who represent modern technology and capital; and the young workers, handsome and muscular, their gazes confident in front of the camera.

The double portrait of Terry Wasyke and Morris Lehoux poses them as if in a scene from a stage play, or in a film still (Fig. 138). One figure gazes into the other's eyes, the second figure avoiding his glance, producing a peculiar tension or *frisson* between the two men. The paint-spray-room coveralls provide an additional bizarre element, combined with the tableau scene of two men spraying a car in the upper left part of the photograph. The second portrait of a young worker is of Gow Crapper, Trim Line I (Figs. 133, 137), which seems to operate outside Karsh's usual poses and forms. The image is tightly structured: the young man's face and arms are framed through the rear window of a car, as he looks directly into the camera while installing back-window elements on the assembly line. The subject, whom Solange Karsh described in her notes as a "nice chap," was married with one child and was a member of the Essex Scottish Regiment Bugle Band.³⁰

Although the portraits were taken before the rise of the cult of American working-class counter-heroes in the late 1950s, these photographs of young workers now evoke the erotic smoldering intensity of a James Dean or a Marlon Brando. In the twenty-first century, the photographs appear as stereotypical homoerotic male images of handsome young muscular men. Interestingly, the two photographs of the younger men were not reproduced by Ford of Canada in either the 1950 or the 1951 annual reports, although the company did publish photographs of the old timers and the jollier workers.

Twenty-seven Ford portraits were shown at the Canadian National Exhibition in Toronto in August 1951, along with a sixteen-page illustrated booklet, "The Men of Ford of Canada." The exhibition toured ten

cities in Ontario, Quebec, and the Maritimes and was shown in Windsor at the Willistead Art Gallery in November 1951. By this point relations between Ford of Canada and its workers were seriously strained, however, and on October 13, 1951, the company announced that it was building a new plant in Oakville, near Toronto. The final assembly plant was to be moved there. Significantly, from December 3rd to December 14th, a dramatic illegal wildcat strike was staged at Ford Canada — one of thirty-four work stoppages in a period of only a few weeks.³¹



Other Industrial Projects

Karsh continued to be interested in taking on other industrial portrait projects. In 1952 he tried to convince Willys Overland to include an industrial portraiture component in their series of photo-based ads for the new Aero Willys passenger car (Fig. 142) — but he was unsuccessful.³² He did create some industrial portraiture for Sharon Steel of Sharon, Pennsylvania, in the late 1950s, but they seem to have been intent on producing photographs only for company advertising. Unfortunately, Karsh was not given permission to select the subjects of his photographs, and he was asked

Fig. 133 Rear Window (Gow Crapper of Ford of Canada), 1951

Do we actually know where to face Communism?

If you could use
reprints of this
message for friends,
staff, or associates,
just let us know.



Photographed especially for Canadair by Karsh

World Revolution is Still Alive



The Communists have never swerved from their basic goal, World Revolution. Tactics may change, diplomacy be more charming, but the intent is ever the same: "peace" shall come only with total Communist victory regardless of morals, people and human decency.

Everywhere are there evidences of the continuous underground, cancerous movements of Communism . . . remember the Ottawa spy trials . . . the exposé in Australia . . . similar incidents in the Far East, in the United States and in Europe.

Only eternal vigilance can protect us against Communism . . . can give us the foresight to recognize the stark reality of its infiltration into our way of life. Every day we must be ready — in mind, spirit, and military strength . . . ready at any hour, in word and in deed, to defend our freedoms.



