

GABY (portraitiste)



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TORONTO DAILY STAR

63RD YEAR

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THE WEATHER

Toronto and vicinity — Wednesday:
Cloudy. Occasional snow in evening.
Low tonight, 35; high Wednesday, 35.

Brilliant Portraiture Projects Canadian Photographer on the International Scene



AT SUGGESTION OF Prime Minister St. Laurent, Montreal portraitist Gaby has turned attention to public figures, including Pacificque Plante, Montreal anti-vice crusader

CROWNING DOMESTIC achievement of Mr. St. Laurent will be the reaching of tax agreement with the Quebec premier, politicians in Ottawa said today. Gaby portrait of Canada's prime minister is shown here

PREMIER MAURICE Duplessis of Quebec is shown in Gaby portrait. Gaby's real name is Gabriel Desmarais. He will shortly be a member of the Order of Canada

Gaby and his work are

PICTURES OF SUCCESS

Self-portrait by photographer Gaby of Montreal shows a thoughtful 30-year-old Gabriel Desmarais. An exhibition of his work, including some of the pictures on these pages is now touring through 18 Western Canadian cities, towns, and will be in Los Angeles at end of this month.



Rt. Hon. Louis St. Laurent,
Prime Minister of Canada.



Shea Herschorn, Chief Rabbi,
Montreal Jewish Community.

GABY, a boyish-looking 30-year-old who grosses an estimated \$100,000 a year taking pictures, calls himself "the luckiest photographer in Canada."

That is his explanation for the transformation of Gabriel Desmarais, \$18-a-week bank clerk, into "Gaby of Montreal," a photographer who receives invitations from people like Prime Ministers Sir Anthony Eden and Louis St. Laurent and Dominican President Hector B. Trujillo to please

come and take their pictures.

All this happened in 12 short years. In 1944 Gaby decided to take up photography as a hobby. His salary as a bank clerk did not allow many luxuries, so first he tried to borrow his mother's camera. She wouldn't let him use it; said he would break it or ruin all the pictures. He bought a cheap camera for himself and set out for Montreal's Lafontaine Park, there to take pictures of people.

And just like that, the untrained teen-ager was

in the photo business. The people he snapped began to ask for prints. Gaby charged them 25 cents a picture. Today he charges \$100 a sitting.

"It was all luck," Gaby explains.

But perhaps it was more than that. One example of this is a phone call Gaby received shortly after he had invested in a real camera and moved his developing equipment from his mother's bathroom to a studio. A girl called and asked to have her portrait taken. She didn't have much money, she



Rt. Hon. Vincent Massey,
Governor-General of Canada.



Gratien Gelinus,
French-Canadian comedian.



Maurice Cardinal Felin,
Archbishop of Paris.



Josh White,
American ballad singer.



Senator Ross Macdonald,
ex-Speaker, House of Commons.



Rt. Hon. C. D. Howe,
Min. of Trade and Commerce.



Sir John Kotelawala,
ex-Prime Minister of Ceylon.



Jean-Louis Barrault,
French dramatic actor.



Jean Cocteau,
French novelist and playwright.



J. Arthur Rank,
British movie magnate



Sir Noel Bowater,
former Lord Mayor of London.



Rt. Hon. Sir Anthony Eden,
Prime Minister of Great Britain.



Earl Mountbatten,
First Sea Lord.



Hon. Milton Gregg,
Minister of Labor.



Hon. Lester B. Pearson,
Minister of External Affairs.



Rt. Hon. Selwyn Lloyd,
British Foreign Minister.

explained, and because of her work could come for her sitting only late in the evening.

This did not sound like the ideal customer, but despite this Gaby worked hard to make the portrait a success. "I want people to like the pictures I take of them," he explains, "and obviously this girl liked her portrait, all right. She sent her brother to me. He was a member of Parliament. He liked his picture and in turn recommended me to Prime Minister Louis St. Laurent. The Prime Minister treated me

just like a son and he has my portrait of him framed in his home.

"Brooke Claxton, then Defence Minister, also had one taken — and recommended me to the Governor-General. The picture I took of Mr. Massey happened to be used in a copy of the London Illustrated News, which in the same issue used a picture of Sir Anthony Eden. Eden liked the Massey shot but he didn't like the one of himself. So he invited me to take his picture.

"And so it goes . . ."

Gaby, equally as sought after by entertainment greats as by international big-wigs, says this phase of his portrait work grew the same way. Shortly after he opened his studio on Montreal's Drummond street, he took his wife to a night club, there to forget that he might not be able to meet the following month's rent.

Appearing at the club was French singing star Lys Gauty. Her agent was Sam Schecter, a man Gaby's wife had met casually only once. Ignoring this tenuous tie, she collared the impresario and asked him to "give my husband a break — let him take a picture of Miss Gauty." Schecter agreed, and was delighted with the result. He said Gaby "captured all the sorrow in her face as well as her dramatic quality."

Today an entertainer visiting Montreal must do two things to be accepted: evidence a love of French cuisine and have a portrait snapped by Gaby. People like Charles Laughton, Maurice Chevalier, the Don Cossacks, Lauritz Melchior and Quebec's own Graten Gelinas (Tit Coq) have gladly paid the stiff fee.



An Indian Chief,
photographed in Banff, Alta.



Generalissimo Rafael Trujillo,
Dominican ex-president.



Dorothy Moreau, of Montreal,
Miss Canada of 1956.

GABY has visited Europe twice in the past year to photograph notables there, as well as Trinidad, Haiti and Venezuela. He was invited to the Dominican Republic recently by President Trujillo to take a portrait of Trujillo's daughter.

For the occasion Miss Trujillo wore a gown valued at \$80,000.

Gaby revels in his success. He likes Cadillacs, good food and wine and is proud of his new home in suburban Ahuntsic, where his wife and three children hibernate while Father is flitting about the world garnering the shekels which make all this possible.

"I like to enjoy life," Gaby says, "and part of this enjoyment is doing what I want to do. I want to keep travelling around the world taking portraits of prominent people."

All of which is pretty heady and rich stuff for a young fellow of 30. And it also gave birth to a quip which brought a smile to the face of James Muir, president of the Royal Bank of Canada, just as Gaby was adding him to the list of notables he has framed in his studio. The bank president asked Gaby: "Why did you ever leave the bank?"

Gaby replied: "Because I figured that in the bank I was more of a liability than an asset."



PHOTOGRAPHER GABY & PORTRAITS
There's gold in those bags.

Roger St. Jean

The Flattering Camera

Gabriel Desmarais broke into photography by sheer accident. Until nine years ago, when he was 20 and working as a bank teller, he had never so much as taken a snapshot. Then, on impulse one winter afternoon, he bought a secondhand Voigtlander and strolled down to Montreal's Lafontaine Park to while away the time shooting the ice skaters. To his astonishment, several of them asked whether they could buy prints. At 25¢ a print, his new hobby soon turned into a money-making business.

Last week Gabriel Desmarais was still making money in photography, but things had changed a lot. Now he is known professionally as "Gaby," and his prints start at \$50 each. Just back from a three-week trip to Europe, Gaby shipped off a batch of 300 proofs to his latest subjects: such European celebrities as Prime Minister Anthony Eden, Admiral Earl Mountbatten and France's Jean Cocteau.

Gaby saved enough money shooting skaters to quit his low-paying job and set up a small studio in his Montreal home. In two years he had a shop on St. Catherine Street, and in two more a studio on fashionable Drummond Street. He became the favorite of theatrical celebrities, was soon discovered by society. The great began to knock on his door.

Gaby's celebrated clients usually like what they see in Gaby's portraits: he has sold 450 personal prints to External Affairs Chief Lester Pearson, 150 to Governor General Vincent Massey, 1,200 to Quebec Premier Maurice Duplessis, \$5,000 worth to Haiti's President Paul Magloire.

His secret is simple—and flattering. "The effects I get are from theatrical

lighting and shadow," he explains. "Under strong lights, all the unpleasant features of a face show up in a photograph. All I try to do is soften a few things so that you get the same impression as if you met the face at a party or on the street. We soften the bags and some of the lines."

Already, the 29-year-old Gaby is touted as a future rival to Ottawa's famed Yousof Karsh, 47, one of the world's top portrait photographers. Gaby, who admires Karsh's work, says diffidently: "There is room in Canada for the two of us." But already Canada has proved too small for Gaby. He plans to return to Europe every six months until he is satisfied that his reputation is secure there. "Then," he says, perhaps thinking of all the well-heeled Americans whose bags and lines could use a little softening, "I will see what the U.S. thinks of me."

CANADIAN PHOTOGRAPHER SHOOTS NOTABLE SUBJECTS



HIS TRIP TO Europe has made 29-year-old Gaby of Montreal, or Gabriel Desmarais, a photographer of world fame like Karsh of Ottawa. One of "Gaby's" notable sitters was, above, the Duke of Edinburgh's uncle, Lord Mountbatten, boss of Britain's navy.



GABRIEL DESMARAIS triumphed in France as well as England, and his portrait above of a famous actress, Michelle Morgan, was hailed on the banks of the Seine as a chef d'œuvre of camera art. Asked for the secret of his success he said, "I love my work."



KARSH SHOT Churchill. Gaby has made an outstanding study of his successor, Sir Anthony Eden, who has recently made a very dramatic reshuffling of his cabinet. This Montrealer has photographed dozens of famous people of Europe and North America.



ONE OF THE world's outstanding women, renowned Mrs. Eleanor Roosevelt, has been another Gaby sitter and he has assuredly made a most notable portrait of this celebrity both in the expressive play of her features and the details of her costume.

MARCH & APRIL 7 1938

Ansonian



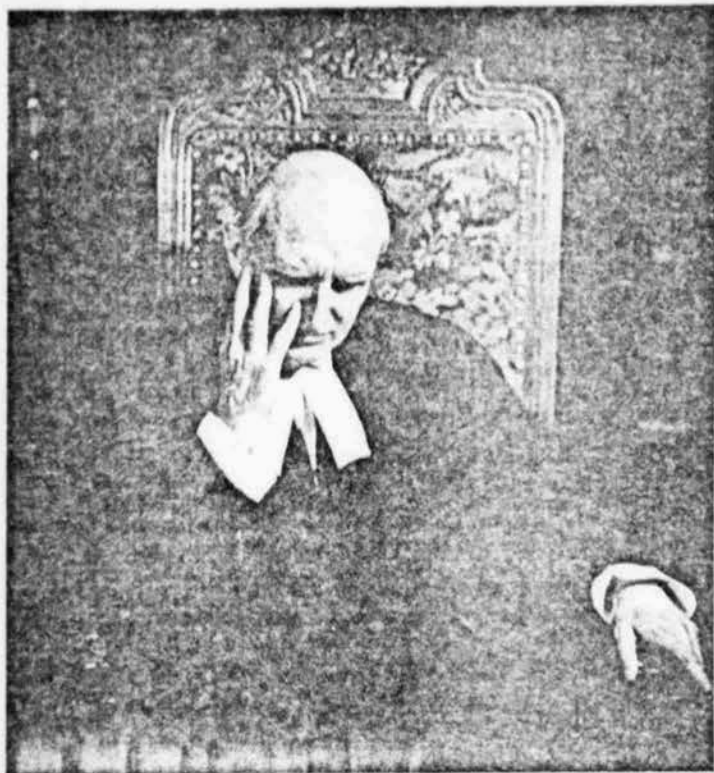
GABY

portraitiste
extraordinaire

*Some notes on the reasons
behind the success of
one of Canada's foremost
photographers . . .*

One of Canada's most remarkable young men is Gabriel Desmarais. While his full name may not be recognized by a great many people, it has directed the attention of all those who have seen his photographs to well known, not only throughout

Honorable Louis-Benoit Hudon, Minister of the House of Commons, Ottawa.



Portrait of Gabriel, Montreal, 1911.

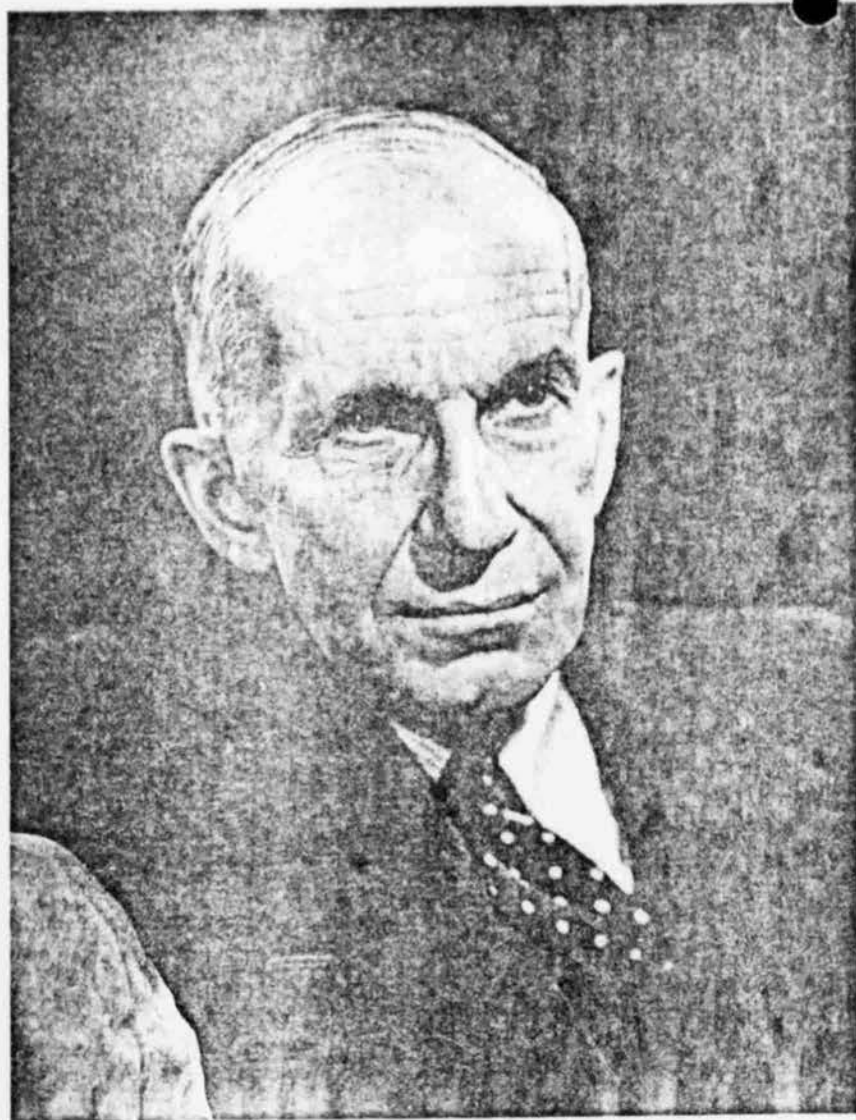
Canada, but in international photographic circles as well.

One reason that Gabby has become so well known as a photographer of men is an early age when he started working. At the age of sixteen he began to study photography at the Chicago Institute of Professional Photography. After this he opened a studio on St. Catherine Street in Montreal.

It was during those early days that Gabby will tell you that he was not to get away from financial worry and also that he found his extreme youth was a handicap when in his portrait business. On the other hand, he did succeed at that time in building a good clientele and without his talent and industry he never de-



Portrait of Gabriel, Montreal, 1911.



The Director, Gabriel, Montreal, 1911.

It is said that the portrait of Gabriel was the first of the photographic series of men and women, which started in 1911. Gabriel said that he was not a professional photographer and lighting was not his forte.



precious experience and knowledge which were later to rank him among the best portrait photographers in Montreal.

Behind the success of Gaby is a unique combination of skills, artistry and finesse, all of which he utilizes to interpret the character of the person before his camera. He does this in such a way that the portrait enhances and brings into focus the personality and character he has searched for and found in his subject. As one looks over an assortment of portraits by Gaby, he will find no pattern, no recurring technique and no look-alikes in his portraits. The stamp of Gaby's artistry is, rather, discovering the best possible way of expressing a person. This way is, of course, not standard and each portrait is created to fit the specific person concerned.

Gaby now is known far and wide as a favorite photographer of dignitaries, and religious and civil authorities. He has also become extremely well known for his superb photographs of stage and screen stars of the entertainment world.

It is when photographing famous dignitaries and entertainment artists that Gaby shows his great resourcefulness and judgment. He photographs famous persons with the same finesse and



Stars of the stage and screen were among the early customers of Gaby, when he first started his fine photographic work. These early friendships have been maintained and he is still their favorite photographer both for their own personal portraits and for publicity work.



tact that he uses when his neighborhood customers come in for their portraits.

Gaby makes it a strict rule that the dignitaries who call at his studio should never be kept waiting. He treats these famous persons with promptness and courtesy, but beyond this his photographic technique as well as his camera room manners are much the same for all.

As soon as a customer enters the camera room and is before the camera lens, he at once becomes a subject for Gaby's photographic conversation. It is here that personality and character of the subject is studied and interpreted by this young and gifted photographer.

Having no photographic routine or stamp imposes extra photographic problems of lighting,

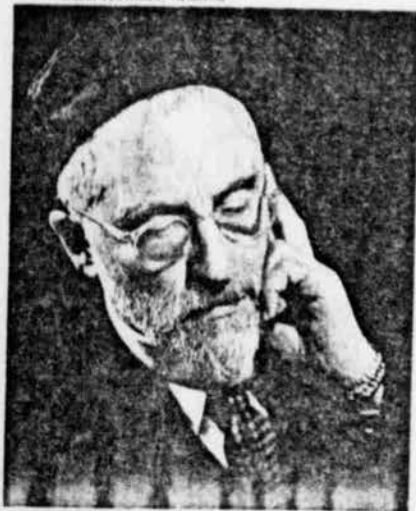


Honorabile Maurice Duplessis, Premier of Quebec

Dignitaries and statesmen

Gaby's talented handling of subject, lights and camera yield powerful portraits of superb quality. Portraits such as these do full photographic justice to the highly placed persons he photographed.

Rabbi Hirschman, Montreal



posing and exposure. As photographers agree, it is building each individual portrait from the ground up makes much greater demands on the photographer who does this, as opposed to photographers who have an established routine of posing and a basic lighting technique, both of which may be used and reused.

Studying the personality and bringing out its best through photography requires a strong feeling for the occupation and background of the subject, as well as a feeling for his actual character and appearance. Obtaining the background and pose which most appropriately expresses the person, then creating a lighting scheme to reinforce this message is, of course, a part of Gaby's photographic artistry. Gaby uses

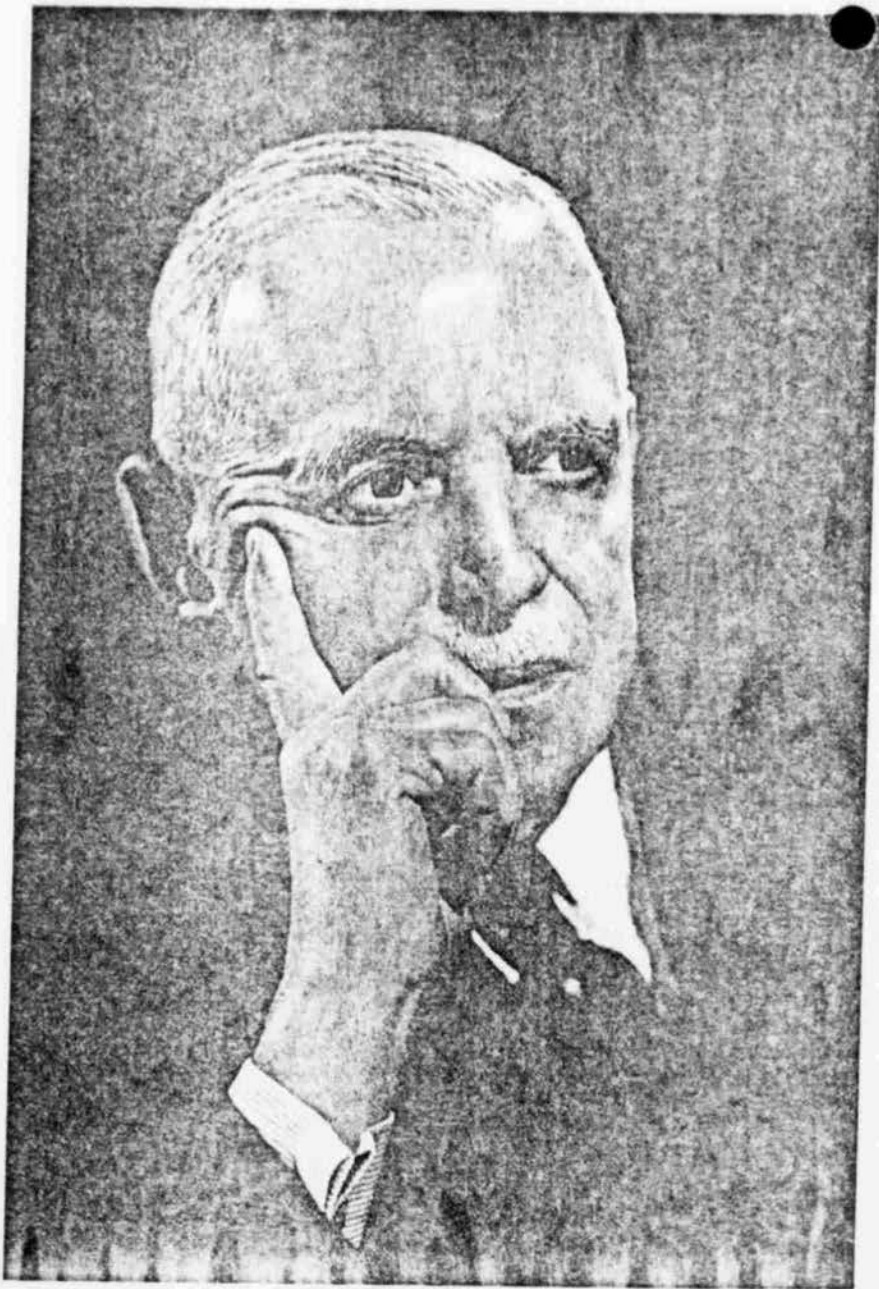


Sr. John Kinsorale, Prior, Monks of Capuron

every available photographic and psychological technique to enhance his portraiture; they are governed only by the characteristics of each particular subject.

