

Interview with Ted Grant: Shooting from the Shadow Side

By Ken Lassiter

If you have never been to charming Victoria, BC, write it on your “Must Do” list now. Ted and Irene Grant picked up my wife and me at our B&B and took us on a driving tour of the beautiful gardens, busy harbour and lively downtown. After a waterside lunch watching the seaplanes take off and land, we went to the Grant’s comfortable house in an unpretentious but beautiful neighborhood.

Ted Grant is an enigma. Some people think of him as a feisty curmudgeon who seems to know everybody and everything. Actually he relishes this role on the Leica Users Group online but he and Irene are two of the most gracious and generous people you could ever wish to meet. This is a bit surprising for a man who is so shy about showing his work. For example, he almost never participates in exhibitions. But he is obviously very proud of the newly published book he and Sandy Carter photographed, *Women in Medicine*. Since Yousuf Karsh died in 2002, Ted Grant is probably Canada’s greatest living photographer. Being compared to Karsh is one thing Ted is very humble about.

In over 50 years of photography there is not much that Ted has not done. Newspapers, magazines, books, movies and advertising. news, sports, wars, documentary, personalities, politicians, and plain people. He has a long list of awards and seven books plus contributions to five others and two in the works to prove it. Ted is a Life Member of the Canadian News Photographers Association (both East and West). His biography lists thirteen major awards from 1960 through 1999 when he and Yousuf Karsh both received Lifetime Achievement Awards from the Canadian Association of Photographers and Illustrators in Communication on the very same night.

You never see Ted Grant without his trusty Leica M7 camera with the big *f/1.0* Noctilux lens he uses all the time. He may have only one good eye but it is an extraordinary one indeed that sees pictures two-eyed photographers miss.

Ken Lassiter: Ted, where were you born?

Ted Grant: In Toronto. May 27th, 1929. I was like every other kid. I had a bicycle and played ball. But I always wanted a camera. On Sundays, when we were all wearing go-to-church clothes, my father took snapshots of the family. He would never let me take a picture but he would let me look through his Brownie box camera.

KL: How did you finally get started making photos?

TG: My wife, Irene, bought me a camera for my birthday. We were married on October 15, 1949 and living in Ottawa. On my next birthday in 1950, she asked

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me, “What would you like for your birthday?” “I’ve always wanted to own a camera,” I told her. She gave me an Argus A2 35mm plastic camera. I still have it to this day. That unleashed me on the world.

KL: What were you doing for a living then?

TG: I worked for Hobart Manufacturing Company. They made meat grinders and other kitchen equipment. That first year I had a camera I shot pictures of everything imaginable, virtually everything I saw. “Oh gee, look at that!” Click, Click. I read photo magazines and I tried everything in the magazines. Irene was my model. I read about using lights so I bought some flood lights and made portraits of Irene. I also began shooting stock car racing. I guess that is what started my interest in photographing sports.

KL: Did you have a mentor or some photographer you admired and followed?

TG: In those days the pro photographers in Ottawa would not give an amateur like me the time of day. My ideals were the photojournalists of *LIFE* Magazine. Alfred Eisenstaedt, Ralph Morse, Carl Mydans—it was all of those wonderful people. They influenced and inspired me more than anything else.

KL: What made you decide on photography as a career?

TG: The very first photograph that I had published was in the *Ottawa Citizen* newspaper on September 17, 1951, about sixteen months after Irene gave me a camera. It was a photograph of a stock car and under the image it said, “Photo by Ted Grant.” It hit me. “That’s what I want. I want to be a news photographer.” It was a photo I made with a Rolleiflex. I read in a magazine that Fritz Henle used a Rolleiflex camera. I figured that if I had a Rolleiflex, I could become a great photographer like Henle. Now I know that’s wrong. Which camera one uses means nothing about how good a photographer one becomes.

KL: Did you attend college?

TG: No, I was a dropout in high school. I never even took art courses when I was in school. Now it is strange to go to these universities and give lectures when I never graduated from high school. My education was reading the photo magazines. I remember my high school motto was “*Fasciando discimus*: We learn by doing.” That always stuck with me. I learned by doing every project I read about in the magazines. Even today, I like to read about something and try it.

KL: What was your first paying job in photography?