CANADAIR

— AIRCRAFT MANUFACTURERS —

LIMITED, MONTREAL



CAS-2MS

YOUNG MEN! YOU CAN SERVE YOUR COUNTRY NOW IN THE AIR FORCE

Fig. 134 World Revolution Is Still Alive, 1955

to set up shots only in appropriate proportions for ad layouts.³³ The photographs feature his classic intensive backlighting, and the cropped figures are placed in the foreground, backed up with multiple negatives to establish background space and details. However, the images are generally strained and stiff. There appears to be little affinity between subject and photographer, and some of the managers actually look stuffed. Another of Karsh's "rare venture[s] into commercial advertising,"³⁴ which was ideologically related to the Atlas and Ford projects, was the work he did in 1955 for Canadair Limited of Montreal, a manufacturer of supersonic fighters and bombers, supersonic guided missiles, and a wide variety of nuclear and aircraft equipment.³⁵ Each ad in the campaign focused on specific areas of concern, ranging from communist athletes, the communist influence on education, and one hyper-paranoid theme, "World Revolution Is Still Alive."³⁶ Yousuf and Solange Karsh were involved in discussions establishing the subject areas, the locations, and the models, and interpretation was left up to them. The ad copy, which was written later to complement the photographs, described the nature of the threat, its significance to Canada, and the need for physical and moral preparedness. The advertisements also included this cut line: "Young men! You can serve your country now in the air force/army/navy" (Fig. 134). The fact that Canadair was involved in obtaining and fulfilling major contracts for F-86 Sabre jets and other military equipment was obviously not incidental to the campaign "Facing Up to Communism — and the continued need for strong defence."³⁷

Yousuf Karsh always defined and portrayed himself as an artist, comparing himself to Modernists like Picasso and Rouault. In many ways, however, he was outside the Modernist artistic temper of his time. His espousal of a person-centered humanism, particularly in the industrial portraits, was curiously out of step with industrial photography and Modernism in the 1950s. One of the central tenets of Modernism was a concentration on the aesthetics of the machine and industrial production. The factory and industrial work constituted a major icon of the Machine Age, which often focused on the beauty of form, color,

and texture, using mammoth scale as a marker of industrial might.

Karsh, somewhat naïvely, seems to have been either uninterested in or unaware of the Modernist industrial project. His commitment to the individual, the celebrity, or in this case the dignified worker — the aristocrats of industry — was unusual in the 1950s. Karsh saw the machine as background; the foreground was human. He shunned the machine as the defining factor of industrial production and sought to portray "men who work with their brains and hands in a free economy under a democratic form of government."³⁸ In the context of Cold War tensions and propaganda, however, Karsh's photographs — with their strong religious overtones, implicit erotic suggestiveness, and humanist intention — took on more sinister meanings. Seeking to celebrate the figure of the worker, his endorsement of the anti-communist message of the Cold War industrialists ironically helped undermine the political power of the very men he set out to dignify.

1 Atlas Steel press release, 1951, Yousuf Karsh Fonds, R 613, vol. 29, file 26, National Archives of Canada, Ottawa.

2 See John Stromberg, "A 'United States of the World': Industry and Photography between the Wars," in Kim Sichel, *From Icon to Irony: German and American Industrial Photography* (Boston: University Art Gallery, 1995), pp. 17–45.

3 See Rosemary Donegan, *Industrial Images/Images Industrielles* (Art Gallery of Hamilton, 1988), pp. 62, 95–97.

4 *Ibid.*, pp. 24–30, 48–50, 114.

5 See Harry Mayerovitch Collection, National Archives of Canada 1998–024 and MG 30 D 400.

6 There has been little analysis of the corporate and visual aspects of the annual report within modern business history at this point. The term "New Look" is used in design history to describe some of the visual and aesthetic shifts in postwar Modernist design in women's clothing, architecture, and graphic design.

7 Charles Francis Press Inc. press release, Karsh Fonds, R 613, vol. 29, files 23, 26, 27.

8 Atlas Steel employees would continue to be represented by the "independent" company union until 1956, when the founding president, Roy Davis, stepped down (he died shortly thereafter). The United Steelworkers of America were awarded their first contract with Atlas Steel in the summer of 1956. In 1962 Atlas Steel was acquired by Rio Algom Mines. See Fern A. Sayles, *Welland Workers Make History* (self-published: Winnifred Sayles, 1963); and *Atlas Steel Annual Report*, 1956.