We of Ansco are glad to say that we have played a part in Gaby's success. In Gaby's eleven years in the portrait field he has used Ansco photographic products. He is particularly fond of Ansco Superpan Press film and his prints are made on Ansco Indiatone Kastomat paper. As Gaby says, "To date Indiatone is the only paper that has given me what I want in the way of tone and gradation."

Sr. Honorabile Louis St. Laurent, Prime Minister of Canada



Canada's Camera Artist Gaby Tells of Technique

Here to Photograph Poulson, Knight and De Mille, He Plans L.A. Exhibit Next July

Gaby, noted French-Canadian camera portrait artist, was in town last week to catch the likenesses of Mayor Poulson, Gov. Knight and Cecil B. De Mille with his lens.

The 30-year-old cameraman, who has photographed probably as many of the world's notables as any man in this field, will have an exhibit of his work here in July.

Gaby, whose real name is Gabriel Demarais and who has recently photographed Britain's Anthony Eden, Austria's Julius Raab and Belgium's Paul Spaak, has an ambition to go around the world "photographing the great men of our time."

Studied by Mail

Gaby, who looks like a rugged version of Frank Sinatra, said he studied photography from a correspondence course. However, he obtained knowledge of lighting and posing pursuing an earlier ambition—the theater. This shows in the dramatic emphasis of light and shadow in his portraits.

While the technicalities of photography can be learned, Gaby doesn't believe the know-how of taking portraits can be acquired.

"Bringing out character in a picture is something that cannot be learned," he em-



LENSMAN — Gaby, French-Canadian camera artist, is Southland visitor. Times photo

phasized. "You need intuition to get the right mood and feeling."

How He Operates

He takes an average of a half hour to get his picture, snapping 10 to 20 prints with his 8x10 view camera. He uses 1/10 of a second exposure and illumination is provided by Klieg lights.

Nearly always Gaby tries to reproduce the subject's actual character in the photograph. Occasionally, he said, it is necessary to flatter the subject a little—to make a weak person appear strong with heavy lighting and sharp contrast.

Married and the father of three youngsters, 4 to 7 years old, he lives in Montreal. He has one studio there and another in New York City.

He is leaving now for home and plans to go to Paris in the spring.

Entertainment

MIRACLES DO HAPPEN

Jayne Mansfield Lensed With Mouth Closed!

By **ALINE MOSBY**
(United Press Correspondent)

It was a struggle, but a portrait photographer who has lensed prime ministers and politicians at last photographed Jayne Mansfield with her mouth closed.

This feat was accomplished by Canada's Gabriel Desmarais, who has become well-known in his field under the name of "Gaby." At only 30 he is rivaling Karsh, the top photographer in Canada, and has shot such world notables as Sir Anthony Eden and Vincent Massey as Governor-General of Canada.

Now Gaby has invaded Hollywood to look over the movie stars. But he has to talk them into "different" portraits, he says.

"The movie people pose too much," Gaby explained. "I try to get them for what they are themselves, not for what the public sees. They are used to photography here which is like making candles — one picture the same as another and over-reouched."

"Jayne kept telling me what her best side was. I had to fight all the way through the sitting

to bring out her real beauty and not just bust, legs and hips."

Gaby photographed Jayne with most of her famous face hidden and all of her celebrated figure lost from view.

This trip Gaby also lensed Cecil B. DeMille, Yul Brynner, Sir Cedric Hardwicke, Ernest Borgnine, Esther Williams and Vincent Price.

"Borgnine was wonderful—he doesn't try to play the big actor," said Gaby. "Esther Williams talked about her three children during the sitting. I have three children, too."

Out of the many women he photographed during his stay here, Gaby found more beauties among the non-actress group.

"Business and society women I saw are much more beautiful than the actresses," he said bravely.

"The stars lead a rugged life. That makeup they have to wear is bad for the skin. After a while it begins to show."

"Glamour is just a state of mind, anyway. If you look for beauty you find it. Everybody has something beautiful about them."

2nd
FRONT
PAGE

Section C
LARGEST EVENING CIRCULATION IN THE WEST'S LARGEST CITY

LOS ANGELES EVENING

HERALD EXPRESS

VOL. LXXXVI WEDNESDAY, JAN. 23, 1957 * NO. 260

Snapshots Best for Children

Ace Photog Tells Secrets



—Herald-Express Photo

HE TAKES PICTURE OF MAYOR NORRIS POULSON
Gabriel Desmarais Here to Photograph Celebrities and Passers-By on Street. Children's Portraits Reveal Nothing, He Says.

Professional photographers are peculiar people. World-famed lensman Gaby of Montreal is no exception.

With three studios in as many countries and thousands of dollars invested in the most modern photo equipment, he revealed here today that he takes "snapshots" of his three youngsters with a cheap camera he bought at the corner



ONE OF GABY'S PORTRAITS
Actress Mary Scott Is Portrayed in Pensive Mood

pedestrian.
"Children," he said with a don't-tell-my-wife-look, "are too young to have developed a camera personality. Snapshots are adequate to record their growth and early years.

"But portrait photographs of young children reveal nothing of their true character and are a waste of time."

WAS BANK CLERK

Gaby, whose voting name is Gabriel Desmarais, is in Hollywood on a combination business and pleasure trip. He will photograph movie stars, civic figures and, if the fancy strikes him, an interesting face he passes on the street.

So far, his portrait studios have run the gamut from Mayor Poulson to Film Beauty Jayne Mansfield.

Gaby was an \$18 a week bank clerk in Montreal 10 years ago when he got the camera "bug." He learned that pictures can pay one afternoon when he snapped photos of a group of ice skaters and was surprised when they offered 25 cents apiece for copies.

\$300 FEES

Now, as a top international photographer who has photographed prime ministers and presidents, he commands a fee of \$300 for a sitting.

He has no favorite subject, but concentrates on faces and tries to capture a soul-revealing expression of the eyes.

"Women are harder to please with the results than men," he said. "A woman has a conceived idea of what she wants to look like. She seldom does."

EDITION
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au service du public

Montréal

LE PLUS FORT TIRAGE DE TOUS LES JOURNAUX PUBLIÉS DANS LE QUÉBEC

10 FEVRIER 1957

Il a photographié les vedettes

GABY À HOLLYWOOD

(A LIRE EN PAGE 68)

Gaby au travail à Hollywood



GABRIEL DESMARAIS, connu sous le nom professionnel de Gaby, rentre de Hollywood où il a photographié plusieurs vedettes de l'écran. L'artiste montréalais a photographié, mais sous des angles nouveaux, l'agui-chante JAYNE MANSFIELD, avec qui nous le voyons ici. Voyez en page 68 cinq des plus belles photos que notre compatriote a réussies à Hollywood.

Gaby de Montréal, à Hollywood

Par Roland Gosselin

«Gaby de Montréal, à Hollywood» est un article de Roland Gosselin paru dans le *Journal de Montréal* le 15 novembre 1954. L'article relate le succès de Gaby Desjardins à Hollywood, mentionnant son mariage avec l'acteur Ernest Borgnine et son rôle dans le film *House of Wax*. Il évoque également son parcours à Broadway et son statut de première actrice québécoise à Hollywood.

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ESTHER WILLIAMS n'a jamais eu un regard aussi humain et aussi doux!



CECIL B. DEMILLE pour peut-être le premier fois de 10 ans.



ERNEST BORGNINE n'a fait plus tendre que dans *From Here To There*.



JAYNE MANSFIELD est si sûre qu'elle ne se retournera plus!



VINCENT PRICE n'a rien de tant qu'il était dans *House of Wax*.

LES PHOTOGRAPHES: MONTREAL

MAY 1958

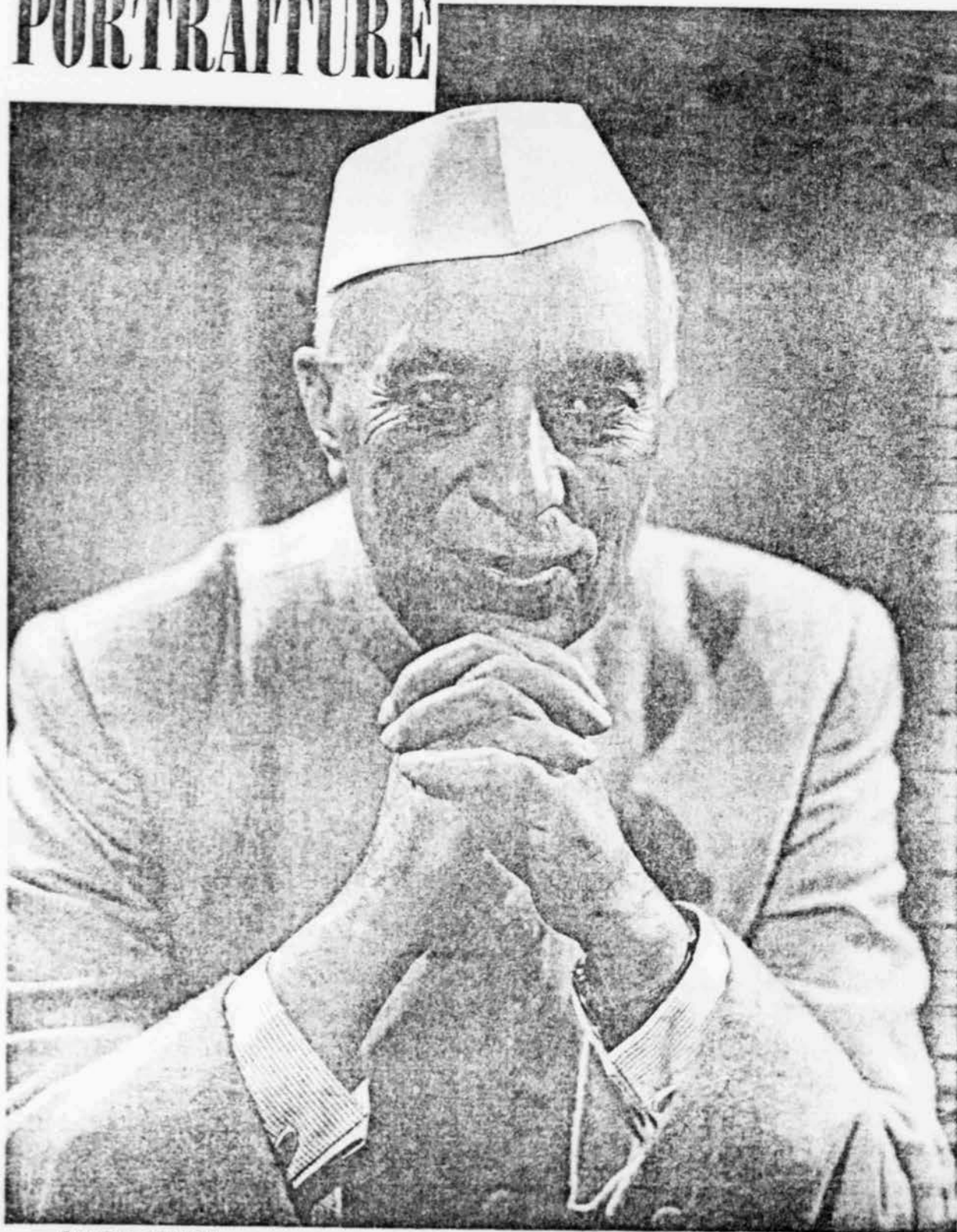
No. 1752

VOL. 85

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PORTRAITURE

The Professional PHOTOGRAPHER



PANDIT NEHRU

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JAYNE
MANSFIELD



GABY

time, as well as all the members of his cabinet.

This photographer, who likes to rove about the world picturing the great as he sees them, meets a demanding schedule. Twice a year he goes abroad — he has agents in both London and Paris — and he has flown to Cuba and Haiti as well as various South American countries to portray their officials. He flies very frequently to Los Angeles where, during visits, he has a studio at the famous Beverly-Hilton and photographs those Hollywood celebrities who

have made private appointments or whom, on assignment, he has been asked to picture for leading national magazines. During one recent trip to Hollywood he made portraits of a number of stars, some in color and some in black and white, for *Cosmopolitan*, *Esquire*, *Ladies' Home Journal* and *McCall's*, as well as various motion picture magazines. And only recently he added to his itinerary a weekly visit to New York City, where he now maintains a studio in the Waldorf-Astoria.

While talent is necessarily at the root of this young man's accomplishments, his

present eminence has been preceded by years of hard work, and Fortune, in the person of Lady Luck, has also lent a hand. It was in 1944 that Gaby, then a sixteen dollar a week bank clerk in Montreal, who had sketched and painted in his spare time since he was twelve, decided to try his hand at the camera. One of his first attempts was the snapping of some sports pictures in Lafontaine Park and, to his pleased surprise, he found that his subjects were willing to pay for prints at fifty cents apiece. Not only was what started as a diversion showing signs of paying for itself but, properly cultivated, it indicated far more financial promise than the long years he realized would lie

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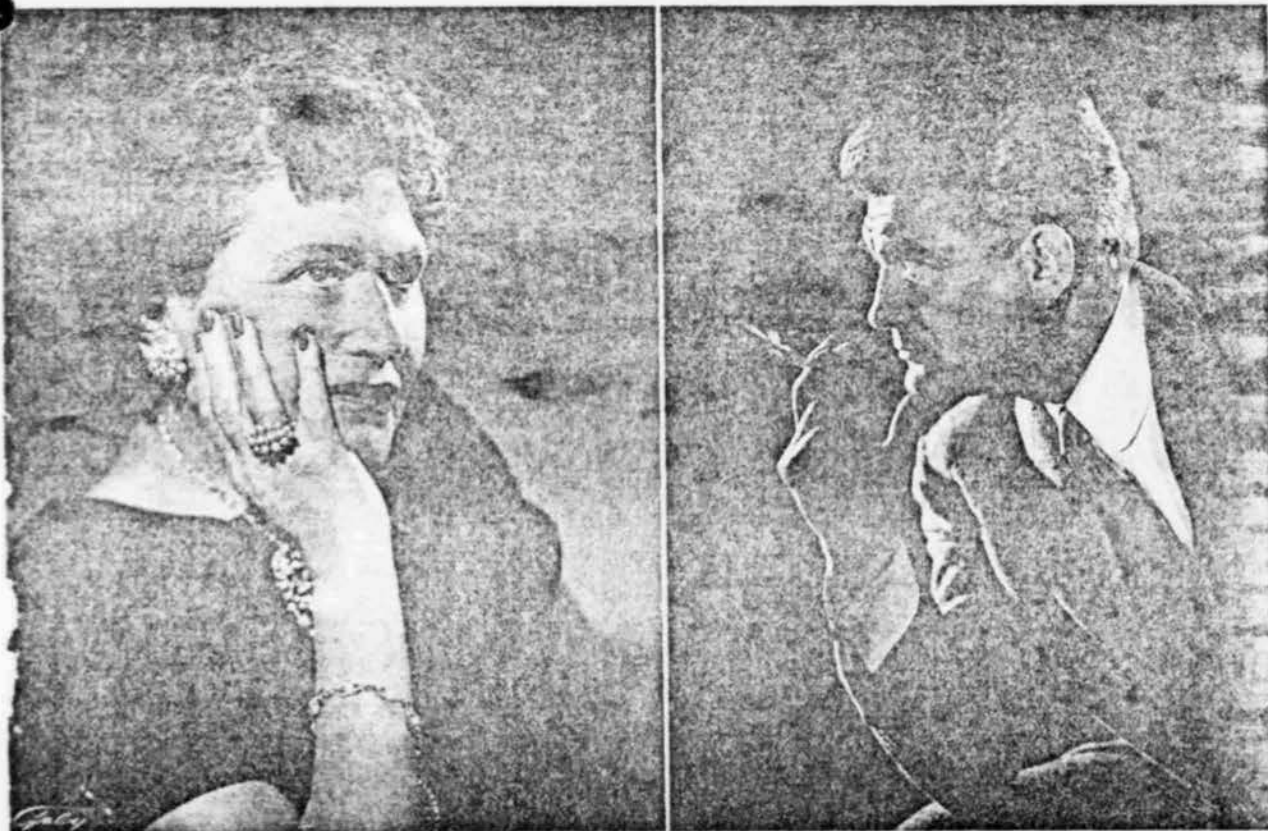
before him at the bank. Deciding he should learn something about technique, he signed up for a correspondence course with a photographic school in Chicago and, completing that, Gaby burned his bridges behind him and opened a small studio.

It was then that luck, no doubt stimulated by his absorbing desire to make good portraits, put in its appearance in the person of one of his early customers, a young lady who, calling at his studio and not having time during the day, asked for an appointment after hours. Glad to accommodate, Gaby put all his skill to work at producing a portrait that would please her and succeeded so well that she sent her brother to him also.



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GABY

CARDINAL
LEGER



GABY

The latter turned out to be a member of the Canadian Parliament and he, in turn, passed on a recommendation to the then Prime Minister, Louis St. Laurent who, says Gaby, "treated me like a son." St. Laurent framed his resulting portrait and hung it in his official residence. Other commissions followed, among them one from Governor General Vincent Massey, whose picture was reproduced in the *London Illustrated News* in company with a portrait of England's Prime Minister Eden. Sir Anthony liked Massey's picture better than the one of himself, invited Gaby to London to make a new one for him, and Gaby was on his way.

A fundamental simplicity is one of the reasons for Gaby's success. "To me important people are just human beings," he says. "I do not think of what they represent when they are before the camera. If I did, I could not interpret the inner personality, the human values that — to me — make a good portrait. Those are the qualities that all sitters appreciate." Due to this human approach, he never fails to get the response he wants, even from a great personality. People in the highest places, he finds, are the easiest to work

with and the most cooperative.

When he pictured Eden at Ten Downing Street, a secretary had limited him to ten minutes. Naturally Gaby felt under a strain but the Minister, noticing his nervousness, checked it with a calm: "Relax, young man," and proceeded to sit for forty minutes. Gaby deliberately posed him rather rigidly in order to accentuate the strength of personality that the British people like to see exemplified in their leaders. Cecil B. De Mille was another example of the graciousness of busy, important people. When posing him Gaby remarked that he felt a little bit hesitant about giving directions to such a famous director. "Just remember," smiled De Mille, "that a good director should be able to take directions." So Gaby took six different poses and De Mille liked them so well that he asked for a price on about a hundred prints.