TG: The first paying job was shooting a wedding for a friend. I made \$25. This led to my doing several other weddings. I hated them.

KL: How did you become a photojournalist?

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TG: It just evolved. I wanted to tell stories with my pictures. I was emulating the photo essays I saw in *LIFE*. I liked photographing people doing something. I shot stories of a man making barrels, another of a man shoeing horses. The newspaper ran some of my stories and eventually put me on their freelance list.

KL: What was your style of pictures back when you started?

TG: I don't think it was much different. I always liked shooting people and events from the shadow side. The shadows make the image more interesting. I don't think I have changed how I see subjects in relation to the light. I came across the idea of shooting from the shadow side because of a friend of mine, Ron Poling, Executive Editor, Picture Services with the Canadian Press. One day he said to me, "You know Ted, your pictures have a distinctive look. See, your pictures usually emphasize the shadows to frame the subject." There it was. I had never thought about it. It has never changed. If you understand light and make it work for you, your pictures are going to be way ahead.

"I believe real photographers shoot black and white, eat sushi and drink scotch—not necessarily in that order."

KL: Do you consider yourself an artist, a photojournalist or what?

TG: I am a photojournalist. I guess the art comes somehow. I am always surprised, even in some of the medical pictures, when an art person analyzes my photographs and says, "Oh my God. Look at the composition. It is amazing how the photographer placed her arm. It is so powerful." My response, "Hey, it's just a picture!" I think something that helps me is that I see with only one eye. My right eye has some vision but I see details with my left eye only. When I look at something, I swear it is like I am looking at a flat photo of the subject already sitting on a page or framed on the wall.

KL: What is your ideal assignment?

TG: Anything with people. People where I can be involved with them and where they can accept me to be part of what's going on—whatever that may be. Certainly in the medical field I absolutely love it. I can go into any operating room in the world and feel comfortable immediately.

KL: What was your most difficult assignment?

TG: I would have to say it was photographing the children in Russia in the aftermath of the Chernobyl disaster. It was very difficult for me. I felt that a lot of the children I saw could have been my own grandchildren back home if the fools who have nuclear weapons ever go crazy. I broke into tears many times and had to back off and go into a corner until I could get hold of myself.

KL: What was your worst mistake?

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TG: It was no film in the camera. With several other photographers, I was given the opportunity to photograph Queen Elizabeth. I had three or four Leica cameras going. I suddenly realized that the rewind knob on my main camera was not turning when I advanced the film. It was empty. I panicked and spoke to the Queen's aide, "Excuse me. I did not have any film in my camera. Can you please ask Her Majesty if she can stay a few moments longer?" He responded, "Pity!" and they left the room. There I was, with a sinking feeling and no pictures I could turn in. Fortunately, a good buddy clipped a couple negatives that saved my butt.

KL: What was the wackiest assignment you ever got?

TG: The wackiest assignment must have been when I was shooting life on an Arctic ice breaker for the National Film Board of Canada as we were breaking our way through ice about 15 feet thick and we got hung-up in it. The crew put a ladder over the side for research measurements and I thought "Neat photo-op" and down the ladder I went and walked way off on the Arctic Ocean ice to photograph the ship in the icepack.

Well I suppose no one had noticed me way out front on the ice and they pulled the ladder up and started to back the ship out of the ice and into the channel it had already cut to prepare for another run at breaking through! Well I continued to shoot figuring they'd see me. But then I realized they were beginning to back-up much farther than I expected and as I realized I was standing alone in the middle of the Arctic Ocean and about to become fish food, it became a tad scary.

So I began running back to the ship, but couldn't go very far as I was now beginning to get into loose ice so I stood there and began waving my arms and jumping up and down. Suddenly the ship stopped, there were a couple of blasts on the horn and it very slowly began to come forward. Very slowly thank goodness otherwise they'd have been full power and attempting to crash through the ice toward where I was standing and waving.

They stopped and someone with a megaphone at the bow yelled to me to stay put and they'd send people out to get me. They put the ladder back so the crew could get down and guide me back to a safe spot, climb the ladder and get back on board. To say the least the Captain was not a Happy Camper! I was unceremoniously informed that I was as stupid as any human being there ever was on earth and then he smiled and asked, "Did you get any good pictures?"

KL: Did you ever have an assignment you wish you could do over?