9 Higgins to Karsh, 28 April 1950, Karsh Fonds, R 613, vol. 30, file 24.

- 10 Karsh to Higgins, *Ibid.*
- 11 *Atlas Steel Annual Report*, 1950, pp. 15–16.
- 12 Karsh Fonds, R 613, vol. 29, files 27–29.
- 13 The Karsh Fonds also includes photographs and negatives (1987–054) and contains numerous examples of photographic images that are double printed, where multiple negatives are sandwiched together in the exposure process. This was not an uncommon practice, but has been rarely discussed in Karsh's work. The industrial portraits are virtually all multiple negatives sandwiched together. See Karsh Fonds, R 613, vol. 30, file 24.
- 14 "Comfortable Canada: Along with a Little Re-armament, Business-Better-Than-Usual," *Fortune*, December 1950, pp. 72–74.
- 15 Press release, Karsh Fonds, R 613, vol. 302, file 5.
- 16 *Evening Tribune* (Welland), 20 December 1951, *ibid.*, file 22.
- 17 *Ibid.*, file 4.
- 18 *Ibid.*, file 8.
- 19 One element of Karsh's strategy as a commercial photographer was to ensure that each portrait or shoot became advertising for the next job. Probably one of the single most defining characteristics of a commercial photographer is the necessity of running a business, with overhead and employees, in contrast to the case of the independent photographer, who works outside commercial concerns.
- 20 Garbutt to Karsh, 23 November 1950, Karsh Fonds, R 613, vol. 302, file 27.
- 21 Telephone conversation notes, Higgins to Solange Karsh, 1 February 1951, *ibid.*, file 18.
- 22 Although there appears to have been some question regarding Karsh's original fee request, a fee of ten thousand dollars was later agreed on. The Ford yearly wage figures were developed from the *Ford of Canada Annual Report*, 1950, p. 18, *ibid.*, file 26.
- 23 Text of speech delivered 15 January 1951, *ibid.*, file 17.
- 24 Mr Justice Ivan Rand, the federally appointed arbitrator, laid the legal foundation for what was to become known as the Rand Formula. He stated that as long as an employee benefited from the negotiations between the union and management, that employee should pay union dues, although they were under no obligation to join the union as a member. This ruling was to be enforced by a compulsory dues check-off. The report also included sections that outlined the union's obligations to maintain discipline among the membership, outlawed wildcat strikes, and legally made the union institutionally responsible for the workers. The Rand Formula was implemented across North America and was to be the basis for the relative stability of labor relations in the 1950s and the increase in wages and benefits to the average industrial worker. See Charlotte A. B. Yates, *From Plant to Politics: The Autoworkers Union in Postwar Canada* (Philadelphia: Temple University Press, 1993), chap. 3.
- 25 The CCF was a left-leaning social democratic party formed in 1933. See also Yates, *From Plant to Politics*, pp. 72–77.
- 26 Karsh to Garbutt, 25 February 1951, Karsh Fonds, R 613, vol. 302, file 26.
- 27 "Karsh, the Philosopher, Pictures Ford Workers," *Windsor Star*, 13 February 1951.
- 28 Ford of Canada press release, 7 April 1951, and Ford Graphic, April 1951, Karsh Fonds, R 613, vol. 302, file 25.
- 29 *Ford of Canada Annual Report*, 1950.
- 30 Handwritten notes by Solange Karsh, Karsh Fonds, R 613, vol. 302, files 19, 20.
- 31 Yates, *From Plant to Politics*, p. 84.
- 32 Karsh to W. Canaday, President of Willys Overland, 2 May 1952, Karsh Fonds, R 613, vol. 47, file 17.
- 33 *Ibid.*, vol. 55, file 37.
- 34 Numerous press releases and interviews often mention Karsh's "rare commercial advertising," although after 1945 he worked with a number of advertising agents and assignments for Kodak, White Owl Cigars, Brading Beer, Calvert Distillers, RCA Victor, and Northwestern Mutual Life Insurance.
- 35 See *This Is Canadair*, published by Canadair Ltd. of Montreal, a subsidiary of General Dynamics of New York, August 1956.
- 36 Tear sheets of Canadair ads, Karsh Fonds, R 613, vol. 303, file 2.
- 37 Gordon Stringer, Public Relations, Canadair, to Mr C. Drury, Deputy Minister of Defence, Ottawa, 22 February 1955, *ibid.*, vol. 302, file 31; clipping, David Cox, "Karsh Teams with Canadair to Help Fight Communism," *ibid.*, file 2.
- 38 Karsh Fonds, R 613, vol. 29, file 26.