Today Gaby makes it a point always to seem relaxed and unhurried and he may devote anywhere from ten minutes to an hour to a sitting. He had to work rapidly in the case of Pierre Mendes-France, when the latter was the French Prime Minister, because at the end of that time busy Mendes-France



JEAN
COCTEAU

GABY

calmly indicated that the sitting was over by getting out of his chair. Nevertheless the time, though brief, was sufficient for an excellent and characteristic portrait.

Fees for Gaby's sittings range from a minimum of a hundred and fifty dollars to as much as five hundred for color portraits. Many of his distinguished sitters, naturally, order a considerable number of prints for which, in smaller quantities, the usual price is twenty five dollars each although he does reduce that rate in the case of quantity orders. Gaby believes that if a photographer is to continue enhancing his reputation his

chief incentive must be the creation of truly artistic and characteristic results, rather than money as such. Yet he feels that photographers in general should evaluate their portraiture more highly, thus making it possible to give their subjects more care and attention and enabling them to raise their standards.

Expression and lighting are the two factors he regards as the essence of good portraiture. His innate simplicity and personal ability to relax are his chief assets in placing his sitters at ease. He moves about quietly and, when he sits down to chat, his

restful manner and lack of tension are transmitted to his subjects. The business affairs of his studio are so planned that he is not burdened with detail and can concentrate on his work in the camera room. He finds his manager in New York City, Marjorie Law, an especially helpful assistant. A former technical director in Hollywood, she also manages Sheila Reynolds, vocalist, and producer Robert Essex.

In securing natural expressions, Gaby relies greatly on music, because he believes that rhythm is basic in human life, starting with the heartbeat and making itself felt in every phase of living. Music, he feels, synchronizes with this rhythm and thus reaches the subconscious. His studio music is often so soft that sitters are scarcely conscious of it and yet respond to it by relaxing tense nerves and muscles. He varies it, of course, depending upon the type of person before his camera, and using a faster beat when he wants a more vivid facial response. When recently portraying a series of beautiful Canadian women he found romantic strains of the Calypso type, such as records by Danny Kaye or Frank Sinatra, to be especially effective. To make sure he will have available the music he wants for his

sittings, he takes a compact little tape recorder with him when he makes his trips to Hollywood.

Even when photographing great personalities Gaby depends entirely on his spur of the moment impressions. He does not attempt any advance study of his famous subjects, feeling that any preconceived ideas which might result would be likely to conflict with his own rapid analysis at the time of the sitting. A spontaneous impression, he finds, produces the best portrait. The sitter actually has nothing to do with the success of the portrait, declares Gaby. That must depend entirely upon the photographer's ability to choose the inspired moment — what he calls "the moment of truth" — for tripping the shutter. That critical timing is all important.

He usually talks briefly with his sitters, touching on casual topics. To assure the characteristic expressions which make his portraits of great persons absorbing, he often suggests that his subject sit or stand in the position he normally assumes — "as you usually do" — he may put it. In this way he quickly discloses the attitudes and mannerisms which, being an integral part of a sitter's personality, add lifelike feeling to the portrait. Picturing a judge or a government

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ERNEST BORGNINE



PIERRE MENDES-FRANCE

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official, Gaby may ask him to sit as he does when listening to speakers, or he may suggest that a poet, writer or producer think about his work and fall into his accustomed position. Thus Gaby immediately has a base for his portrait which is readily recognizable and need only make such minor changes as may be necessary for artistic composition and suitable expression.

control the illuminated area and thus enhance dramatic effects. He has learned to manipulate his spots so that he can, as he often does, emphasize an area as small as the eye. Because of his unusual light and shadow treatments, often involving only the outline of a profile in light against a dark background, or a few touches of light on forehead and features, this perfect control is extremely

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HAROLD MACMILLAN



CECIL B. DE MILLE

While he uses a Rolleiflex for some of his outside work, this portrait photographer prefers an 8x10 view camera, usually fitted with a 12" Ilex lens, and even takes that outfit with him on his plane trips to Hollywood. Lighting is as important as expression in the production of his dramatic portraits and he depends largely on spotlights, sometimes two or three, occasionally as many as five. When dealing with a mobile face, such as that of India's Premier Nehru, he often uses more light but so disposes it that a soft interpretation results. Keg-Lites are a favorite with him because they make it easier to

important. Of late he has started to experiment with some speedlight equipment but for specific effects he still prefers his spots.

In expression the eyes are everything, insists Gaby. His posing and lighting are so planned that the eyes often reflect mood, humor and character, thus contributing to the feeling of life that he tries to incorporate in each portrait. Consequently many of his subjects look out of their pictures with intent, thoughtful glances, or on the other hand may seem absorbed in thought and reflection. Hands he uses as props to give added life and movement. He is careful not to overdo

STUART
CLOETE



COPYRIGHT BY
GABY

this but, when hands are uncommonly expressive, will light them as carefully as the face and features, treating them as an integral part of the composition.

He is fortunate, in fact, in having an instinctive feeling for composition, and one of his favorite forms of the latter is the triangle. This he used in the campaign portrait that helped Canada's new Prime Minister Diefenbaker win his first election. Gaby feels that the combination of this strong, basic composition, the expression of sincerity in the eyes and the aggressiveness of the face,

told Canada's voters a good deal about the candidate. Differing from politicians, business men in general, according to Gaby, overlook the importance of a truly expressive portrait which is often their only means of contacting prospective customers as well as those members of the public whom they cannot personally meet. Once they are sold on this idea, Gaby is convinced, there will be a considerable increase in the portraiture of men.

Gaby does very little retouching, only
(Turn to page 66)

Gaby of Montreal

Continued from page 37

enough, as he says, "to bring the likeness back to normal." By this he means that when using spotlights and sharp lenses there is often more detail in a portrait than the eye would normally see and, for a natural effect, that must be corrected. Yet many of his portraits of men are not retouched at all.

A number that he especially likes are marked by great individuality and the artistic treatment of the hands. In that of Jean Cocteau the poet and artist rests his head between his hands in a most characteristic manner. There is much detail in the forehead, face, long fingers and hand, the whole study reflecting life, thought and mood. Another he likes is his profile of the French star Jean Marais, instantly recognizable with his thumb beneath his chin and his ever present cigarette. The powerful lights on the furrowed forehead play up his dramatic personality.

Stuart Cloete is pictured with cheek resting against his hand, with eyes and expression thoughtful and intent. Cardinal Leger is shown at his pridieux, in a lighting that, while emphasizing his strong character, remains restful and contemplative. Compare the seductive appeal of Patsy Davis, dancer, her carefree attitude and almost completely closed eyes, with the totally contrasting formal portrait of Jayne Mansfield, fully as devastating despite its total lack of apparent "sexy" treatment. Then compare both compositions with the almost candid portrayal of Eleanor Roosevelt, whose deliberately extended and almost over emphasized left

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Professional
Photographer
May - 1958

arm so well delineates her indifference to such unimportant matters as clothing and style.

Nehru's portrait is perhaps the most brilliant illustration of the significance of hands in a composition. Without the folded hands, Gaby points out, this photograph would lose much of its life and meaning. Posed in just this way, natural to Nehru, they give the portrait a feeling of peacefulness and the kind, discerning eyes and tolerant, slightly humorous mouth, blend with them. The play of expression in this mobile face ripples into the shadows and highlights. This portrait Gaby considers one of his best.

Occasionally Gaby varies his studio work by accepting special assignments and during a recent summer he toured Western Canada for an advertising agency, photographing soldiers on maneuvers. Many of these pictures proved to be fine character portraits. Lately he pictured young couples in different parts of Canada for another agency. Often he is accompanied on his trips away from Montreal by his wife, whom he considers his assistant in a very special sense for, as he says, she "aids his morale." He has great respect for her artistic perception and often, when in doubt about proofs, asks her to select those she considers the best. They have three children.

One subject who has so far eluded him, but whom he would very much like to photograph, is Sir Winston Churchill. In the meantime, however, there are more than enough demands on his time to keep him busy, and in all his sitters he finds interest — and often beauty. "It is a challenge to bring out in a photograph everything that people have to offer," he remarks. Gaby believes that one is likely to find what one looks for in his subjects and so, because he is always searching for the best in his sitters, he usually manages to find it with his lens which is, no doubt, the reason for his success.

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Professional
Photographer
May - 1958

GABY revient de Moscou

Impressions de... photographe

par RENAUDE LAPQINTE

Le peuple russe a le culte du travail, il est très sérieux, aucunement vantard et extrêmement hospitalier; il est humain et désire la paix comme nous; il considère l'enfant comme un petit roi; il admire beaucoup et il va applaudir ses artistes et ses savants. Quant aux Canadiens, ils sont très bien vus dans notre pays et respectés et notre dollar également, puisque nous obtenons en effet plus de roubles pour un dollar canadien que pour un dollar américain.

Telles sont les principales impressions rapportées par Gaby du pays des spoutniks, après un séjour de sept semaines à Moscou et à Leningrad, au cours duquel, après avoir présenté sa collection de portraits sous les auspices conjoints de la Société des Photographes et de la Maison de l'Amitié, il obtint l'insigne faveur de pénétrer dans les foyers d'une trentaine de personnalités du monde artistique, littéraire et scientifique, afin de préparer une nouvelle série de portraits de ces représentants de la culture soviétique.

De son contact avec ces écrivains, danseurs, acteurs, directeurs de théâtre, producteurs de films, sculpteur, astronome, M. Desmarais (Gaby) a rapporté surtout la ferme résolution de travailler avec autant d'ardeur et de ténacité qu'eux-mêmes, qu'ils soient du sexe masculin ou féminin. Il a rapporté aussi plus de 800 photos montrant ces gens dans l'intimité de leur demeure et comprenant également des scènes typiques captées au Kremlin au grand magasin Gum, dans le métro, au coin des rues, ainsi que des vues des principaux monuments architecturaux, tels l'ancienne église Saint-Basile et celle de l'Annonciation, le musée de l'Ermitage, etc.

La veuve de Maxime Gorki, le célèbre compositeur Khatchaturian, l'écrivain Chukowsky (très versé en littérature anglaise), le directeur Moïseïev, une femme astronome de 36 ans, pour qui la marche des spoutniks n'a pas de secrets, voilà, avec un sculpteur gagnant du prix Lenine, avec la directrice de l'Institut des Ingénieurs, avec le chanteur d'opéra Ognetzef, avec le prix Staline Leonid Leonov, avec le

grand clown Alec Popov, avec la directrice d'un kolkhose avec les caricaturistes Ku-Kri-Nixe, avec la ballerine Louchkow et le directeur de théâtre Zavatsky, quelques-uns des Russes de premier plan qui accueillirent Gaby chez eux qui le prièrent avec insistance d'y prendre un repas ou qui lui remirent des cadeaux pour sa famille.

Intérieurs russes

D'après nos standards, nous dit-il, les appartements de ces personnalités — qui font partie de la classe la plus considérée et la mieux rémunérée — sont modestes et plutôt petits; ils contiennent réfrigérateur et poêle électrique, mais pas de meubles de style moderne non plus que d'accessoires de toutes sortes comme en Amérique. On offre aux invités du caviar, du saumon fumé, du veau, des concombres, du pain délicieux, blanc ou presque noir, et du thé-citron dans des verres recouverts d'un étui d'argent à poignée. Des livres couvrent un pan de mur et on y voit aussi un tourne-disques et un appareil de TV. Chaque maison de rapport comprend un terrain de jeu pour les enfants.

Les restaurants

Il n'y a pas de clubs de nuit ou de cabarets là-bas, pas plus que de bars. Si l'on veut boire, il faut aller au restaurant. Ceux-ci offrent un choix d'aliments plutôt limité et Gaby affirme préférer les restaurants "capitalistes"; cependant, il a mangé de la savoureuse crème glacée et un excellent bifteck pour lequel il a félicité le garçon. Car, dit-il, les Russes sont sensibles à nos louanges et c'est faire preuve d'une bien mauvaise psychologie que de tout critiquer et de vouloir tout ramener aux standards américains.

Aux entractes à l'opéra, qui commence à 7 h. 30, on peut boire du champagne et un buffet est disposé, offrant fruits, caviar, jambon, etc. Chacun s'assoit, mange, dit ensuite à la serveuse ce qu'il a consommé et paie... honnêtement. La salle de spectacle est toujours remplie et l'on peut y entrer sans cravate. Partout, à l'opéra comme au concert ou au ballet, les applaudissements sont chaleureux et interminables. Dans "Faust", par exemple (chanté en russe), la danseuse Lipchinskaya qui évolue dans La Nuit de Walpurgis, fut acclamée jusqu'au délire et couverte de fleurs.

Les vêtements

La qualité et la coupe des vêtements laissent à désirer et les prix sont très élevés. Les complets d'hommes sont ternes, les robes des femmes âgées également. Mais la jeune génération est plus coquette, elle a davantage le souci de sa ligne et de sa coiffure; elle porte des souliers à talons-hauts, etc.

Les enfants

Gaby a croqué des bambins dans une garderie où les parents vont déposer leurs enfants le matin et les reprennent le soir (quelques-uns à la fin de la semaine seulement). L'initiative et le sens des responsabilités y sont développés et les punitions n'y ont pas cours. Tous semblent en parfaite santé, ont de belles manières et les mères doivent être diplômées.

La maman-ingénieur a déclaré, à ce sujet, qu'une tel système a ses avantages, puisque les parents n'étant pas harassés par la présence continue de leurs enfants, s'occupent avec affection et intérêt le soir et les fins de semaine.

Une visite à l'École de ballet et au Conservatoire Tchaikowsky, fréquenté par des jeunes venus de plusieurs pays, a également impressionné Gaby.

Réserves

Je ne dis pas que tout est parfait en Russie, loin de là, poursuit notre interlocuteur, de même que M. Sam Schechter qui l'accompagna dans ce voyage. Il serait trop long, d'analyser tous les "pour" et les "contre" du régime; mais ce qui nous a frappés, c'est le progrès réalisé en 42 ans, la fièvre de construction, le désir de paix et d'amitié du peuple, la chance donnée à tous d'accéder aux arts ou aux sciences. Les Russes ont encore beaucoup à faire dans maints do-

Voir GABY en page 59

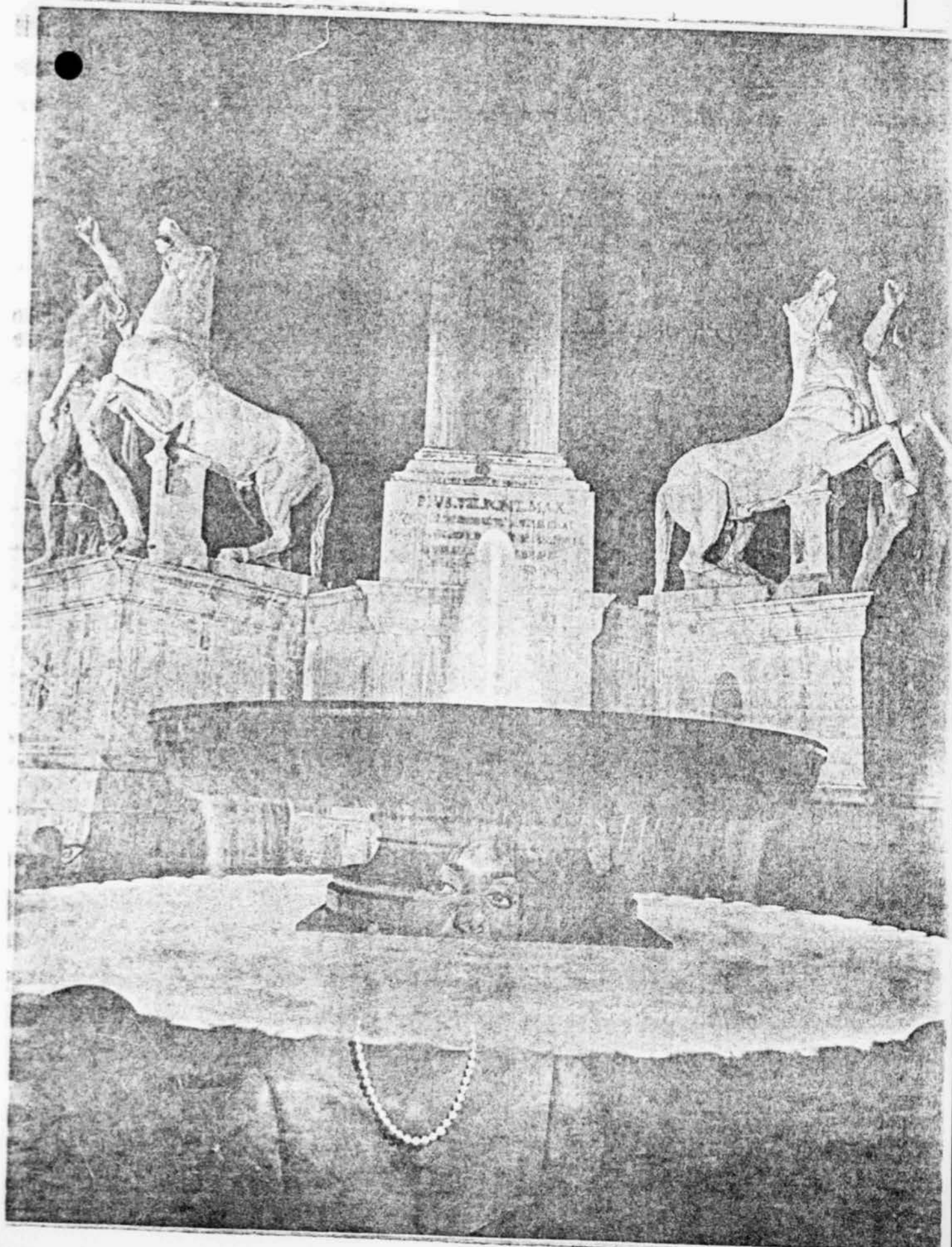
FEBRUARY 11, 1961 15 CENTS

STAR WEEKLY

THE BEAUTIES OF ROME

photographed for The Star Weekly
by Gaby de Montreal





For centuries Rome has been famed for the beauty of its women and the beauty of its fountains. The famous Canadian photographer, Gaby of Montreal, has combined the two in a photographic montage. Adding grace and lightness to the splendor of the historic ruins about them, and immortalizing the classical myths in stone, the fountains can be found in squares and gardens all over the city. The photographer visualizes famous Roman beauties of today, dreaming by the fountains, their vivid warmth contrasting with the cool waters and adding to their enchantment.

THE OF FOUNTAINS ROME

THE FOUNTAIN OF THE DIOSCURIES, built on the highest of Rome's seven hills, sits in the square of the Quirinal, the sixteenth century palace which the popes and the kings and presidents of Italy have inhabited in turn. The fountain consists of an obelisk in the centre of a circular basin, with statues of the Dioscuries (Castor and Pollux) on each side. Luda Bodine is coming through like a vision of palace beauties of the past.

CONTINUED

ROME

FOUNTAIN OF THE PANTHON, above, with its majestic obelisk, adds to the dignity of the beautiful Pantheon temple it faces. In romantic moonlight Georgia Moll seems to peer through the dome's opening, only source of illumination for this serene, austere temple believed built by an oriental architect.