TG: Many of them. I suspect every photographer feels like I do when you look over the results of a shoot and ask yourself, "Why didn't I go over to the left or try a wide shot?" I always see shots I missed. I often wish I could go back and get that missed photo. Every photojournalist misses shots.

KL: How many countries have you traveled to?

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TG: Oh boy. I have no idea. Mexico, Columbia, Norway, Sweden, Malaysia, Israel, Egypt, Czechoslovakia, France and most of Europe, Vietnam, Japan, Korea, Ukraine, Russia, and many more. I have been all over the Arctic but never to the Antarctic. I was even at the North Pole once.

KL: How do you find clients?

TG: My reputation was made when I did so much work for the *Ottawa Citizen* newspaper. I got calls from local people looking for a photographer. Then I shot for *Weekend* magazine and the *Toronto Star* newspaper, *Star Weekly* magazine and the wire services. As more stuff was published I got more calls. I never had a portfolio back then. I never put a portfolio together until we moved to Victoria, BC. I got a call from the British Columbia Premier's office asking to see some of my pictures. I responded that I had photographed all the Premiers in Canada including those before him and the Prime Minister of Canada and they all liked my work. The aide said, "Put a portfolio together." I shuffled through a bunch of prints and picked some to show. I still don't have a regular portfolio because I am shy about showing my work.

I still get people calling me because of two major assignments in my career. One was shooting the promotional pictures for John Travolta's movie, *Urban Cowboy*. It came because of a cowboy book, *Men of the Saddle—Working Cowboys of Canada* that I had done. Paramount found the book when they were researching the movie, liked the photographs in the book and started chasing across the country looking for me.

Not too long ago, because of published pictures in *Doctors' Work*, I received a call from a big agency. They liked the medical book and said, "That's the kind of stuff we want." I was hired to do an advertising campaign. I think as many people find me than I go out looking for them.

KL: What do you tell a first time client?

TG: I tell them about what I have done and quite often they know my name or have seen some of my pictures. I tell them I don't pose people, I photograph what people do. I will work with their people to get what they want. I tell them that if they do their job and let me photograph them, I will do my job of taking pictures. Their job is whatever they do. I don't interfere—I try to be the Invisible Man. I just find my pictures and they won't notice me.

KL: Do you usually work alone?

TG: Up until the last eight years I always worked alone. Then I hired Sandy Carter to help me. She began as an assistant but now she is my associate and protégé. She was recommended to me by a young lady who worked for me for a short time. Sandy is a very fast working photographer and very keen. She has a lot of strength in business management. Many photographers have not got a clue

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about business management. They just want to take pictures. Sandy has filled in the business side for me but it did not take that long for her to become a very good photographer in her own right. She makes me look pretty good. Now she takes some of the assignments that people call me about and works mostly on her own.

KL: Do you remember what she did for you on her first day?

TG: We went up island to shoot some stuff for the government, to Tofino. Along the way we were shooting forests, creeks and all kinds of stuff. She had never used the Leica equipment so I had to show her. I found we were a team immediately. A good assistant can read your mind and hand you the lens you want next before you ask for it. I need an assistant who will tell me when it is time to sit down and rest a moment. I don't use Sandy as much lately because her career is taking off. We work together only when it is crucial for either of us.

KL: What gave you the idea to do a book on the medical field?

TG: I was lying on the operating table in November of 1980 for surgery through the back of my skull. Just before I went under I started thinking that I always take pictures when I am vertical but remember seeing so many pictures from this new point of view. About six months later, I asked my surgeon if I could spend a week with him. I photographed everything he did for one week. When I finished I made bunch of prints and showed them to a publisher in Toronto who said, "Wow! This is so incredible. Why don't you do a book?" That started it and this became *Doctors' Work – The Legacy of Sir William Osler* published in 1994 and again in 2003. The most recent work was just published in 2004, *Women in Medicine*, with photographs by both Sandy and me.

KL: You mentioned the children of Chernobyl. For whom did you do that assignment?

TG: I did that for myself at first. Actually the doctor on the cover of *Doctors' Work* took a portfolio of my medical work to Russia. I received an invitation from the USSR Academy of Medical Science to make photographs of their medical field. After I was over there, I contacted *Maclean's* Magazine and they ran a number of pictures. I hooked up with their Moscow reporter. I've sold a number of prints but the bulk of that work has never been published.