**INDUSTRIAL
AND
PROJECT WORK**



Fig. 135 Lancelot (George Guglielmo of Atlas Steel), 1950



Fig. 136 Two Steel Workers (Atlas Steel), 1950

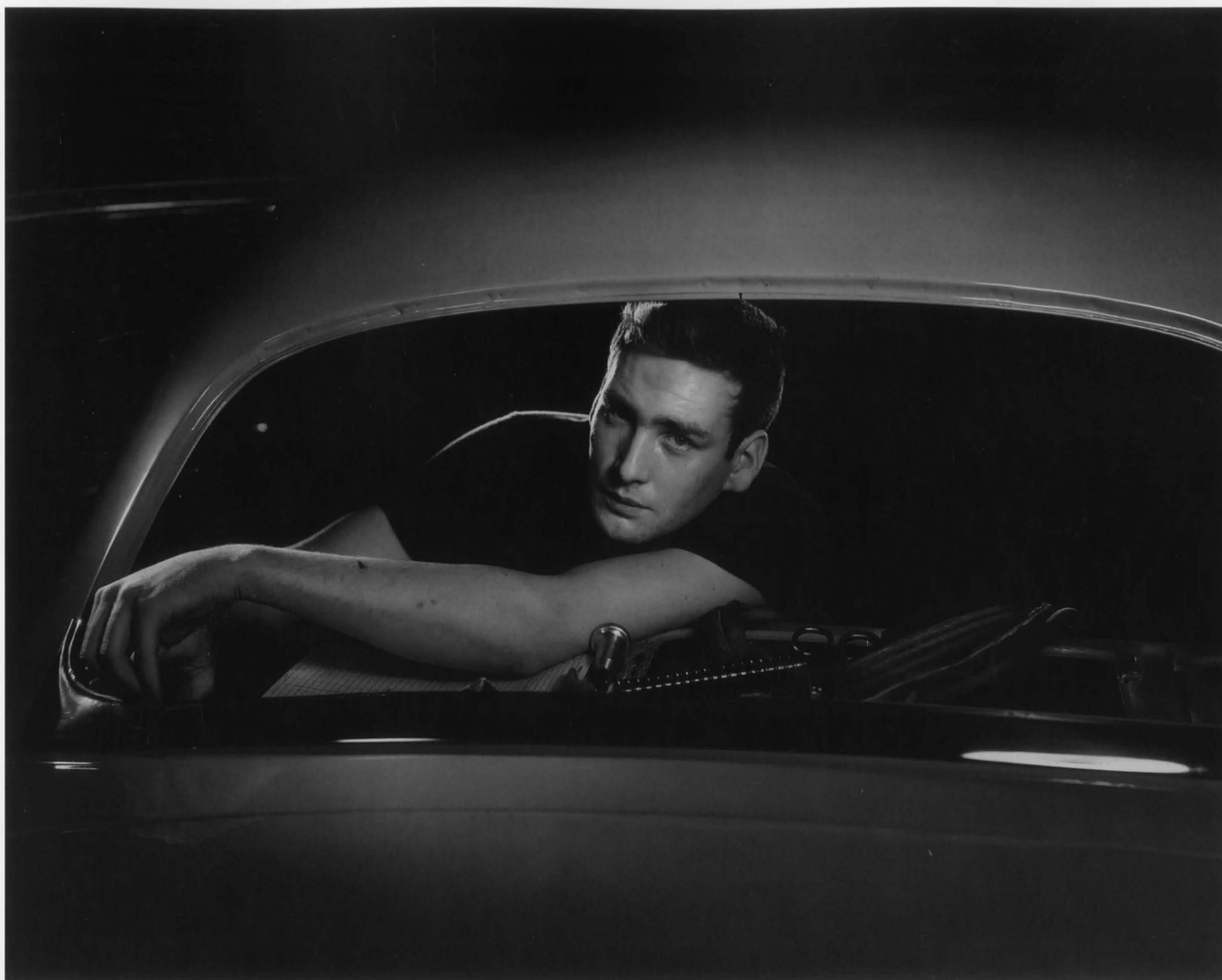


Fig. 137 Rear Window (Gow Crapper of Ford of Canada), 1951



Fig. 138 Terry Wasyke and Morris Lehoux (Ford of Canada), 1951