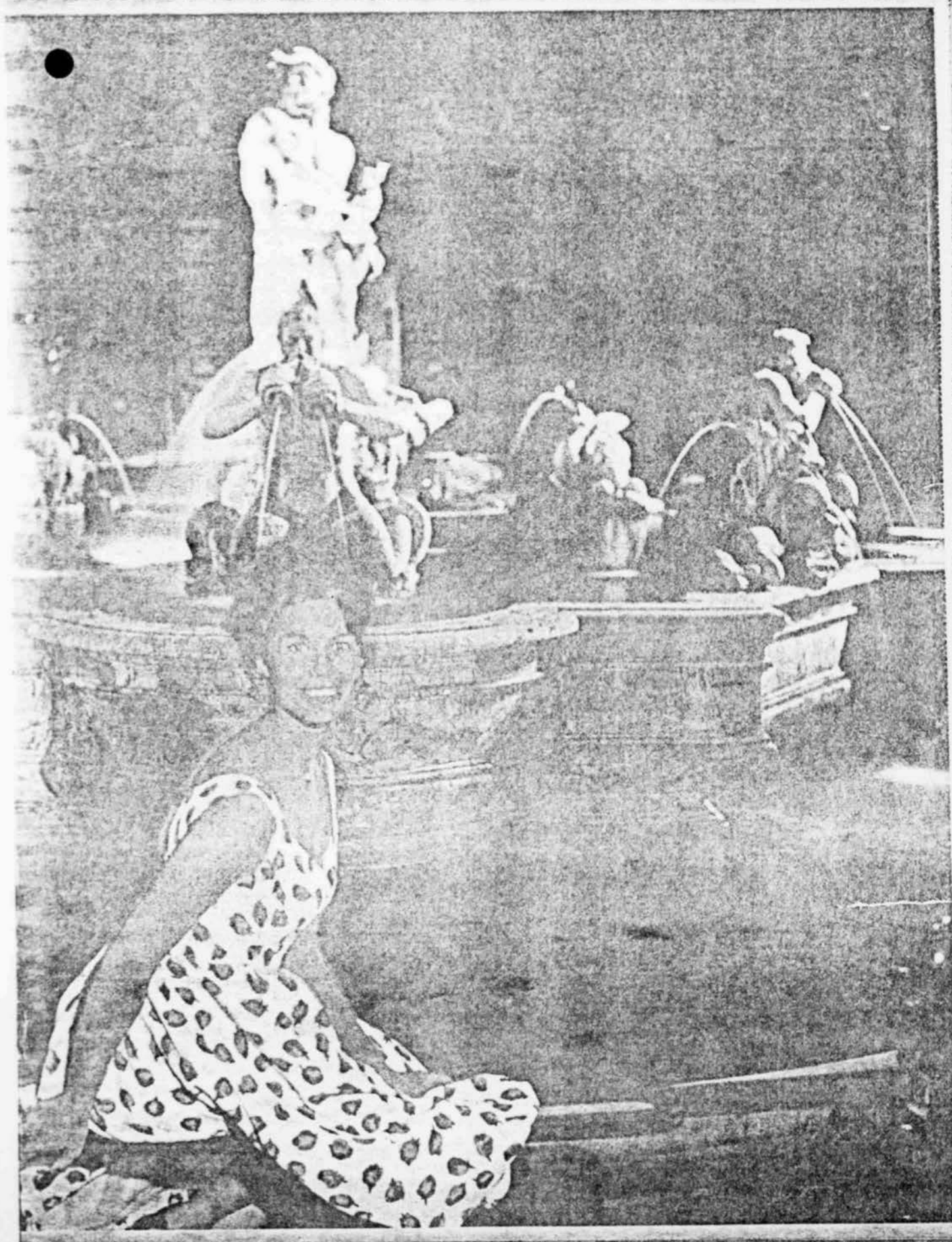


FOUNTAIN OF THE TRITON, below, one of the loveliest in Rome, was designed by Bernini for the Piazza Barberini. Water spurts out of the Triton's mouth (he was the son of Neptune, god of the sea) into a bowl formed like a seashell supported by four dolphins. Appearing luminously in a dark sky is actress Helene Romy.



FOUNTAIN OF THE MORO, far right, on Piazza Navona, is one of three in Rome designed by the 17th century sculptor and architect, Bernini. It depicts an African slave wrestling with a dolphin. Sitting on the railing in front of the fountain is actress Georgia Moll, prototype of luscious Roman beauty.







The New Karsh



Joanna Woodward—Greek goddess?

GABY SOFTENS THE MASTER'S TOUCH

WHAT is it about the Canadian air that makes world-renowned portrait photographers?

Hard on the heels of "Karsh of Ottawa" comes "Gaby of Montreal," a young French-Canadian.

"I admire Karsh's work greatly," he once said. To judge by the pictures here Karsh could hardly do anything but admire that of Gaby—full name Gabriel Desmarais.

Yet there are differences. Karsh always seems happiest portraying men of power. He is the harsh etcher of strong men.

Gaby subjects his models to the same searching glare. He uses light and shadow in the same dramatic way. But he is less grim.

☆

He catches Jo Grimond's boyishness, the perky expansiveness of Arnold Toynbee, the owlish Diefenbaker glare. And what a way with the ladies!

Joan Woodward is a green-eyed, blonde-haired Southern gal with a hint of wayward mystery about her.

Gaby makes her look like something you would find floating through Greek pastures searching for a mortal to bewitch.

But there are no floating clouds for Rosanna Schiaffino, the sultry siren from Genoa. Her official description says that "in an earthy, unobtrusive way she personifies love inflamed...."

That is what Gaby's camera has captured. He could be about to do for the world's famous women what Karsh has done for the men.



Diefenbaker—owlish



Grimond—boyish



Toynbee—expansive



Rosanna Schiaffino—love, but not in a mist

**CE DOSSIER CONTIENT
PLUSIEURS DOCUMENTS
ILLISIBLES**

LES ÉCRITS DE MONSIEUR... A-12



Joan Crawford devant la caméra du célèbre Gaby

Texte: Jacques Rivolin — **Photo: Roger Lacombe**

Une scène du film "L'Étrange" de Joan Crawford devant la caméra du célèbre Gaby. La scène se déroule dans un salon où Joan Crawford, en robe noire à col blanc et chapeau blanc, est assise à une table. Elle est entourée de deux autres femmes. L'une d'elles, en robe à fleurs, se penche vers elle. L'autre, en robe blanche, est debout à l'arrière-plan. Une caméra sur trépied est visible à droite de la scène, et un projecteur est fixé au plafond.

Le film "L'Étrange" est une œuvre majeure de Joan Crawford, réalisée par Otto Preminger. Il raconte l'histoire d'une femme qui découvre que son mari a une liaison avec sa meilleure amie. Le film est considéré comme l'un des plus grands succès du cinéma américain de l'époque.

Joan Crawford a incarné le rôle de la femme fatale avec une maîtrise et une intensité qui ont marqué l'histoire du cinéma. Sa performance dans "L'Étrange" a été saluée par la critique et le public, consolidant son statut de star internationale.

Gaby, le célèbre directeur de la photographie, a su capturer la beauté et la puissance de Joan Crawford à l'écran. Ses images ont contribué à rendre le film si captivant et mémorable.



Photo: Roger Lacombe

Photo: Roger Lacombe

Photo: Roger Lacombe

A Cameraman Finds Beauty In All Women

By Barbara Hansen

BEING SENTIMENTAL in instinct and approach, women always have a certain beauty.

This observation comes from portrait photographer Gaby of Montreal, who has spent the past 18 years exploring



Barbara

beauty with his own eye and that of the camera.

Gaby, whose full name is Gaby Desmarais, has just completed a round of sittings in Los Angeles. "My current project is photographing the great people of my time," he said. "It will be at least another two years before I'm done."

Getting back to women, Gaby said, "When I photograph a woman, I search for esthetic values. By this, I don't mean just physical beauty, but beauty in thoughts and ideas."

★

THE MOST beautiful women he has photographed, he said, include the late Eleanor Roosevelt and actress Claire Bloom.

"I admire Mrs. Roosevelt for her enlightenment, her tremendous insight, her influence on her generation. This to me is beauty. This is magnitude," he said.

"Miss Bloom expresses another kind of beauty. There's a serenity, a wonderful freshness, that comes from her face."

Among Los Angeles personages Gaby has photographed are cellist Gregor Piatigorsky, Chancellor Franklin D. Murphy of UCLA, Clifton Fadiman, Paul Lessie, Irving Stone, Mary Pickford, Samuel Goldwyn, Stanley Kramer, Kirk Douglas and Elmer Bernstein.

Gaby establishes rapport with a subject and gets a natural pose by asking questions and hitting on a topic of interest.

"Sometimes I have to shock a person or make him mad," he said. "If the talk is too agreeable, you may get too meek a picture."

"The ideal is for a subject to be hardly aware of what you are doing. The trouble with Hollywood people is that they may be too conscious of the process."

★

GABY LIKES to photograph people at their work—an opera singer in the midst of an aria, a dancer dancing, a sculptor chiseling at a statue.

"When he is absorbed in his work, a person is capable of obliterating himself, of not being self-conscious," he said. Accordingly, Gaby arranged a picture of himself, camera in hand, to go with this article.



GABY of Montreal, who has been photographing notables of Los Angeles, set up this portrait, then posed with camera while an assistant snapped picture.

★

"A FACE is a flexible bag that will project the experiences of life, the hardships one has faced," he said. "It is like a book. A young man is a book in the making, an old man a book that is finished."

"Unfortunately, some write books that don't have much to say," he noted.

Gaby takes from five minutes to two hours to do a portrait.

The five minutes went to Pierre Mendes-France, former prime minister of France. "He was gruff, in a temperamental mood and allowed me just that much time," Gaby said. Ulanova, the great Russian ballerina, would stop for only one shot.

A long sitting doesn't always mean a person is hard to photograph, Gaby reported. "It may mean that he's very interesting. Piatigorsky, for example, gave a full hour's concert during his sitting."

Visit To Lambaréné

Gaby 'Shoots' Dr. Schweitzer

By DON BELL

Unable to sleep one night, Montreal portrait photographer Gaby (full name Gaby Desmarais) suddenly had a brainstorm.

He got his wife up and told her: "There's something I have to do. I have to go to Lambaréné and photograph Albert Schweitzer."

A few days later, saddled with cameras, light equipment and film, Gaby was in a dug-out motor boat putt-putting down the Ogooué River in the heart of equatorial Africa.

He spent four days with the 90-year-old Alsace-born philosopher, theologian, musician, writer, missionary and doctor, regarded by many as the greatest man of the 20th century.

Gaby described the four days last month at Schweitzer's leper colony and hospital in the former French possession of Gabon as "the most rewarding experience, spiritually and morally, I've had in my career as a photographer."

Schweitzer Flattered

By Trip

Schweitzer, nimble and in good health, "was flattered that I should have come so far to photograph him," Gaby said.

He was a most willing subject, posing for an hour for the portrait (at right), which will be seen with other photographs Gaby took at Lambaréné in an exhibition at Eaton's in early May.

The portrait, along with Schweitzer's message to mankind (see front page), is to be included in a book Gaby is preparing of portraits of world famous figures.

Schweitzer gave him free rein to take any pictures he wanted, except in the huts where the patients and their families stayed.

"He told me that hundreds of tourists come every year, all loaded down with photographic equipment."

"He didn't want people poking their cameras into the private dwellings of the patients. He felt that Lambaréné after all was a hospital, not a zoo."

Schweitzer is still active, though he doesn't perform operations any more. He works every morning in the clinic, filling out prescriptions or advising patients.

"There was one ceremony he wouldn't let me photograph though," Gaby said.

Assistants Stand At Attention

"That is when the helpers come to him for their assignments. They stand at attention and give a military salute as Schweitzer, in his pith helmet, tells them what to do."

Gaby thought recent criticism accusing Schweitzer of having set himself up as a "white God" in Africa is unfair.

"Schweitzer has been there for 30 years. He had shown a great respect for the way of life of these people," Gaby said. "His motives have always been purely humanitarian."



This is Gaby's study of the celebrated doctor

SCHWEITZER

—See P. 17

To Gaby Desmarais:

Our civilization is going through a crisis. According to popular belief, the crisis is caused by war. That is wrong. War with all its consequences really is only a symptom of the lack of civilization in the world. Even those nations which have never engaged in war and never suffered, directly, its consequences, are on the verge of collapse. The only difference is that it's less apparent in these countries than in those that have suffered directly (from war).

Best wishes,
Albert Schweitzer

'He Is Goodness Itself'

Gaby Defends Schweitzer Against Critics

By DUSTY VINEBERG

"I don't understand how people can be mean about him," said Montreal photographer Gaby Desmarais yesterday of Dr. Albert Schweitzer. "He is goodness itself."

And in so saying he firmly allied himself with those who uphold the spirituality and effectiveness of the doctor.

The Alsatian-born physician celebrated his 90th birthday Jan. 14 amidst controversy over his hospital for lepers near Lambaréné, in Gabon, Africa. His denigrators claim he has

been paternalistic and authoritarian towards the Africans, has brooked no opposition from other physicians and at least unconsciously has regarded the Negro as a child incapable of the intellectual development of whites.

But Mr. Desmarais, a photographer of the famous who is known professionally as Gaby, says: "Before anyone could attempt to criticize, he should do for six months what Schweitzer has done for 50 years — he should be as devoted to mankind as Schweitzer has been."

The photographer returned yesterday from a trip to Europe

and Africa, during which he spent four days at Lambaréné and at the Schweitzer hospital.

Shows Collection

At a press conference yesterday in his Dorchester street studio, he showed the Schweitzer portrait, taken during a one-hour sitting, and several hundred color slides of the hospital and its staff, patients and families.

Gaby said Schweitzer is still in "top shape" and spends the mornings in clinic although he no longer practises surgery. The best answer to critics, the photographer feels, is the

government hospital in Lambaréné: "It looks deserted and empty, while Schweitzer's hospital has from 500 to 600 patients with their families." That adds up to about 2,000.

Dr. Schweitzer had encouraged togetherness in the hospital because he thinks it makes the Africans less afraid. Gaby said he asked a man: "Are you sick?" and got the reply: "Oh, no, it's my brother-in-law."

Testified the photographer: "The thing that struck me was that here was so much sickness — after all, it is a hospital — and yet there was so much happiness."

Patients and staff alike revere Schweitzer: "When one speaks of him it is as of a hero." They know nothing of the controversy: "All they know of him is the good he has done."

Schweitzer's great veneration for all forms of life has fostered some myths, Gaby said, including one that "he would let ants walk all over the dining table and just brush them gently off." But it wasn't true. Everything, he said, was spotless and the food, cooked by the wife of a Japanese doctor on the staff, was excellent.

The Schweitzer photograph will join those of other contemporary philosophers in a book Gaby is planning. Among those already snapped are Bertrand Russell, Linus Pauling, Arnold Toynbee and Wilder Penfield. Next on the list: Dr. Robert Oppenheimer.

Each subject also provides a message for publication in the book. Schweitzer, it should be noted, is pessimistic about world affairs and thinks recent events presage "the end of the United Nations."

His message, in translation from French, read: "Our civilization is in crisis caused, according to current opinion, by the war. That is an error. The war with all its consequences was itself a symptom of this absence of civilization in which we live. Even in the nations which did not participate in the war and did not suffer its direct consequences, civilization is disintegrating, with the sole difference that it is less apparent there than in those states which were directly hit."



Staff Photo by Paul Lagace

Gaby Desmarais with his portrait of 90-year-old Dr. Albert Schweitzer. The Montreal photographer has just returned from a trip to Europe and Africa.



Le Dr Schweitzer devant son hôpital de Lambaréné (Gabon) avec le photographe montréalais Gaby.

Au photographe montréalais Gaby

le Dr Schweitzer déclare : "La guerre n'est qu'un symptôme du déclin de notre civilisation..."

La guerre n'est qu'un symptôme, écrit le Dr Albert Schweitzer dans le bref message personnel qu'il a remis au portraitiste Gaby.

Voici le texte de ce message.

"A Monsieur Gaby Desmarais

Notre civilisation traverse une crise. Selon l'opinion courante, celle-ci a été causée par la guerre. C'est une erreur. La guerre avec toutes ses conséquences n'est elle-même qu'un symptôme de cette absence de civilisation dans laquelle nous vivons. Même dans les Etats qui n'ont point pris part à la guerre et qui n'ont pas subi ses conséquences directes la civilisation est en pleine débâcle. Cette seule différence que celle-ci est moins apparente que dans les Etats qui ont été frappés directement.

Avec mes bonnes pensées

Albert Schweitzer"

Le Dr Schweitzer suit avec appréhension les événements qui bouleversent actuellement les Nations unies et peuvent

conduire l'organisme mondial à sa destruction. Mais, a-t-il dit au photographe montréalais Gaby, "je demeure optimiste que les hommes entendront finalement la voix de la raison."

C'est là à peu près la seule allusion à la politique que le célèbre médecin a faite à Gaby, auquel il a remis un court texte écrit de sa main.

Le photographe Gaby, dont le nom réel est M. Gabriel Desmarais, a déclaré que les quatre jours qu'il avait passé dans la brousse équatoriale africaine en compagnie du Dr Albert Schweitzer avaient été les plus profitables de sa carrière.

Au cours d'une conférence de presse, le photographe bien connu a raconté le voyage qu'il a fait jusqu'à Lambaréné (Gabon) le mois dernier. Il a pu s'entretenir à loisir avec le médecin, aujourd'hui âgé de 90 ans, qui est à la fois philosophe, théologien, musicien, écrivain et missionnaire.

Selon M. Desmarais, le Dr Schweitzer, preste et plein de santé, s'est montré flatté de

voir qu'on venait de si loin pour le photographier.

Gaby a pu prendre les photos qui lui plaisaient sauf dans les huttes habitées par les patients et leurs familles.

"Il y a eu cependant une cérémonie durant laquelle il m'a demandé de ne pas me servir de mes appareils. C'est lorsque ses assistants se sont présentés devant lui pour être mis au courant de leurs tâches respectives durant la journée. S'alignant devant le vieux médecin, ils faisaient le salut militaire et le Dr Schweitzer, avec son chapeau colonial sur la tête, leur disait ce qu'ils devaient faire."

Gaby a ajouté que certaines critiques avaient été injustes en accusant le Dr Schweitzer d'avoir tenté de repandre l'influence blanche en Afrique.

"Le Dr Schweitzer est dans ce coin de l'Afrique depuis 50 ans. Et toujours il a montré un très grand respect pour les manières de vivre des gens du pays. Ses motifs ont toujours été purement humains."

The Gazette

WEDNESDAY, JULY 14, 1965



Artist and Work: Arthur Lismer and his drawing on exhibition in the Gaby Collection

Two Views Of Artists: Their Work, Gaby's Photos

Gaby, the world-travelled Montreal portrait photographer, is to show his private collection of paintings and sculpture and his pictures of the artists who executed them July 15 — Aug. 15 at the Montreal Museum of Fine Arts.

The exhibition is entitled *Two Views of Canadian Artists: Their work, Gaby's Photographs*.

Shown publicly for the first time, the exhibition consists of 60 works by 56 Canadian artists.

Gaby is internationally-known for his portraits of such world figures as Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendes-France, Ben Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer and countless others.

His portraits of the artists represented in the exhibition are as different in technique as the works of the artists themselves, ranging from the traditional to a more abstract approach. Some of the portraits are studies of the artists while others show them at work in their ateliers.

The artists represented are:

Leo Ayotte, Marcel Barbeau, Harold Beament, Leon Bellefleur, Louis Beizile, Claude Bérube, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman-Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux-Masse, Olivier Ferland, Giuseppe Fiore, John Fox.

Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul-Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert,

Jean-Jacques Huet, Jacques Hurtubise, Francesco Iacurto, A. Y. Jackson, Louis Jaque, Sylvia Lefkowitz, Stanley Lewis, Arthur Lismer, John Little.

Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Pieher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schlee, Gord Smith, Phil Surrey, Thérèse Tardif-Côté, Yves Trudeau and Elizabeth Wynn Wood.

Gaby — his full name is Gabriel Desmarais — broke into photography by sheer accident. Until 1947, when he was 20 and working as a bank teller, he had never so much as taken a snapshot.

Then, on impulse one winter afternoon, he bought a second-hand Voigtlander and strolled down to Montreal's LaFontaine Park to while away the time shooting ice skaters. To his astonishment, several of them asked whether they could buy prints. At 25 cents a print, his new hobby soon turned into a money-making business.

Gaby still makes money in photography — but things have changed a lot. A Gaby portrait now fetches \$100.

He has become a favorite of theatrical and political celebrities, was soon discovered by society.

Some figures — including Prime Minister Pearson, former Governor-General Massey, the late Maurice Duplessis, Haiti's Paul Magloire — have bought hundreds of personal prints each.

Gaby Shows Unusual Art At Museum

An unusual exhibition was opened at the Montreal Museum of Fine Arts last night. It consists of the private art collection of Gaby, the noted Montreal portrait photographer accompanied by his own photos of the artists.

Gaby's techniques in photography is shown to be almost as varied as those of the artists represented, ranging from the realistic to a more abstract approach. There are altogether 60 paintings and sculptures by 56 Canadian artists.

Gaby — his real name is Gabriel Desmarais — did not take a single photo till he was 20. Then one winter day, on the spur of the moment he bought a good German camera and set off for Lafontaine Park to take pictures of the ice-skaters. To his surprise he was asked by some if they could buy prints.