KL: You have done a lot of sports photography. How many Olympics have you photographed?

TG: Almost all of them from the 1968 summer Olympics through 1998, both winter and summer games. I was usually assigned to follow the Canadian teams. I was the photographic coordinator for the 1994 and 1998 Commonwealth Games, for the Pan American Games in 1999 and the World Athletic Championships in Edmonton in 2001

KL: Were you working freelance?

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TG: Apart from two short periods, I have always worked on my own. I worked at the National Film Board of Canada for 13 months as an assistant executive producer and I was on staff for seven months with a new newspaper in Ottawa, *Ottawa Today*. When people ask me about my job, I tell them I don't have a job. I just have work. I don't like staff work from 9 to 5. I don't like to work that way. I don't like to have my time regulated.

KL: Tell me about the Right to Die story.

TG: I was asked by the *Country Canada* Magazine to photograph a lady here in Victoria who had Lou Gehrig's disease. I spent some time with her and these pictures caught the eye of some people who were championing this idea that when you are terminally ill and wish to end your life, you should be able to do so. It was a very emotional thing to watch her every day slowly deteriorating right before my eyes. That's where the right to die assignment came from.

KL: How did you end up photographing the Six-Day War in the Middle East?

TG: I got a call from the *Star Weekly* in Toronto to follow the Canadian forces that were being thrown out of the Gaza Strip. I was to photograph Canadian forces being airlifted out of the desert with C-130 airplanes to Pisa, Italy. From there they were being flown on regular passenger jets back to Canada. The day I arrived in Pisa, I got a call to go on to Tel Aviv "...because something might happen there." The day I arrived in Israel, 90% of all the journalists had left because they had been waiting around and nothing had happened yet.

Two days later the war was on and six days later it was over. That was my first experience being shot at. I hope it was my last. I was primarily with the media except for two days we went out in an open jeep to the Northern Front with the Syrians. I remember driving up a dirt road past burning grain fields on both sides while the Syrians were shelling our area. The driver, who was the reporter, was driving like he was on the Trans Canada Highway, going in a straight line.

I know that when somebody is shooting at you, if you drive in a straight line you make a perfect target. I shouted at the reporter, "You're going to get us all killed! Drive on one side then switch over to the other side." He zigzagged for a while then resumed driving in a straight line. So I suggested we switch drivers and I weaved back and forth along the road like I was drunk. We did not get hit but when we stopped at the next village, a shell struck the Israeli military post we had just passed, killing many with bodies all around. We drove back and a helicopter came up behind us scaring the dickens out of us. "Oh God, they're going to get us!" I yelled. I was in the back seat and as it came directly over us and hovered. I looked up and spotted the Star of David on the copter, "It one of ours!" Funny how you relate under those kind of conditions.

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“When you take pictures of people in color, you are photographing their clothes. When you photograph people in black and white, you photograph their soul.”

KL: Do you choose most of your stories? Or are they chosen for you?

TG: I have for most of the last part of my career chosen my own things to do. My latest book was triggered by a comment by an American woman doctor. Sandy and I were in New York shooting for a totally unrelated job. As we were wrapping up she held up a copy of *Doctors' Work* and said, “Why don’t you do a book like this on women in medicine?” I said, “Well that’s a good idea. I never even thought of that.” When Sandy and I got back to Victoria, we kicked the idea around and decided to do it.

KL: What photographic work has affected you the most emotionally?

TG: I have to go back to the children in Chernobyl. Whenever I show those pictures, I have a very hard time getting through them without getting wet-eyed. There was an incident that still causes me a great deal of grief. I was with my Russian doctor escort and we entered a room, similar to but not an operating room, with a young boy, maybe seven years old, on the table. The boy had pulled his I-V out of his chest and was just hollering as loudly as he could. He was surrounded by about five or six women doctors and nurses who were not operating on him, but were simply redoing his I-V.

I walked in with my cameras up and these people all turned and looked at me with a look that I had never seen before. They seemed scared of me. My escort said, “It’s all right Mr. Grant, they are not hurting him.” “Why are they looking at me like that?” I asked her. She responded that they are very afraid of photographers because a couple months before a German photographer had been there and photographed them with a child. When the pictures ran in a German magazine the caption said that they were torturing the child.” This was totally untrue.