Fig. 139 William Hagen (Ford of Canada), 1951



Fig. 140 Omer Myers and Anton Buzas (Ford of Canada), 1951

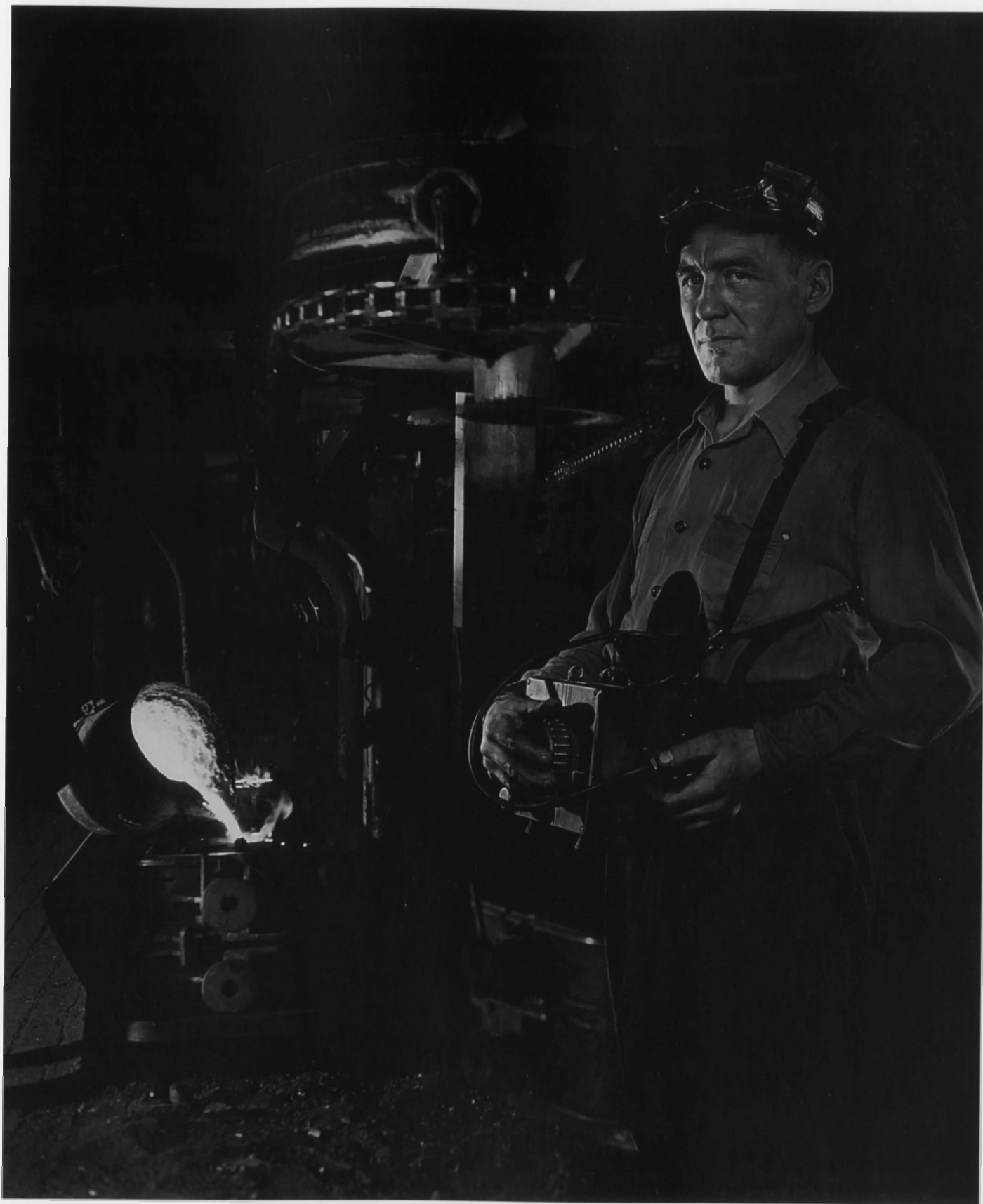


Fig. 141 Rolland Legendre (Ford of Canada), 1951



Fig. 142 Willys Car by Pool, ca. 1952



Fig. 143 Macomber Manager, n.d.



Fig. 169 Assembling Generator at Westinghouse Plant, 1953