Thus Gaby started off at 25 cents a print. Today his portraits may fetch \$100. He has photographed many of the world's famous men including Pandit Nehru, Bertrand Russell, Jean Cocteau, Albert Schweitzer, Eleanor Roosevelt, Arnold Toynbee, Mendes-France and Paul-Henri Spaak.

The art works in the exhibition are by some of Canada's best known artists, particularly contemporary ones. It is the first time this particular collection has been placed on display.

... Speaking of art, something well worth seeing is the portrait collection of heads of state who visited Expo, and an audio-visual collection of Expo hostesses and the World Festival, at the Expo Memorial theatre in Man and His World's Canadian Pavilion. All of it is by Gaby, the Montreal photographer, who's gaining a considerable international reputation.

Soviet Honor For Montreal Photographer

United Press International

MOSCOW, May 21— A Canadian photographer's portraits of Canadian, U.S. and English celebrities goes on exhibition tomorrow at the House of Friendship.

Forty portraits by Gaby Desmarais of Montreal will be exhibited. They include those of Anthony Eden, Harold Macmillan, the late film director C. B. DeMille, actor Yul Brynner, Eleanor Roosevelt, actress Joanne Woodward and Mrs. John Diefenbaker, wife of Canada's Prime Minister.

Desmarais said he was asked to show the portraits while he was photographing Soviet celebrities at the invitation of the Soviet government for a travelling exhibition to be shown this summer in Canada and the U.S.

So far he has photographed Russian ballerinas, movie stars, composers Katchaturian and Shostakovitch, Mrs. Maxim Gorky, widow of the famous writer, and other celebrities of the arts and sciences.

At Museum Of Fine Arts

Artist Behind Camera: Gabriel Desmarais

Portraits of Canadian artists as seen through the lenses of a well known photographer, along with samples of their art from the photographer's private collection — these are the ingredients of an unusual exhibition which you may see until August sixteenth at the Museum of Fine Arts. The title of the show is impossible. The name of the Montreal photographer is better known as Gaby.

But if this leads you to expect a show of candid camera photography with revealing glimpses of the artists' creative lives, you will be disappointed. This show contains no action shots taken during concentrated work or play, or debate, or other characteristic activity.

Gaby's photographs are not "found" the way Cartier-Bresson finds an artist at work, or Ernst Haas finds a "face of a New Yorker." Gaby's photographs are not of the exploratory kind in which selection and emphasis suggest themselves, in which the unexpected gesture is intuitively recognized for the meaningful expression that best characterizes the photographer's object. Spontaneity is almost completely missing in Gaby's work. Most of his objects pose for the occasion, either in their own, "carefully ordered surroundings" divorced from their environment, but always aware of the event. This makes Gaby's work appear somewhat formal and unrelaxed. It makes it evident that the photographer's foremost concern is with the quality of his own art. So, above all this is an exhibition of excellent photography, counting the color-slides shown in continuous projections as well as the studies in black and white.

Despite this, characterization does not suffer. Gaby uses a number of different approaches and experiments in his search for the appropriate presentation and interpretation of his models.

Take the study of Yves Trudeau: What could be more characteristic for his work than his intellectual features? Or Jean Besner — is not control and formality more revealing than might be some

Big Exhibits

The greatest collections of photography on the North American Continent are at the Metropolitan Museum in New York and at the Smithsonian Institute in Washington. The Museum of Santa Barbara in California opened one Gallery exclusively to photography.



intermediate manipulation? Or Arthur Lismer? Could a hand in action (even Dr. Lismer's own) have replaced that endearing smile that uniquely expresses all the contrasting qualities that make this artist so human? Or Robert Roussil? What spontaneous gesture could have been more eloquent than the landscape of his smiling face? The sensitive features of Claude Pichet speak for themselves, as do Gendron's, as does the sculptured face of Sylvia Lefkowitz, the unforgettable face of Ethel Rosenfield.

In other studies Gaby resorts to the montage, the composite print. Perhaps the subtlest study in the simple device of sub-composite point is Guido Molinari's. Well taken but more contrived are the two faces of Louis-Jacques or Jordi Bonet's sensuous features transcending his clay ("... I wish I were the earth..."). Shockingly realistic is the Janus headed study of John Fox, in which two versions of thought-immersed profiles combine under one cranium. It brings to mind Steichen's famous many-faced study of Carl Sandburg, a device overused in commercial photography since. However, Gaby's portrait of John Fox is original as well as expressive, and I gather it is a characteristic study as well as a striking montage.

But Gaby exploits posture and setting with similar success. Letting Yves Gaucher climb a ladder high above eye level was a splendid idea. Seeing Goodridge Roberts in his charming, meticulously neat studio means seeing him in his own world. The regal posture of Peilan under the stove pipes — is there an equivalent for "not propre" for visual appropriateness? A serenely engaged Sylvia Dauost fully reflects her personality and her art. The slide of Stanley Lewis among his stones — nothing more but an authentic atmosphere but we are captured, emotionally involved.

THE CONTRIBUTION

Among the few of Gaby's works that do not communicate are the studies of some of the strongest personalities. Or is it a characterization, also, when Lise Gervais beautiful face remains impassively and serenely distant? When Ghita Caiserman looks at us uninvolved, decoratively planted on the livingroom couch? When Jean Noel Pailquin, author of the Annual Sculpture Show's delightful "Champs-Élysées" remains as impersonal as a Buddhist lama on a pass-



GABY PORTRAIT: This is a striking study of Montreal Painter John Fox, by Gaby, one of the photographs in the current showing at the Montreal Museum of Fine Arts. The exhibition ends Aug. 16.

port photograph? We may never know.

If these are Gaby's failures, vis-à-vis the many documents of his active and independent creativity and his superb craftsmanship, they are negligible. Most of his works are expressive, carefully composed and balanced, consistent within his chosen style. He presents himself as an artist of restraint and selectivity and broad associative resources. As a technician, he lives up to his elegant pre-visions and commands an extraordinary register of delicate gradations, modifying his prints in an unlabored and unobtrusive fashion. If his work tends to

be formal rather than spontaneous, that is a matter of style and not of the quality.

THE COLLECTION

Many of the works by the painters and sculptors in Gaby's collection were obviously not intended for public viewing and it would seem unfair to subject them to criticism. However, some among the 60 or so works on display are well-worth to be discovered for their own sake.

Particularly enjoyable the informal city garden by Goodridge Roberts, the lovely black and white abstract by Monique Voyer, a Peter Gnaas with a particularly effective chromatic perspective, a decorative Aristide Gagnon, a delightful collage en relief by Therese Tardif-Côté, a René Richard of uncommon fluency in a Suzor-Côté manner, an extraordinary composition of vaguely stated houses by Albert Rousseau, an exploratory drawing of a seated figure by John Fox.

Progress

The present show of photography by Gaby at the Fine Arts Museum might serve as a poignant reminder of the artistic development in photographic portraiture since photo portraits first became popular over hundred years ago. It has been 125 years ago since Francois Arago reported the success of Daguer's prototype photography to the French Academy of Sciences, 11 years after the first print, and 17 years after Niepce's first photograph.



COMEDIANS TOUGH — Canadian photographer Gaby Desmarais, who has photographed kings and taken portraits of businessmen, poets and philosophers, says his hardest subjects are comedians. His most memorable

was Dr. Albert Schweitzer (shown here in photo made by Gaby). Gaby is in New York publicizing an exhibit of his shots of "great thinkers of our time." — UPI Telephoto.

Gaby Captures Thinkers

NEW YORK (UPI) — Gaby Desmarais has photographed kings, surrounded by glaring guards, and taken portraits of businessmen, poets and philosophers. But his hardest subjects, he says, are comedians.

"The time I had the hardest trouble, I think, was with Mickey Rooney," said the Canadian photographer, who says movie actors have trouble dealing with a camera that requires keeping still.

"Jack Lemmon, too, was very nervous," he recalled. "What's inside is what you're after, and comedians are always playing a role."

Gaby, who dropped his family name professionally, was in New York publicizing an exhibit of his shots of "great thinkers of our time," including Bertrand Russell, Albert Schweitzer and Jean Cocteau.

Schweitzer, he said, was his most memorable subject. Without invitation, Desmarais journeyed to the doctor's west African hospital and requested a sitting.

"You didn't come all the way from Canada to photograph an old monkey like me?" asked Schweitzer.

Kings and queens can be a problem to photograph, said Gaby, only because they are usually surrounded by retainers

and guards, which makes it "a little more difficult to work at ease."

Gaby's sitting with one of his first royal subjects, Ethiopian Emperor Haile Selassie, almost got him killed, the photographer said.

"After the first shot, he started to get up. He had such a fantastic face, I just had to take more. I surged forward to stop him, and these two big burly guys both started to go for me at once."

Fortunately, the emperor sat back down and the guards relaxed, Desmarais said.

When Gaby took the pictures of the men who are featured in his "great thinkers" series, he asked each to record his feelings about the future of the world. Those statements are included in the exhibition, which Gaby said will be in galleries all over the United States.

Most of his subjects, he said, had similar feelings. "It all boiled down to one thing — love for one another and the need for greater understanding," he said.

None of the subjects in Gaby's "great thinkers" series are women, something he says he'll change.

"I'm sure quite a few women would have some interesting thoughts about the future of mankind," he said.

MASTER OF PORTRAITS

By GENE CANNOY

"Communication," Gaby stated, "is the most important and fundamental requirement for a good portrait. A portrait must convey the close relationship between subject and photographer. It has to have a mood."

"The portrait photographer must become an artist. Technical knowledge of camera, films and a light meter is secondary. The photographer must be able quickly to analyse the subject and mood to convey the best portrait. Sittings should be an hour or less."

"My advice to any photographer is this: Don't be a slave of technique," Gaby concluded.

Gaby Des Marais, better known as "Gaby of Montreal" has been taking excellent portraits for more than 30 years. His reputation is international, as are his subjects. Some of the world's greats have looked into his camera's lenses, such as Nehru, Sir Anthony Eden, Pablo Casals, Jean Cocteau, Eleanor Roosevelt and Lord Louis Mountbatten.



Gaby gave the above advice during an interview while he was in Los Angeles to record on film the images of writer Will Durant and composer Igor Stravinski. This was not his first trip to our town. In previous trips he has photographed Cecil B. DeMille, Sam Goldwyn, Charlton Heston, Yul Brynner, Burt Lancaster, and others.

What cameras does he use? Mostly M-3 Leicas and a Hasselblad. He likes to shoot with Plus X (black-and-white film) and High Speed Ektachrome (color) film.

He rates both films at 160 ASA. This allows for fast shooting with either films with no computing of different speeds. Gaby says he much prefers black-and-white photography as it allows for more interpretation and mood shots.

During the sitting each person whom Gaby photographs is asked for a statement in his or her handwriting as to that person's thoughts on mankind's future. All his subjects have gladly consented to give such a statement. Soon a book called "Mankind's Future" will be published

CAMERA Artistry

showing both Gaby's portrait and each person's statement.

Gaby of Montreal is a man of 40—looks 30—and is moved by impulse. Here is a good example: One night early in February, he awakened his wife to tell her he was going to fly to Africa and search out Dr. Albert E. Schweitzer and photograph him.

Gaby had been unable to get to sleep and his mind began to dwell on the work of Dr. Schweitzer and suddenly he realized that the doctor was over 90 years of age! It became imperative that the trip to Africa be made immediately.

Gaby left by plane in the next few days for Africa. Destination was Lambarane, Gabon, which is near the equator. The journey also required an auto trip and finally a motorboat trip up the river to arrive at Schweitzer's hospital.

Arriving at the hospital, Gaby in his best French announced to the nurse in charge that he had come from Montreal to photograph Dr. Schweitzer. The good doctor was eager to see "this man who would waste good money to fly all the way from Canada to take his portrait."

The sitting took about an hour. A 35mm Leica loaded with Plus-X film was used. One of the photos, reproduced with this story is the last known formal portrait taken of Dr. Schweitzer before his death a few weeks later.

Gaby of Montreal has a very profitable portrait studio in his home town when he isn't traveling around the world with his cameras searching out a new face to photograph.

He takes at least one extended trip to one of the continents each year, but if the "mood" strikes him he will literally go to the "ends of the earth" for a portrait of a famous person.



DR. ALBERT SCHWEITZER'S LAST PORTRAIT
Gaby of Montreal flew to Africa for it

PHOTOOTEC

Le
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en
photos

OCTOBRE 73 VOL.1 NO 1. \$1.00

par Lise Rousseau



GABY '73

Réussir à atteindre Gaby, prendre rendez-vous entre deux voyages et lui soutirer quelques heures pour une entrevue, devient presque un tour de force.

Dans son studio, rue Dorchester à Montréal, dissimulé derrière une montagne de papiers, épreuves et photos à signer, Gaby Desmarais se raconte discrètement.

Peintre à 20 ans, son talent inné pour le portrait le prédisposait bientôt à la photographie. Un travail acharné, de la chance et surtout un amour sincère de sa profession l'amènent peu à peu vers un succès certain. "Au bon endroit au bon moment" me dirait-il, mais il y a plus que ça...

Il se fit apprécier du public par ses photos d'artistes tant locaux qu'internationaux. Vint ensuite "Profils et caractères", émission télévisée qui orienta définitivement sa trajectoire. C'était parti !



Il réussit par la suite à concilier ses deux passions : la photographie et les voyages. Il a visité presque tous les pays et rencontré de grands hommes tels : Schewitzer, Bertrand Russel, De Gaulle, Toynbee, Cecil B. Demille et Cocteau pour n'en nommer que quelques-uns. Suite à cette liste pour le moins impressionnante, je lui demande s'il est intimidé devant d'aussi célèbres personnages : *"Non il ne faut pas. Le sujet est entre vos mains, il vous fait confiance, vous devez alors le diriger et le faire s'extérioriser. En somme on doit idéaliser le sujet."*

Le portrait est un art extrêmement complexe, dosé à la fois de patience, de psychologie et de sensibilité.

Plus exigeante que la peinture, la photographie n'accorde pas de reprise. Le sens de la perfection et les réflexes doivent être aussi rapides que l'appareil photographique lui-même.

Gaby travaille toujours seul. Une séance peut nécessiter 15 minutes, 2 heures ou une journée de travail, tout dépend du sujet. Il improvise.

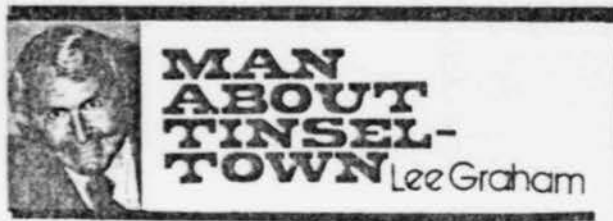
Portraitiste d'hommes politiques depuis déjà quelques années, il constate avec beaucoup de fierté que la nation entière vote selon l'image qu'il donne de ceux-ci. L'acquittement d'une aussi lourde tâche constitue pour lui un défi intéressant qu'il relève en PRO. Notons enfin que Gaby est le photographe officiel du Président Duvallier.

Constamment à la recherche du nouveau, il évolue à une vitesse déconcertante; il n'a pas le temps de s'arrêter. Il ajoute même : *"Je n'ai pas atteint mon maximum."*

Très en demande, Gaby élargi son champs d'action. Outre le portrait, il s'adonne maintenant à la photographie de mode, de voyages (pour lignes aériennes) et à la photographie commerciale.

Voyages, travail, expériences nouvelles, voilà ce qui fait qu'on le classe parmi les grands. Et, comme il le dit si bien : *"Gaby'73, c'est bien emballant !"*





HOLLYWOOD— 1975



FELLOW CANADIANS — Walter Pidgeon greets photographer Gaby Desmarais at a luncheon in the latter's honor given by the Consul General of Canada.

CONSUL GENERAL OF CANADA AND MRS. DONALD GILCHRIST welcomed famed portrait photographer, GABY DESMARAIS, with a small sit-down luncheon in their Fremont Place home.

Joining the group was that upright, but not uptight Canadian. WALTER PIDGEON who comes from East St. John, New Brunswick. He told us he hadn't been to Canada for years because he has no one there any more. He left New Brunswick and high school at 16 to enlist in the Canadian Army in World War I. Badly injured, he was hospitalized for 17 months. Upon recovery, Walter came to the United States to pursue a theatrical career — as a singer.

FLIP WILSON'S far-out sense of humor went even further recently. He sent a stuffed life-size gorilla, booked under the name "Joe FRASZZER," on an airlines first-class to MUHAMMAD ALI in Chicago. Joe was picked up at Flip's office by a startled chauffeur, who pushed the animal's wheelchair through crowded International Airport, where everyone gaped. Upon arrival in the Windy City at O'Hare Airport, where another limousine and wheelchair were waiting, the same situation occurred.

Bewildered stewardesses were in a quandary, as were the other passengers seated with the gorilla in the non-smoking section.

Page Sixteen

etcetera, etcetera . . . by J.J.

Gaby Desmarais gets world's great to say cheese

IT'S ONE of Quebec's icons, immortalized by Cecil B. de Mille in 1933. High class, Hawaiian-tanned Gaby Desmarais is suavely attired, with a hairline more to match. He sits confidently back into the moss green velvet chair in his large gingerbread house-office on Desbrosses Boulevard, drawing the Betty Martin from the crystal ashtray cradled in his hand. The phone rings insistently on his mahogany desk. You can see the glass as he lifts it toward. On the desk he has letters from customers past and present, the group including Bertrand Russell, Jean Cocteau, Arnold Toynbee, Linus Pauling, Walter Penfield, and Robert Oppenheimer.

Yes, Gaby, as he is called, runs in a pretty fast pack. "I deal with the people who run the world for 15 minutes to half an hour, they're all MY money, I run them. He tells the likes of Albert Kossygin, the Shah of Iran, Pablo Casals, Sammy Davis Jr., Prince Rainier, Dr. Jonas Salk, Rock Hudson, and Arthur Hakenstein to say cheese. Venerated U.S. literary Critique Faddiman called Gaby "a Bonnell of the camera."

Most important, perhaps, is that he's the man who got De Gaulle to smile. This he managed by telling the General that it was an honor to photograph the most illustrious leader.

"Is it true that you're second only to Karsh in portrait photography?" I quizzed, playing reporter.

"He's been around longer," Gaby laughed, twitching his nose.

As a young French-Canadian kid, he had to hustle, working 20 hours a day, doing all his own processing. His technician does all that now. He can relax, now, at most, four customers a day at \$10 to \$2,000 for each 6-minute sitting. "The more famous, the more photos they need."

He spends an average of ten days a month in Montreal. Otherwise, he is on the road, flicking the shutter in front of a host



Gaby Desmarais photographed by Staff photographer George Bird.

of sex goddesses, crowned heads of state, political potentates, courtiers, tyroons and show biz peeps.

Once in a while his helper dumps, throwing away photographs using cameras like the Nobel Prize ceremonies in Stockholm, the Academy Awards in Hollywood, or inaugural festivals at the Vatican which he says is the last of the great pageants. In during miles of red carpets

there he takes all kinds of pictures—official-looking, ceremonial, multi-personages, who train in line for a moment or so. In portrait sittings, he says, "I'll ask Gaby who had just got to his house. He'll get them looking, usually, before he gets to the first target. He'll be moving the people at the top, he'll be secure, not confident."

It's when they're standing that they're allowed out front to kick around with him. "Portrait photography is harder to capture than any other form of art. You have to catch the right moment. I don't think it's the painter's job to do it, but you can't look at a photograph in the dark room. As with any creative people, a photographer's interest, his personality comes through. It must be strong enough to be

all the Hollywood does for him. After a while, European stars were making a point of stopping by to see Gaby in Montreal.

Gaby says the likes and favors no longer impress him. He had to be coaxed into dropping the following names:

Jayne Mansfield ("very simple and outgoing") posed for two hours in the middle of the night in his garden, next to a statue of Venus.

He photographed Dr. Albert Schweitzer in Africa just before he died. "He was so kind and gentle, it was like a pilgrimage."

"When he was as 'very calm' as a guru. He gave concise, well-worded, careful answers."

Gaby grimaces when he remembers the Maharishi Yogi sitting on the couch in his home, with his legs under him, smiling and radiating. He talked about black, black, black, all the time.

King Constantine and Anne Marie of Greece were "a sweet, engaging, nice couple" who had to live before he got to photograph them.

Prince and Princess Takamatsu of Japan were "a quiet, gracious couple, full of that delicate, fragile, Oriental charm and savoir faire."

Princess Grace of Monaco was a little shy but quite professional about posing.

And Gaby really blew it when Peter and Paul Kennedy's Lawford kept telling him to look up brother Jack, a senator in Washington, which he never did.

Charlton Heston: "Quiet and unobtrusive."

Kirk Douglas: "A SE", is smaller than you'd expect, interesting, a lovely guy who speaks French well."

Rock Hudson: "Inhibited and shy."

Yul Brynner: "The serious, deep type."

As a rule, he finds comedians to be very sad and off-camera. He remembers, though, that Ernest Borgnine is extremely funny and witty to private Jack Lemmon is very jolly and nervous and Mickey Rooney



George Bird photographed by Gaby Desmarais.

wouldn't stand still. "They're used to moving cameras," says Gaby, who had to use an attractive female decoy to slow Heston down. He found George Jessel somewhat distant.

It's easier to photograph someone at home where they're relaxed. Like the time he spent a day with Jean Cocteau outside Paris, in his home filled with knickknacks.

Conrad Hilton had a quadruphonic music room 18 years ago, as well as a private golf course next to his Beverly Hills home.

Cecil B. de Mille lived in the princely, extravagant Hollywood mansion Bertrand Russell urged Gaby to join him in his daily dose of Scotch. "He had that British wit and could crack a joke without smiling."

Samuel Goldwyn Movie had quite a sense of humor. "Sol Hurawitz was hard to work with, egotistical."

Ex-Emperor Haile Selassie was "stern and hard to communicate with, giving yes and no answers" but he later asked Gaby's opinion of a photo he had taken himself.

He remembers Joanne Woodward as a very quiet, ingenua Kossygin as "fatherly," and Ch

Calloway as "melancholy, like good wine."

Maestro Zubin Mehta he describes as "incoherent and a bit of a prima donna." Conducting Herbert Van Karajan has extreme grace but even that almost reveals his soul.

Settling up an appointment with Arthur Hakenstein, Gaby said, "You and I were born on the same day. To whom the virtuosos referred. "Lucky for you, it's not the same year."

Of the Montreal business moguls, Gaby describes Pauline Corporation director Paul Desmarais as "very formal, shy, not trying to impress, very elegant, program's president Charles Brantman, all one of the best, has lots of good stories to tell, and David Rank, chairman and president W. Earl McLungton is a man who makes you feel you're chosen for the cause when he comes charging up to you with his hand out."

Gaby is currently particularly involved in photographing Haile and its youthful president, Jean-Claude Duvalier, whom he says is "gentle, well-mannered, never imposes his views, has a word of good and is a very unambitious man."

Lifestyle

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'I think of what the person does, not just bone structure'

Gabriel Desmarais (Gaby), right, is shown as he prepares to make one of the last photographs of the late Albert Schweitzer just outside the hospital the noted philosopher philanthropist built in Africa. At right, one of the artisans of Haiti as photographed by Desmarais.



Gabriel Desmarais Presents 'Faces of the Century'

BY JACKIE DASHIELL

When Gabriel Desmarais cut through the African jungle and came face to face with Albert Schweitzer, the late humanist Schweitzer found it incredible. "You didn't come all the way from Canada to photograph an old monkey like me," he said.

Indeed, Desmarais ("Please call me Gaby, everyone does") had done just that. It was just one safari in his lifestyle pattern of traveling and photographing famous men and women.

Southlanders will be able to see some of the results in a major exhibition, "Faces of the Century," Aug. 5 to 22 at the World Trade Center in downtown Los Angeles.

While he is a Canadian citizen, travels to 18 countries annually, and recently has spent a good deal of time in Haiti where he is a special representative to the government, Gaby always enjoys his visits to Los Angeles. It was while he was here in 1967 that his photo-portrait of the then Mayor Norris Preston appeared on the front page of this newspaper, a major stepping stone in a competitive field.

At the age of 20, Gaby sold his first snapshot for 25 cents. Now he commands hundreds, even thousands of dollars, and has been featured in major newspapers and magazines around the world. In 1972, for instance, he was one of only two North American photographers accredited to cover the Nobel Prize ceremonies in Stockholm.

One of his more famous photo-portraits is of Charles De Gaulle wearing a half-smile and he has done J. Arthur Rank of London; Prince and Princess Takamatsu of Japan; Shahastan Mohammed Reza Pahlavi of Iran; Yem-pere Haile Selassie of Ethiopia; H.M. Queen Margrette and Prince Frederik of Denmark, just name them.

"Good photography has replaced the personal family portrait artist," he says.

He is not at all thrown by the varying degree of majesty in his subjects. "I look at the person in front of me as a human being, a creature of his own personality. I think of what he does as much as I think of his bone structure. As the Russians would say, sometimes it takes a little ESP, but in me a successful portrait shows what a person is, not just how he looks."

Gaby says the most difficult people



Gabriel Desmarais photographed this beauty Jean Crawford, a country which he serves as special representative of the government.

In photograph are actors. "They won't relax. They are restless in front of a still camera. Jack Lemmon keeps jumping up and down."

However, he loves working with Bette Davis. "Her father was a photographer and she knows how it is" . . . and, Jean Crawford "is a dream to work with."

In general, Gaby considers men easier to photograph than women. "A woman has an idea of what she wants to look like and, if you don't come up with the image she has in her mind, you're in trouble."

Gaby and his wife have three children, Norman who just passed the bar and is headed for a law career, Evelyn who is married; and Ronald who is also in photography.

His wife sometimes travels with him and loves shopping for textiles in the marketplaces of Haiti. He became a government representative there after first photographing and then becoming a friend of the President, Jean Claude Duvalier, who was 19 when he became "President for Life" following the death of his dictator father four years ago.

Gaby's job, during the course of his

(Continued on Page 7)

Artist On Move

(Continued from Page 1)
 basis, is to encourage both tourism and business in Haiti. "It's a matter of getting it popularized," he says. "Canadian firms have investments there and there are some American investors like Reynolds Aluminum and Coca Cola, but labor is cheap and there is room for more."

For the natives, there is a housing shortage, but the real problem is the rate of illiteracy and the young President's chief aim, according to Gaby, are to put better schools and clinics in the reach of more of his people. The University of Haiti thrives, but doctors and nurses must go to Canada to learn and most of the professionals who graduate from the University find better economic pickings abroad.

The family lifestyle in Haiti is very close to the Chinese society," Gaby says. "Children have a tremendous respect for their parents and the family unit stays together. Entertainment is done at home because of the economy, but the people are quite philosophical. There is a saying, 'The sun is there, there is a brown, God is good.'"

"Some cattle is raised, but not enough and the land is very fertile, but not organized. While the President is personally opposed to high rise development, he wants to make Haiti a little Paradise and attract more people to its white sands." Incidentally the President is backed by a Cabinet of 11 ministers and a House of Commons, in the English tradition.

Gaby still plans plenty of travel for his future. "I have never been to the ocean," he muses. "I'd like to go to Tibet, as Shakespeare put it, 'To find the miner's construction' in the Jade."



LOS ANGELES SHOWING: Montreal photographer Gaby Desmarais (left) chats with actor Robert Stack at the portraitist's one-man exhibition in Los Angeles titled Faces of the Century. The show features more than 50 portraits by Gaby of such subjects as Albert Schweitzer, Maurice Chevalier, Eleanor Roosevelt, Yul Brynner and Dr. Jonas Salk. The exhibition was scheduled to run from Aug. 6 to Aug. 22 at the World Trade Centre, but because of its popularity, has been extended to the end of this month.

San Fernando Valley AND QUE magazine

OCTOBER 1975 VOLUME 19 NO. 2

Lee Graham's Man about Town



Greg Morris, Walter Pidgeon and the Robert Stacks surround portrait-photographer Gaby Desmarais at his exhibit, "Faces of the Century."

Consul General of Canada and Mrs. Donald Gilchrist welcomed famed Canadian photographer, Gaby Desmarais, with a small sit-down luncheon in their Fremont Place home.

Guests included that upright, but not uptight Canadian, Walter Pidgeon who comes from East St. John, New Brunswick. He told us he hadn't been to Canada for many years because he has no one there any more—not even a distant cousin. He left New Brunswick and high school at 16 to enlist in the Canadian army in World War I. Badly injured, he was hospitalized for 17

months. Upon recovery, Walter came to the United States to pursue a theatrical career—as a singer.

A couple of days later Desmarais launched his exhibit, "Faces of the Century," at the Los Angeles Trade Center with a cocktail party highlighted by 50 portraits of famous people.

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"From the greats of the opera to the hammiest comedian, I have seen them flirt with my lens." — Gaby

Saturday, August 18, 1973

Times Press 1
L. A.



Star photo by Tom Kasser

His camera focuses on the rich and famous

By JOIMLAY

Kings, queens, premiers, businessmen, entertainers and scientists — name the rich and famous of the world, and chances are Gaby Demetrius has photographed them.

In over 20 years, the Montreal-based photographer has added to his list of celebrities the likes of Albert Schweitzer, Ameen Rihani, the Shah of Iran, Princess Grace and Prince Ranier of Monaco, Charles DeGaulle, Jawaharlal Nehru and Pablo Picasso.

Already a celebrity himself in his field, Gaby (his trade name) gained international status in 1967, when he was asked to photograph visiting dignitaries at the World's Fair in Montreal.

"The pressure was tremendous," he said, his expressive face breaking into a grimace. "I only had 15 minutes to do each one, and it was awkward. You want to get a person as he is, but it was hard to relax with all the security personnel around. But this is where experience comes through."

General Charles DeGaulle was one dignitary who Gaby felt sure would refuse to be photographed. In all the years he had headed France, he had insisted on not being photographed.

"When he came in, he had this stern look, almost a sneer on his face. I thought, 'Oh my God, I've got to do something.' I said, 'Mr. President, tonight I have the honor of shooting the most illustrious Frenchman.' Gaby's response to the sincere tone in DeGaulle's voice. The sternness of DeGaulle's

mouth curved into a slight smile. 'Click!'

"An expression is so fleeting that if you don't capture it, it's gone," Gaby explained. "Subjects are self-conscious, no matter how many times they have been photographed. It's the results they are afraid of."

"If you can make them feel confident, then they can relax. Usually it's a matter of talking with them about something that interests them. You want to make them forget the camera."

"Taking a picture is like a play. It develops toward the end. It gets intense and you get the best pictures. You rarely get the best shots at first."

Gaby prefers to meet with a subject prior to a sitting, so that he can get a feel for his or her personality. "The main thing is the first impression you get. There's a chemical reaction and you work from that. You have to be supple enough to adapt yourself to the person."

A first meeting with Salvador Dali, however, was enough to make Gaby change his mind about photographing the famous painter. "I called to make an appointment to see him, and he said, 'Are you ugly or beautiful?'"

"I said, 'I'll leave it up to you to decide, but be persistent. Finally I said, 'I'm wiser now.' Dali said, 'Fine. I'll see you at 8.'"

When Gaby arrived at Dali's home, the painter began the same line of surrealistic questions Gaby gave up on elegantly. "He's such a queer character. I don't know that I

want to pursue it."

Princess Margaret of England was another subject that proved difficult at first. Literally about the way she was dressed, she balked at Gaby's request to photograph her. Her husband Tony, himself a photographer, interceded and convinced her to sit.

"Other famous personalities have gone out of their way to accommodate him. During an exhausting Canadian tour, Jayne Mansfield agreed to be photographed next to a statue of a goddess in Gaby's back yard."

The plan called for her to slip over quietly late at night. Somehow the word got out. By the time she arrived, Gaby's home was surrounded by photographers and reporters, all trying for a glimpse of the famous beauty.

"There was a mob three rows deep, trying to see over the hedge. I had her on a pedestal, draped with a satin sheet. It was just fastened with clothespins in the back, and of course, that was the shot that everyone else wanted to take."

Although Gaby aims for a spontaneous, natural look in most of his portraits, he will occasionally set up shots in order to get a distinctive photo, he said.

Once during a cigarette break with Jack Lemmon, he grabbed up his camera. The result was a relaxed actor, seated with a pipe of smoke. It is one of 40 photographs by Gaby now on display through Aug. 23 at the Los Angeles World Trade Center, 333 S. Flower St.

Living

At a session with Jean Cocteau, the late French author, Gaby was to one side rearranging the lighting. Suddenly he noticed that Cocteau had slumped in his chair, his face copped in his hands. 'Click!'

Other shots have required split-second timing. One Russian prima donna who consented to be photographed grandly presented herself, posed for a single shot and disappeared. Luckily, the picture turned out, signed Gaby.

Unsettled plans? Witold Malczewski requested that Gaby photograph him on stage, with all the house lights turned up. Malczewski strode onstage and sat posed briefly, enough for Gaby to snap two quick shots.

"That really made me nervous. These are times that you really have to know what you are doing."

Although he travels all over the world in pursuit of famous subjects, Gaby missed one notable opportunity close to home.

"I had photographed Peter Lawford, and he mentioned that his brother-in-law, a senator back East, might be interested in having me do a portrait of him. He had a wife and two children. I was a bit reluctant because they were like those in Canada — that they kept the title of senator for a lifetime. I figured there was no big rush."

Months later John Kennedy was nominated for President and later won the election. Gaby never got a second chance to photograph him.

"As long as I live, I will be mad at myself. One photographic coup he did score was rare photographs of Dr. Albert Schweitzer. It was a spur of the moment decision, Gaby said."

"I woke up in the middle of the night, and I told my wife I was going to Africa to photograph Schweitzer. I just took my gear and came spontaneously. Schweitzer was dumbfounded. He thought it was a great waste of money."

Gaby had hoped to photograph Schweitzer playing his beloved organ that had been laboriously carted into the jungle for him. But the organ was no longer in the doctor's hands. Schweitzer, somewhat apologetically, Schweitzer explained that a visiting friend had admired it so much that Schweitzer had given it to him.

Despite the fame that his portraits have brought him, Gaby got his come-appears during a visit in Moscow with the official Kremlin photographer. Trying to impress the foreigner, the Russian showed photo after photo. "I take one shot," he emphasized again and again.

Finally, Gaby finished up a portrait of Khrushchev.

"Just one shot on this one," he asked respectfully.

"No," the Russian said, raising two fingers. "For Khrushchev, two shots."

Gaby's Gallery

Among Gaby's subjects have been, at center, Albert Schweitzer and Jackie Kennedy. From left: Winston Churchill, Jack Lemmon, Prince Ranier, Charles DeGaulle and Frank Sinatra.

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JODY JACOBS

Name a head of state—any one—and we're willing to bet that Canadian photographer Gaby Desmarais has photographed him or her. About two years ago Gaby photographed the 24-year-old president of Haiti, Jean-Claude Duvalier, and the president was so taken with the photographer and the photos Gaby is now a special representative at large for the tiny, tropical country.

"We had a rapport . . . we were simpatico," Gaby was telling us the other day over the cold salmon and cucumber salad in the Beverly Wilshire's El Padrino. In any language it's a good deal since Desmarais now spends a part of every month in Haiti, the rest at home or traveling.

A few weeks ago that distinguished man of letters, Andre Malraux, was in Haiti scouting the art scene for a book he's writing. The BP's favorite song stylist Bobby Short rested up there before launching his latest concert tour. And other visitors have been the president of Senegal, Leopold Senghor, who is also a poet; Mike Wallace, who has a home there; Rosemarie and Bob Stack, who enjoyed the tennis. Vincent Price and his actress wife Coral Browne are due to visit any day now."

Mrs. Desmarais accompanies her husband on his Haitian trips at least three or four times a year. And it's she who elaborates on the "white sandy beaches" . . . the temperature that hovers "between 80 and 90 degrees all year round" . . . the food which is "a combination of French and Creole." Grillot de porc is the most typical dish. And El Rancho, a hotel in the mountains, she finds "the most luxurious place."

HAPPY

People

weekly



After their first dinner date in Haiti, Richard Burton puckers up for a smooch from Merlin Lafalaise, 9.

Applause is nothing new to Richard Burton, but it was unexpected as he and his new girlfriend, Susan Hunt, 28, disembarked from a helicopter in a soccer field near Jacmel, Haiti, 25 miles from Port-au-Prince. Hundreds of Haitians had waited in the merciless sun for six hours to greet the 50-year-old star (who was loaned the chopper by Haiti's president, Jean-Claude (Baby Doc) Duvalier).

Burton was on the island to seek a quickie divorce from Elizabeth Taylor (it was delayed), and to scout out a location for a movie based on a Dylan Thomas story, which he will co-produce and star in. But, as Burton walked into the curious crowd, he all but forgot the serious side of his visit when he spied Merlin Lafalaise, a 9-year-old with saucer eyes. It was infatuation at first sight. Burton squeezed the little girl's hand and struck up a conversation in French. Then he invited her to dine with him at Pension Craft, Jacmel's fanciest restaurant, on eggplant, red snapper and vanilla cake. After dinner Burton and Merlin danced the merengue—while Susan applauded.

The best was yet to come for the little girl. Burton whisked her aboard the helicopter for a 15-minute flight. When he returned Merlin to her family, Burton shouted, "I'll be back in a year to make a film." As her envious chums crowded around her, Merlin coolly explained, "I went for a ride today with my new white father." □



Spotting the barefoot Merlin in a Haitian town, Burton and Susan Hunt spirited her off on a giddy two-hour whirl.

Photographs by Gaby



Mrs. Thomas C. Amory poses near her portrait.

Faces of the Century

A Photo Exhibit by

Gaby

The portraits of one of the world's great photographers—Gaby Desmarais — adorned the walls of B. Altman's 8th floor Events Gallery. Well known guests from the worlds of society, business, theatre, Hollywood and just plain ecstatic photo buffs attended the invitational champagne showing. Actually, there were two exhibits: *A Salute to Leading Volunteer Women*, and *Faces of the Century*. The first is an exhibit of portraits of women whose names are familiar through their chairing important charity committees; most of these socialite ladies were there in person, positioned near their respective portraits and wearing the day or evening dresses in which they were photographed. It made for a warm, friendly and chatty exhibit. The ladies were (alphabetically, of course): Mrs. Thomas Amory, Mrs. Charles Dana, Mrs. Murray Furhman, Mrs. Edwin Hilson, Mrs. Linn Hoover, Mrs. John Davis Lodge, Mrs. Cliff Robertson (Dina Merrill), Mrs. Guido Pantaleoni, Jr., Mrs. Donald Sills, Mrs. Jean Kennedy Smith, Mrs. Donald Stralem, and Mrs. Stanley Weintraub.

The concurrent exhibit included over fifty formal portraits of heads of state, noted personalities and international dignitaries—all spectacular portraits. Because of limited space, only a few can be listed here. They are King Carl XVI Gustaf of Sweden, Shah Mohamed Reza Pahlavi of Iran, Charles de Gaulle, President Jean-Claude Duvalier of Haiti, Prince Rainer and Princess Grace of Monaco, Queen Elizabeth and Prince Philip, Kurt Waldheim, Dr. Albert Schweitzer, et al.

"Gaby," said Clifton Fadiman "is a Boswell of the camera. In the art of portrait photography, Gaby stands among the world's most sensitive practitioners."

The exhibit moves to B. Altman's White Plains store (February 10-19 and Manhasset store (March 2-12). The exhibits are mounted in cooperation with Marilyn Perry Associates.



Portraitist Gaby Desmarais and his wife Lorraine, and Mrs. John Cabot Lodge.



Mr. and Mrs. Gaby Desmarais, Allen Lightman and his wife Irman Shorell of cosmetics fame.



Marilyn Perry, Gunther Less, Lorraine and Gaby standing before portrait of Queen Elizabeth and Prince Philip.



Mrs. Edwin Hilson, Mrs. Donald Stralem and Mrs. Charles Dana, Jr.

Text and Photography
by
JACQUES CAPPELLA



In line for TV: Mrs. Linn Hoover, Mrs. Murray Furhman, Mrs. Edwin Hilson, Mrs. Donald Stralem, Marilyn Perry, TV hostess; President Jones Christian of B. Altman, Mrs. Thomas C. Amory, Mrs. Stanley Weintraub, Gaby, Mrs. John Cabot Lodge and Mrs. Donald Sills.



Portrait of President Jean-Claude Duvalier of Haiti is flanked by (left) Haitian Amb. to the U.N. and Mrs. Alexandre Verrat, Gaby and Lorraine, and Consul General of Haiti Mrs. Foresthal. Portrait of Charles de Gaulle is at left.

February, 1977

DAILY NEWS, MONDAY, FEBRUARY 7, 1977

LIZ SMITH



International portrait photographer Gaby Desmarais had everybody photographing him at the opening of his "Faces of the Century" exhibit at B. Altman.

WOMEN'S WEAR DAILY, WEDNESDAY, JANUARY 26, 1977 8

Arts & People®

B. Altman will have an exhibit of photos of leading New York volunteer women — like **Mildred Hilson**, **Dina Merrill**, and **Jean Kennedy Smith** — in its events gallery on the eighth floor of the Fifth Avenue store. The photographs are by the Montreal photographer **Gaby Desmarais**, whose portraits of the royal families of England and Monaco and other well known personages will also be on display.

NEW YORK POST, SATURDAY, MAY 1, 1976

Earl Wilson

on BROADWAY

... Kurt Waldheim, one of Photographer Gaby's "Faces of the Century," thanked Gaby personally at the Harkness House exhibit.

PROFESSIONAL PHOTOGRAPHERS OF CANADA CONVENTION '77

ISSUE NO. 4



SEPTEMBER, 1977

Page 2

CANADIAN PHOTOGRAPHIC PERSONALITIES

PPOC Convention '77

Gaby Desmarais - world traveler and photographer of the famous



Gaby (right) replaces 'loaner' print of Sam Goldwyn with donated copy.

The many faces of Gaby Desmarais are almost as numerous as the faces he has photographed in his long and industrious career.

The urbane Montreal portraitist describes himself as an 'image-maker' assisting those on the way up, or those at the top, to project a certain image of themselves. Many of his most famous portraits have been used as campaign photographs by world leaders. In one election campaign, the late Lester B. Pearson and his opponent, John G. Diefenbaker, both used Gaby portraits as their official campaign photographs in the same election.

But to say that image-making is his forte is simply not opening the shutter enough. Gaby — he rarely uses his surname of Desmarais now — is also an *entrepreneur extraordinaire*. Through his lens he is attempting to assist the Caribbean nation of Haiti gain larger prominence in the complex industrial world of the Western Hemisphere.

He learned long ago that the world was going to be his studio since, at the age of 15, he used to travel around the parks of his native Maniwik, Quebec, selling photographs he had taken with an old Voigtlander to his friends for 25 cents apiece.

Now it's hard to keep up with him. He mentions worldly cities lined up for his photographic travels much as a milkman would mention the calls he has to make in the next block.

At the moment he is about to embark on a trip to Haiti to photograph the sombre face of Alex Haley, author of the runaway best-seller *Roots*. He just got back from

Haiti after photographing Academy-award winner Cloris Leachman (alias Phyllis) for a photo-reportage for *Holiday Magazine*.

His next photographic destination is Scandinavia, where he hopes to photograph members of the Royal Family of Norway as part of a Scandinavian collection he aims to exhibit there in the late fall.

His major collection, 'Faces of the Century', has just been re-created after successful exhibitions in New York and Los Angeles. It contains 62 enlarged shots of some of the world's most notable notables from Charles de Gaulle to Jayne Mansfield to Kurt Waldheim.

The collection is constantly being updated and enlarged as his 'repertoire' of famous faces increases. Strangely enough, though, some of his best work is missing simply because the people photographed don't fall into the category of Faces of the Century, such as Canadian cabinet ministers of the 1950s who wouldn't be known outside Canada.

Some of the faces are immediately recognizable and it is surprising how many visitors look and say, "Of course, I know that picture, but I didn't realize it was one of Gaby's."

Perhaps the photograph with the widest usage is the one he took of the Shah of Iran. His picture was selected to be used by the Shah for just about everything and there are literally thousands of them everywhere in Iran.

Being one of the world's top portraitists has its weird and funny side, as one would expect. While in Los Angeles as few months ago, he strolled with a friend into the Samuel Goldwyn Theatre to have a look around, and attend a screening.

Suddenly he spotted a photograph on the wall, a remarkable photograph of Sam Goldwyn himself, taken by Gaby 26 years before. "I was stunned to say the least, since I had forgotten about that photograph, which was taken in 1957 and was given to the family."

"Since the family had loaned the shot to the theatre, I thought it would be a nice gesture, in memory of one of the cinema's greatest men, to make another copy and donate it to the theatre, which I did, and the original was returned to the Goldwyn family," Gaby says.

Would not pose

His now famous shot of the late President Charles de Gaulle took some doing since he managed to get a smile out of the general. Not only that, but it had been a well-known dictum that he would not pose for an official portrait.

"He came in with this stern look which was almost a sneer. So I said, Mr. President, tonight I have the honor of

shooting the most illustrious Frenchman. The corners of his mouth curved into a slight smile and Click!"

Another of Gaby's notables was even tougher to get, but in a different way. One morning, over a coffee, he was reading something about the late Dr. Albert Schweitzer and suddenly announced to his startled wife, Lorraine, "I must go to Africa and photograph this man before it's too late."

And off he went to Lambarene. When he got there, he was feeling a little exhausted but tried not to show it.

"I came unannounced and when I found him, he said, simply, Did you come all this way from Canada to photograph an old monkey like me? What a waste!"

He was endlessly patient. "When I asked to photograph him playing the organ — I knew he was a fine musician — he apologized. 'I'm sorry, I had a friend one day who needed an organ so I gave him mine.'"

Almost by accident, Gaby found himself working closely with President Jean-Claude Duvalier of Haiti.

"I'd been on assignment for the French

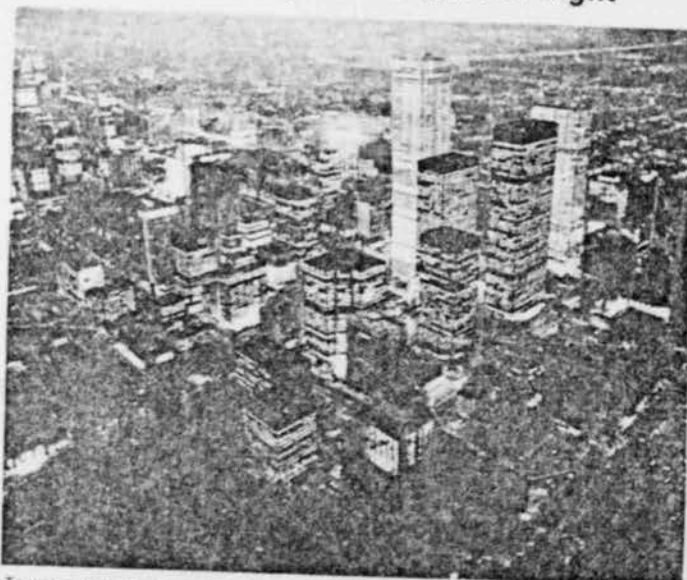
government in Martinique and went over to Haiti for a holiday. I met Duvalier who had become president at the age of 19. That was over four years ago and I have found him to be a kind and gentle man, whose word is his bond.

"He is striving earnestly with the enormous task of bringing his country of five million into the 20th Century. At the moment he is working on a roads network linking north to south, building sewers, improving agriculture, establishing educational television. And, of course, the tourist trade, which, by the way, has been fed by a large number of Canadians."

Gaby works with radio, television and print media people in trying to tell Haiti's story to the world. "It's a very rewarding experience to be able to help these wonderful people, even in my own small way," Gaby added.

And where from here? Well, for Gaby it could be anywhere since all it takes is a call from a world-famous personage wanting his or her photograph taken and off he goes, be it Los Angeles, London, Tokyo, Buenos Aires or his own studio in Montreal.

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Revised Program for the 1977
P.P.O.C. National Convention

SATURDAY OCT 1 & 2
10:00 AM - 11:00 PM SHOW ADDING

Archives de la Ville de Montréal

July-August / Juillet-Août 1977

AIR CANADA 

enRoute

Gaby - Montreal Photographer

Gaby Desmarais, a portrait photographer, is whisked around the world, usually in a client's jet, to photograph company executives or political personalities.

"Many companies spend millions in advertising to build an image, but they don't consider the importance of image when commissioning a photograph of their executives. It doesn't make sense. These men's photographs can achieve more human response than any kind of written message."

Most of Desmarais' portraits are image makers, whether it's a photograph of architect John C. Parkin standing as tall as his buildings, or a dual portrait of Lord Thomson of Fleet and Kenneth Thomson (president Thomson Newspapers Limited) profiled one against the other to show character continuation and strength. His success in this field is the result of preparation and absolute control.

"I must be in control during the sitting," he explains. "I may be dealing with the most important people in the world, but during the sitting, I run them."

"I try to establish a state of total communication with the person involved during the 45-minute sitting. I select the conversation according to the expression I'm seeking. If I want aggressiveness, we talk about his competitors, if it's warmth, we talk about his children. It's then up to me to take the portrait at exactly the right moment for the true expression."

Desmarais believes that the portrait of a chief executive in a company should have the same consideration as the design of a country's flag. "They are both visual representatives."

continued on page 40 ■



Gaby, Montréal
Photographer/
Photographe
d'art

■ *continued from page 39*

A portrait by Gaby Desmarais costs from \$1,000 for a black and white to \$2,000 for color.



À gauche: Kurt Waldheim, ex-chef de l'armée allemande, général des Nations unies. Ici: le roi Carl Gustave, de Suède, photographié à son palais de Stockholm.

perspectives-dimanche

8 mars 1977

Vus par Gaby

De simple portraitiste "de vos artistes", Gaby s'est rapidement hissé au faite de sa profession en photographiant, de par le monde, toutes les têtes couronnées et les chefs d'Etat les plus importants, sans oublier les Liz Taylor ni les Brigitte Bardot ou les Cécilia de Havens, Rita Hayworth, Terry Moore, Robert Stack (Hlot News), Greg Morris (de Mission Impossible), Richard Burton et sa nouvelle épouse, Suzan Hunt, ou encore Jilly Savalas (Kojak), Glen Ford et, bientôt, June Allyson et Vincent Price.

Devenu globe-trotter, il expose ses photos dans diverses capitales, faisant constamment la navette entre Los Angeles, Toronto et New York, sans négliger Haïti où il s'occupe de tourisme et de promotion industrielle. Quelle est la personnalité la plus fascinate qu'il ait photographiée? Sans hésitation, Gaby répond: "De Gaulle". Cet homme me avait la grandeur et le génie à la fois."

Voici, voyez dans ces pages quatre photos qu'il a prises au cours de l'année dernière.



À gauche: Jean-Claude Duvalier, président de la république d'Haïti. Ici: la reine Elisabeth et le prince Philippe, photographés en compagnie de M. et Mme Jean Drapeau, le soir des Jeux Olympiques de Montréal.



The Shah of Iran, King Constantine of Greece and his queen and Charles de Gaulle are among the notables photographed by Gaby

Snapping the Rich and Powerful

By Colin Duggan
Special to The Chronicle

Gaby of Montreal has photographed them all. Presidents, kings, queens, leaders of industry.

Which makes him a kind of power man's Richard Avedon.

After taking a portrait of President Jean-Claude Duvalier of Haiti, he was hired as one of the president's special aides, an office he still holds after four years.

At a conference of African leaders, where he ran heads of state through his "field studio" at ten-minute intervals, he became a conduit for several important multinational meetings.

Gaby, 51, whose work has been compared with that of fellow Canadian Yousuf Karsh started out as a painter. One day, for his own amusement, he bought a camera. To familiarize himself with it, he snapped people in parks.

Some of his subjects, realizing



Photographer Gaby

they were being photographed, asked him for prints. At first Gaby supplied these free, but then the paper began turning into money,

so he charged 25 cents. Suddenly, he was in business.

He moved from parks to nightclubs, where he photographed people like Frank Sinatra, between acts. If the celebrities liked his work, they bought it. If they didn't, Gaby filed it anyway.

He broke into the power circles when an agent got him an assignment to photograph Anthony Eden. Gaby was so nervous the prime minister told him, "Young man, relax!"

Eden liked the portrait, and word spread. Commissions came from Charles de Gaulle, Arnold Toynbee, Bertrand Russell, Eleanor Roosevelt, King Constantine and Queen Anne Maria of Greece, Prince and Princess Takamatsu of Japan, Prince Rainier and Princess Grace of Monaco.

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nated the picture his official family portrait.

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at the prospect of trying to collect royalties, he just shrugged.

Still, he confesses he likes the challenge of photographing the people who rule the world.

"They are," he says, "only human beings after all. But they still have a certain something the average man does not have. The trick is to show both the human qualities and the stately image."

— "L'image extérieure ne compte pas. Il faut arriver à démasquer le personnage, à le pénétrer et saisir sa personnalité, qui seule est importante. Et quand les autres, car on est toujours soi-même mauvais juge de ses photos, s'exclament: "Ah! c'est donc lui!", alors le photographe peut se dire que c'est une photo réussie".

(Gabry) Desmats, dit Gaby, est photographe depuis vingt-sept ans. Et si une armée d'artistes internationaux ont passé dans son studio, — parce que, comme le disait Palachou: "On ne peut pas descendre à Montréal sans s'arrêter chez Gaby" — si une cohorte de politiciens, de chefs d'Etat, de rois, de reines, de princes, de princesses, de personnalités remarquables se sont laissés mettre à nu moralement par l'artiste, il n'en reste pas moins que Gaby, toujours et plus que jamais, sait se laisser inspirer par le plus humble des sujets, le plus pauvre des êtres.

Découvrir la beauté

— Chaque être porte en lui une forme de beauté. Le plus laid des visages finit par refléter une beauté toute spéciale quand on sait la découvrir. Et ça, c'est le rôle du portraitiste, du photographe.

— Le portrait perd-il de sa popularité maintenant?

— Le portrait est plus que jamais une nécessité si on considère que chaque compagnie importante a un ou plusieurs journaux internes qui, à un moment ou l'autre, font paraître la photo des dirigeants. Les publications extérieures, les promotions en requièrent aussi. Il y a même des femmes, aujourd'hui, qui sont chefs d'entreprise. Et moi ça m'épate de voir ces femmes qui, souvent, ne connaissent absolument rien aux affaires — le mari meurt et elles se retrouvent à la tête d'industries qu'elles font progresser fort bien.

Etablir la communication

Par la force des choses, Gaby doit pénétrer dans l'univers secret de ses clients. S'il veut aller chercher leur personnalité, découvrir leur nature profonde, il doit établir la communication avec eux, les faire se décontracter, s'extérioriser.

"Sous les feux d'une camera, n'importe quel être a tendance à se raidir, à se mettre sur ses gardes. Tout l'art subtil du portraitiste, et c'est la base principale du métier, consiste à faire tomber cette contraction, cette raideur. Lorsque le client est distrait de la camera, qu'on l'intéresse à ses préoccupations personnelles, son travail, sa vie, alors passe la sensibilité, la chaleur, la voie est ouverte et le tour est joué".

C'est avec des gens de théâtre — comédiens, chanteurs — que Gaby a commencé



Gaby est le portraitiste officiel de la présidence de la République d'Haïti, Jean-Claude Duvalier.



Gaby fait le tour du monde pour aller photographier les personnalités les plus connues: princes, princesses, chefs d'Etat, artistes. Avec tous, il s'agit d'établir la communication, d'être ouvert, sensible pour saisir le personnage. On voit ici l'actrice Rosanna Schiaffino, Walter Ulbricht, d'Allemagne, Nehru, le prince Philip, le Negus, le général de Gaulle et Oppenheimer, le physicien.

UN P'TIT QUÉBÉCOIS QUI PARCOURT LE MONDE AVEC SA CAMÉRA



Des présidents de compagnie, des administrateurs, des industries ont de plus en plus besoin d'avoir de bonnes photographies d'eux-mêmes, car il y a de plus en plus de publications internes. La photographie remplace vraiment le portrait d'autrefois. Photo: Roger Lamontagne

à exercer son métier. A cette époque, tous les artistes français et américains passaient par Montréal.

"Et après... j'ai été chanceux. A l'occasion du centenaire de la Confédération en 1967, on m'a commissionné pour faire les portraits de tous les chefs d'Etat d'ici et d'ailleurs".

Le protégé de Cecil B. de Mille

Mais avant cette date, Gaby, avant de découvrir le monde, se mit à voyager. En 1957, il ouvrit un bureau à Londres et s'y rendait régulièrement. A Hollywood, il devint le protégé de Cecil B. de Mille. A New York, il rencontra maintes personnalités avec qui il établit des liens d'amitié.

"Nul n'est prophète en son pays, et ça semble bien vrai dans mon cas. Les gouvernements européens me commandent continuellement des travaux; les compagnies aériennes de partout, sauf Air Canada à l'exception d'un petit contrat, en font tout autant. J'ai eu deux expositions solo déjà: une à Moscou, une autre à New York. Et c'est le Toronto Star qui, le premier, en publiant de mes photos en 1954, a contribué à me lancer. Mais je ne me plains pas, car j'ai connu et vécu des moments fort exaltants. J'oubliais qu'à quelques reprises mes photos de personnalités ont fait la première page du Time Magazine. Tout ça pour dire qu'il est reconfortant de voir son travail reconnu".

Gaby est, de plus, le portraitiste officiel du président d'Haïti, Jean-Claude Duvalier. Le portrait officiel du Shah d'Iran est celui fait par Gaby.

— Quelles sont les personnalités que vous avez photographiées et qui vous ont le plus marqué?

Le Dr Albert Schweitzer

— Jean Cocteau, Bertrand Russell, mais par-dessus tout le Dr Albert Schweitzer, avec qui j'ai passé trois jours complets en Afrique. Les échanges que j'ai eus avec lui m'ont profondément marqué. Six mois après ma visite, il mourait. Plus les gens sont grands, plus ils sont simples.

— Y a-t-il une personnalité que vous désirez photographier plus que toute autre maintenant?

— Oui, Mao Tse-Toung. J'en suis rendu à un point dans ma carrière où je n'ai plus le désir de photographier, par exemple, un sujet seulement parce qu'il est chef d'Etat. Il faut que le personnage m'intéresse au plus haut point, qu'il soit vraiment transcendant.

Voilà que maintenant Gaby veut relever d'autres défis. Comme les voyages l'intéressent au plus haut point, il s'est entendu avec une dizaine de publications américaines et canadiennes pour leur fournir des photos bien diversifiées: industrie, mode, bijoux, recettes, plats, vins, voyages et personnalités.

Dramatiser des usines

"On me dit que les photos industrielles ne courent pas les rues. Ce sera pour moi un défi à relever que de dramatiser des usines, par exemple, de les faire vivre en photos, et d'y rattacher un intérêt humain".

Pour le reste de 1973 et pour 1974, Gaby a établi ainsi son horaire: dix jours par mois à Montréal et le reste en voyage. En septembre, c'est la France et les vendanges; en octobre, l'Allemagne, en novembre: la Grèce; décembre et janvier, l'Australie, Hawaï, les îles Fiji; février, le Libéria, la Côte d'Ivoire, mars, l'Afrique du Sud; avril, l'Iran, mai, l'Italie; juin, la Belgique; juillet, l'Inde; août, le Japon.

L'unique chose qu'il regrette, c'est de n'avoir pas assez de temps de loisir pour se livrer à son passe-temps favori après la photographie, la lecture. La lecture de la philosophie.

Une approche bien différente

— Gaby, est-il plus difficile de photographier un homme ou une femme?

— Aucune comparaison, car l'approche est totalement différente. L'homme desire voir ressortir son caractère, sa détermination, sa réussite. Quant à la femme, il s'agit de découvrir quelle image elle se fait d'elle-même. Toutes veulent une image très féminine, un peu glamour. Mais en général tous les gens sont mauvais juges de leurs photos. Ce n'est pas un problème pour moi, car j'aime, j'adore mon métier.

Claire Hastings

Question: what do these people have in common?



• FRANK SINATRA



• PRINCESS GRACE



• GENERAL de GAULLE



• ANTHONY EDEN



• KING CONSTANTINE

Answer: they've all been photographed by Gaby

GABY of Montreal has photographed them all. Presidents, Kings, Queens, heads of state, leaders of industry and people like Dr Albert Schweitzer and Cecil B. De Mille.

Which makes him a kind of power man's Richard Avedon.

Such is Gaby's acme in dealing with people who lead nations that his portrait sittings have often extended into official missions.

After taking a portrait of President Jean-Claude Duvalier of Haiti, he was hired as one of the president's special aides, an office he still holds after four years.

And at a conference of African leaders, where he ran heads of state through his "field studio" at ten-minute intervals, he became a conduit for several important multinational meetings.

Gaby, 51, whose portrait work has been compared with that of another foremost Canadian photographer, Yousuf Karsh, started out as a painter.

One day, for his own amusement, he bought a camera. To familiarise himself with it, he pictured people in parks.

Some of his subjects, realising they were being photographed, asked him for prints.

At first Gaby supplied these free, but then the paper began running into money, so he charged 25 cents.

Suddenly, he was in business.

Nightclubs

He moved from parks to nightclubs, where he photographed people like Frank Sinatra, between acts.

If the celebrities liked his work, they bought it. If they didn't, Gaby filed it anyway.

He broke into the power circles when an agent got him an assignment to photograph the then Anthony Eden of Britain, at 10 Downing Street, Gaby was so nervous the Prime Minister told him: "Young man, relax!"

Eden favoured the work, and word spread. Commissions came from Charles de Gaulle, Arnold Toynbee, Bertrand Russell, Eleanor Roosevelt, King Constantine and Queen Anne Maria of Greece, Prince and Princess Takamatsu of Japan, Prince Rainier and Princess Grace of Monaco.

And Gaby has been on the road ever since working out of his main studio in Montreal.

By Colin Dangaard, the STAR's man in Hollywood.

where he lives with his wife Loraine.

Telling presidents to sit and stand and look this way and that can be diplomatically testing. In some countries it can be downright dangerous.

Gaby — he long ago jettisoned the family name of Desmarais — remembers doing a session with Emperor Haile Selassie of Ethiopia.

"I sat the old man down," he says, "and tried to make him comfortable. He looked right into my lens and I clicked the shutter. Just once."

"With that, he figured the session was over, and he started to rise out of his chair."

"I put my hand on his shoulder and sat him down again ... as a brace of body guards moved in on me from behind."

So involved had Gaby become in his work he had overlooked the fact that nobody — but Nobody! — ever laid a hand on the "King of Kings," much less push him into a chair.

A confrontation was avoided when the Emperor himself waved the guards aside.

"Thereafter," says Gaby, "the big problem was getting him to move at all. He sat as if frozen in his chair."

Some diplomatic flattery with Charles de Gaulle won Gaby a portrait where the French leader — famed for his stern looks — was actually smiling.

De Gaulle was so pleased with the results he designated the picture his official family portrait.

One problem with photographing heads of state, says Gaby, is they often use the picture with disregard for copyright.

Browsing through a Paris book store one day, Gaby found his picture of de Gaulle on the cover of a book. When he questioned the publishers about this, they said the de Gaulle family had "given" them the photograph.

After a flurry of legal action, Gaby received compensation of US\$600 to cover publication rights.

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Still, Gaby confesses he likes the challenge of photographing the people who rule the world.

"They are," he says, "only human beings after all. But they still have a certain something the average man does not have. The trick is to show both the human qualities and the stately image."

To make this bridge, Gaby often uses props. His official portrait of Jean-Claude Duvalier has the young president standing proudly by his

desk with his fingers barely touching the mahogany top; here the man and his desk of power are one outline.

Sometimes, the connection is less subtle. Knut Hagrup, president of Scandinavian Airlines, was photographed in Stockholm under the wing of one of his aircraft.

Other captains of industry are superimposed against symbols of their companies. Among them, Donald W Douglas, chairman of Douglas Aircraft in Toronto; F.R. Kearns, president of Canadair Limited, in Montreal; R.H. Hendricks, president of Cominco Limited, Vancouver.

Ideally, Gaby likes to first interview his subjects, so he might measure an initial impression so vital he lets it guide him throughout the whole sitting.

Co-operation

He receives varying degrees of co-operation.

When he went to Lambarene to photograph Dr Albert Schweitzer, he registered his presence with a German nurse at the compound — as was the procedure — just as the famous doctor walked in.

"You mean," said Schweitzer, incredulous, "that you came all the way from Canada to photograph an old monkey like me! What a waste of money."

Thus Schweitzer seemed obliged to give Gaby as much time as he needed. It was the last portrait he sat for. Six weeks later he was dead.

There are many people Gaby has missed, and President John Kennedy was one of them, although Pat Kennedy had once suggested a sitting, after seeing a Gaby portrait of Kennedy's friend Peter Lawford.

"But Kennedy was a senator then," says Gaby, "and I never followed through. I figured he would always be available. But later he became president of the United States and it was too late."

Gaby's style is slow, deliberate, exacting. He is horrified at the thought of motor drive cameras.

"If you haven't got the picture in ten frames," he says, "you are doing something wrong."

He favours large negatives, but insists the camera is not really important. "It's just a box with a lens. What's important is WHEN the picture is taken."

"No matter how sophisticated equipment becomes, they'll never invent a camera to make that decision."

"This makes photography even more exacting than painting. A painter can keep changing his picture. But with photography, once you go 'click,' that's it. There's no way that picture can ever be changed."

SUNDAY / Society



... King Hussein — a new mug this month ...



... Merv Griffin — renting Row-Day-Oh ...



... Rod McKuen — fickle foreign friends ...



Sh

Society round-up: jet-set photogs,

Hot-shot portrait photographer Gaby Desmarais is fast becoming the Henry K of lensmen with the assignment this Wednesday to jet to Jordan to shoot the new "official portrait" of King Hussein. Then it's off to Cairo where he has nabbed the commission to snap the same of President Anwar Sadat.

Then (still with us?) Gaby and wife Lorraine hustle back home to Montreal to face packing crates for moving to their sleek

Wanda McDaniel

half-million-dollar manse in Beverly Hills by September. But count them as your neighbors only six months per year. Global Gaby, you understand, will be hoofing it to Haiti four times a year where he is adviser to young President Jean-Claude Duvalier.

Until then, Westsiders, rest easy. We've checked out this newcomer for you and discovered he does not "urn" for plastic petunias.

Un scoop mondial pour Gaby

Fallait le faire. Le portraitiste a reçu un simple coup de fil de la part d'une

émissaire du roi Hussein de Jordanie, pour aller prendre sa photo au Palais royal. A son arrivée, il entendit des chuchotements comme «Le roi vous réserve une surprise». Effectivement, Gaby devait réaliser deux premières mondiales:

d'abord, il devenait le premier photographe à immortaliser le roi avec sa barbe, (photo ci-contre) qu'il porte depuis six mois à la demande de son nouvel amour. De plus il apprenait ce jour-là les fiançailles de celui-ci avec Lisa Halaby, qu'il a épousée ce matin même à Amman, devant une foule de reporters du monde entier. Gaby était le premier à de la lentille à photographier le couple à sa demeure royale. Sa photo-couleur a paru en primeur dans le Time ... et le Journal de Montréal, dans cette page.



Photo Le Journal

La jolie fiancée princière Elizabeth Halaby et le roi Hussein se sont épousés ce matin.



Gaby shoots stars

I'M AN AMATEUR PHOTOGRAPHER — the very worst kind. But I've always envied Richard Avedon and Gaby of Montreal their tricks for shooting the stars.

Gaby took a home in L.A. and is doing a book, "Living Legends." Rita Hayworth sat for him. He denies stories of her broken health.

"She's got class, she's classy, she has inner beauty," he said. Meeting the President of Haiti, she was transformed into a Princess. She talked to me of her jogging. She looked good."



John Wayne, Bette Davis, Lindsay Wagner will sit for him.

"Fred Astaire looks 20 years younger than he is . . . Kirk Douglas has hardly changed at all in 20 years . . . When I photographed Princess Grace of Monaco, I had to tell her, 'You haven't lost your touch, Your Highness.'"

Gaby woke his wife one morning saying "I have to fly to Gabon."

GABY

Flying to West Africa without an appointment, he told Albert Schweitzer he had to photograph him. Schweitzer said to his nurse, 'He flew from Canada to photograph an old monkey like me.' "

"I was right," says Gaby, "He died six months later."

Gaby's pro-face lift. "Saves us a lot of retouching," he says.

"What do you do about double chins?" I asked Gaby.

"What double chins?" laughed Gaby loftily. "My subjects never have double chins. You just shoot from a little bit higher up, and you never see the second chin — nor the third either!"

BEAUTY

Gaby: Fascinated With Faces

BY LYDIA LANE

Gaby, internationally famous photographer, is in Hollywood to do sittings for his book, "Hollywood Legends Past and Present." When he came to tea, we asked if it were true he had declined to photograph a world-famous superstar.

"Yes,"—he wished for her to remain anonymous—"all I saw in her face was love of self, and that's boring."

Men of Power

Gabriel Patrick Desmarais was born in Montreal and preferred his little box camera to playing games with his school friends. "I have always been fascinated by people and their faces." He enjoyed asking strangers to pose for him, and soon he was being paid for his snapshots. That is how his professional career began.

Gaby specialized in photographing men of achievement and power. Among world leaders who have sat for him are Charles de Gaulle, Antony Eden and Emperor Haile Selassie. But he calls the pinnacle of his career being invited by Sweden to make portraits of all the Nobel Prize winners.

He is fascinated by fame and, quoting Shakespeare, sees "their mind's construction in their faces."

Gaby believes the political scene is emaciated. "There are no more world leaders." He was attracted to Hollywood because it's "here one finds energy and influence. Today's heroes and heroines are on the screen."

Whom has he selected so far?

He named Bette Davis, Rita Hayworth, Greer Garson

and Esther Williams. "They are memorable for their individual beauty."

Gaby put down his teacup to lament the standardization influence of the mass media. "I wish the youth today would search to express individuality, to find what they like rather than follow others."

'Maturity Is Beautiful'

"And I wish the not so young would feel that maturity is beautiful and refuse to worship youth or run to a plastic surgeon with their first character lines, which can become their stamp of charm and individuality."

"How much more beautiful Eleanor Roosevelt was in her later years when her irregular features were bathed in the beauty of her giving nature."

Character lines add to our individuality, but age lines tend to depress us. Help prevent drooping eyelids and a wrinkly throat with my Exercises to Keep a Youthful Face. For a copy, ask M-15 and send 25 cents and a self-addressed, stamped envelope to Lydia Lane, The Times, P.O. Box 1417, Burbank, 91507.



Esther Williams



Gaby Desmarais in photo sessions with the late Jayne Mansfield and 'King and I' star Yul Brynner

Gaby has a camera eye for celebrities

BY CARMEL CAMISE MARCHONNI

Gaby of Montreal has photographed the world's most famous people — movie stars, business tycoons, kings, queens and presidents.

He collects celebrities the way some people collect Japanese paintings. Gaby Desmarais has no count of the miles he has traveled throughout his career.

When he returned to Montreal after a photograph by Alfred Schatzner, the great humanitarian and physician greeted Gaby with, "You didn't come all the way from Canada to photograph an old monkey like me?" Gaby assured the great man that he would have stayed much longer, if necessary. Dr. Schatzner died six weeks later, the portrait having been the last taken of him.

In a recent interview at the Hotel Pierre in Montreal, Gaby recalled memorable encounters with other notables.

The photographer had a long experience with the late French President Charles de Gaulle. Using diplomatic flattery, Gaby managed to get a small smile out of Le Grand Charles. It lasted a fleeting moment, just long enough for a click of the shutter.

"I prefer," said Gaby, "to meet my subject before a sitting whenever possible. It gives me the opportunity to evaluate their personalities and to determine what I want to capture on the film. I must be flexible enough to adapt myself to each person on a psychological level. Great people are only human beings, after all. But they still have a certain something the average man does not have. The trick is to show both the human qualities and the stately image."

Began with Eden

Gaby first moved into the power circles when he received an assignment to photograph Anthony Eden, who was then prime minister of Great Britain. Eden was delighted with Gaby's work and the word spread. Commissions came from de Gaulle, Arnold Toynbee, Queen Elizabeth and Prince Charles of England, Bertrand Russell, Eleanor Roosevelt, Prince and Princess Takamatsu of Japan, Prince Ranier and Prince Grace of Monaco and scores of others. Gaby photographed Prince Grace on one of her visits to Canada.

"The year before, I had done her husband and they liked the photograph very much. One day I got a call and was asked if I would drive to Quebec City which, of course, I did. Princess Grace was very gracious, very easy to work with and at one point I told her, "Your highness, it seems to me that you haven't lost your touch," because she was posing and I could see that she



Photographing hooper Fred Astaire

was enjoying it. And she answered, "Well, I suppose one never really loses it."

In Hollywood, doors opened for Gaby when Cecil B. DeMille introduced him to Charlton Heston. "Heston had just finished doing 'The Ten Commandments' and I could see that he was still very much into that Moses role. And, at one point, I said to him, 'For God sake, Mr. Heston, I don't want to photograph Moses. I want to photograph you!'"

Gaby said that movie stars are often difficult to photograph, "not because they don't want to cooperate, but because they get restless sitting for still photography. They are used to working in front of a movie camera and so when it comes to sitting still, it's hard."

Perhaps his most difficult subject, said Gaby, was vaudevillian Minsky Heston, "and the picture came out so good that when I saw Minsky being interviewed at home during a television show, I could see my photograph

him on the living room wall. So, it came out great, even though he was difficult to work with."

Just relax

Gaby says he has no secret formula for getting the best from the notables. "Basically, a photograph is an adaptation of somebody, so it is a matter of having the ability to communicate and to use some psychology to get them to relax... to put them at ease and make them forget that they are being photographed. The rest is the use of photographic techniques to get the image through the camera, the lights and the rest are all accessories. The main thing is how you handle this human being that you are trying to photograph."

Gaby considers the Schweitzer assignment as his favorite. "It was to me quite a human experience to live there for a week and to meet with him almost daily. That, to me, was the most great experience of my career."

Other well-known subjects photographed by Gaby are: Eleanor Roosevelt, Nelson de Jesus, Bobo the fat boy, John of Aron, Maurice Chevalier, Leonard Bernstein, Lord James Mountbatten, Linus Pauling, Princess Margaret, Willi Ronner, U Thant, Yul Brynner, Pablo Casals, Queen Margrethe and Prince Frederik of Denmark, and King Constantine and Queen Anne of Greece.

As author Samuel Johnson said, Gaby is "a master of the camera. He makes a mystery of his dominating interest in the great or often the merely celebrated, the well-travelled thousands of times, often on impulse, in order to add to his fantastically varied gallery the face of someone he admires."

It is this quiet, unforced, utterly genuine enthusiasm for greatness that has induced so many remarkable men and women to sit further for their portraits. Unlike the average news photographer Gaby does not use the camera as an instrument of attack or revenge. He is no flatterer, but his instinct is to bring out in his subjects whatever there is in their faces that is good or kind or thoughtful or in any case revelatory of the center of their personality. In the art of portrait photography, Gaby surely stands among the world's most sensitive practitioners.

Currently, Gaby is compiling his photographs of world famous movie stars for his forthcoming book "Living Legends of Hollywood."

CARMEL CAMISE MARCHONNI is Lifestyles editor of The Herald-Examiner, Yonkers.



Evening in an actress Yvette Mimieux

Portraits:

NEA SYNDICATE SERVICED TO MORE
THAN 650 MEMBER NEWSPAPERS
SEPTEMBER 10, 1979

The world's sages speak in a portfolio

By NORMAN NADEL

MONTREAL (NEA) — Faces and philosophies fascinate French-Canadian photographer Gaby, who abandoned his last name of Desmarais almost 30 years ago when his star as a portraitist started to soar.

Now, though his career is as demanding as ever, he has returned to a project reluctantly set aside 17 or 18 years ago: To combine the portraits and beliefs of the world's sages in some sort of photographic presentation.

Early next year he intends to publish, in a limited edition of about 200, a portfolio of 10 photographs, each with a Gaby portrait on the left side of a horizontal 11-by-14-inch print, and a handwritten statement by the subject on the right side. The initial 10 in what will be the first of a series of such portfolios will be humanitarian Albert Schweitzer, Albert Szent-Gyorgyi (biochemist), Wilder Penfield (Canadian neurosurgeon), Hans Selby (research on stress), Bertrand Russell (philosopher), Robert Oppenheimer (American nuclear physicist), Arnold Toynbee (historian), Linus Pauling (chemist), Lester B. Pearson (former Prime Minister of Canada) and Jean Cocteau (French writer, artist and filmmaker).

Pearson is included, explains Gaby, not because he was a head of government, but because he won the Nobel Peace Prize. So did Pauling, also a Nobel laureate in chemistry in 1954, eight years before he was cited for his efforts toward peace. Szent-Gyorgyi earned the Nobel in medicine in 1937, and Russell received it for literature in 1950. These 10 men, most of whom have since died, were photographed by Gaby about 1962.

CRITIC AT LARGE



Norman Nadel

"Originally," recalls the 53-year-old Gaby, "I had planned a book of such portraits and philosophies, and I still want to do one eventually. However, a portfolio is accessible to more people than a large, expensive art book. There were problems as well in time and money. It is very expensive to travel around the world for this material, although some of these people have come to me.

"Now I have a bit more time, and hope to do ten subjects a year, in the portfolio format. I plan to go anywhere, including the Soviet Union and Japan, seeking people who have a message of importance on the future of mankind. When this first portfolio appears, early next year I hope, I will offer it for exhibition in galleries and museums in as many cities as are interested."

Gaby spent as little as a half-hour and as much as a day with each of these subjects, all of whom had demands on their time, but he says he was able to capture something of their personality with the camera despite time limitations:

"I like to work with the first impression I get. When you first meet somebody, it's almost like a blotter; you take an imprint and there it is. The person will strike you a certain way and that will determine how you will start. From there you improvise, and you get your best shots at the end of the sitting because at that point you have established a

rapproch: the subject almost knows what you expect of him and you have a feeling of what he can give, and at what precise time you might be able to trigger the shutter to get the essence of the subject. I photographed Pearson on three occasions when he was prime minister, but he and I always liked the first ones best."

Obviously, not all the subjects in the first portfolio or planned for future ones are avowed philosophers. What Gaby wants are the images and ideas of those who have established themselves as profound and thoughtful individuals in one field or another. His most rewarding interview and sitting was Albert Schweitzer: "There was some emanation from that man that was really extraordinary," he remembers.

"That is the meeting that has marked me most. It was almost like a premonition. I woke up in the middle of the night, woke my wife and said, 'I have to go to Africa to do Schweitzer.' And she said, 'Okay, go to sleep and we'll talk about it in the morning.' A few months later I packed my gear and went, unannounced. I came, explained what I wanted to do, and he received me kindly. He died six months later. It was the last time he posed for his portrait."

The statements vary widely in style, philosophical approach and mood. An excerpt from Toynbee's:

"I believe that Mankind has a future. If we do manage not to destroy ourselves, this will be because we shall have succeeded in learning to live together like a single human family. The solution can be found only at the level of religion. This should encourage us to face Mankind's future with faith, hope and, above all, charity toward each other. Love is the key to salvation."



ALBERT SCHWEITZER posed for his last portrait, six months before his death, during the interview Gaby calls his most rewarding.

*A mon oncle Gaby Desmarais
Notre conversation a eu lieu le 10-2-1965
C'est un plaisir de faire une telle conversation
et de rencontrer un homme qui a obtenu le prix Nobel
de la Paix. C'est un honneur de rencontrer un tel homme
et de faire une telle conversation. C'est un honneur
de rencontrer un tel homme et de faire une telle conversation.
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Monsieur Yvon Leblanc
Surintendant
Archives municipales

le 8 août 1984

OBJET: photographe GABY

M. Gabriel Desmarais, mieux connu sous son nom professionnel de GABY, a apporté récemment à monsieur le maire une série d'articles de journaux le concernant.

Vu qu'il s'agit d'un Montréalais, monsieur le maire, m'a demandé de vous soumettre cette documentation au cas où elle vous serait utile. Sinon, vous pouvez en disposer de la façon que vous jugerez à propos.

L'adjoint au secrétariat,

Monique Gadoury

06.03.129-3 (10-82)