Not only was I traumatized by the expression of the medical people and my sympathy for the boy, but, if at that moment, I could have found that photographer, I would have killed him. I feel any photographer who misrepresents what his pictures show should not be a photographer. If you are a photojournalist, you are supposed to photograph the truth and never use the pictures for sensationalism.

KL: How do you feel your photography has progressed over time?

TG: I am more aware of people and their feelings. I like to think people are totally oblivious of my photographing them and have become more skilled at doing so. I enjoy not only taking the pictures but I enjoy watching the people doing their thing.

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KL: Have you ever photographed a situation or a story where you were so affected that you had to stop photographing?

TG: Yes, this has happened to me. The first time was when I was photographing a vehicle accident where the car went through the ice on a lake and both the father and his five-year-old son were killed. While I was there shooting, the child rose to the surface. When the police put the small child's body on his toboggan to drag it to shore, I was so overcome that I just had to put my cameras down.

The other situation occurred while I was photographing a candidate for the leadership of the Ontario Progressive Conservative Party, Larry Grossman. He lost by eleven votes. Larry was Jewish and there was anti-Semitic opposition. I had been following this story day after day with this man and his family for three months. Nothing affected my picture taking until the moment of his losing. All of a sudden, I was emotionally distraught and had to stop photographing. I probably missed a million-dollar picture but I had to stand back.

KL: What was your luckiest picture?

TG: People say you create your own luck. I am a great believer in being the first there and the last to leave when I am photographing an event or a personality. I was photographing the Governor-General and his wife with the Canadian Prime Minister and their Israeli Prime Minister at Government House in Ottawa. The photo-op ended, "Thank you very much ladies and gentlemen," and all the other journalists turned away and started shuffling towards the garden gate. I waited. I am going to be the last one to leave. I was about to turn and leave and all of a sudden, the Governor-General's wife, Madame Vanier, dropped her purse and I made a picture of a great human-interest situation. It was lucky.

KL: Did luck have anything to do with your great photo of Prime Minister Trudeau on the railing?

TG: Oh definitely. Whenever I work with a politician or personality, I always try to stay close but with room to move around a bit. Pierre Trudeau was about to leave the Chateau Laurier Hotel and all the other photographers ran down the stairs and went outside to get a picture of him exiting through the glass doors at the front of the hotel. The doors were closed so the other photographers were all outside beyond the doors. I was close to Trudeau and as I ran down the stairs in front of Trudeau, I suddenly heard laughter behind me. I turned quickly just as Trudeau began sliding down the stair railing. I got off three frames before he slid by me. The first frame is the one you know. All the photographers outside could see what was happening through the glass doors but they could not get a photo. This one was published many times when Trudeau passed away last year.

KL: When did you get your first Leica camera?

TG: The first Leica camera was a loaner. I have stayed with Leica because I like what the lenses do. When I got my first Leica M4 camera, I felt a psychological

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change come over me. I identified with Cartier-Bresson and Eisenstaedt. They used a Leica, therefore so would I. I know that the brand of camera means nothing. But it raised my own expectations and my photographs got better.

KL: What was your proudest moment?

TG: I think it was the night that I received the Lifetime Achievement award from the Canadian Association of Photographers and Illustrators in Communications. That was the night that Yousuf Karsh and I both received the same award. I really felt special being included with Yousuf Karsh, whom I felt was the greatest Canadian photographer ever. I think I have been given a gift as a photographer even though I have only one eye.

KL: Has having only one good eye impacted your life and work?

TG: At one time I wanted to be a pilot but I found out you have to have two good eyes. But I don't think it has affected my photography. If anything, it's made me a better photographer.

KL: Do you prefer to shoot black and white or color?

TG: You shoot whatever the client wants. During the 70s and 80s, the bulk of my income came from shooting color. In the 60s, it was predominately B/W. I still do my personal projects in black and white. I believe real photographers shoot black and white, eat sushi and drink scotch—not necessarily in that order. When you take pictures of people in color, you are photographing their clothes. When you photograph people in black and white, you photograph their soul.

KL: Do you have a stock picture agency?

TG: I am with Masterfile, a stock agency here in Canada. I was the first or second photographer they signed on when they started. The agency began as a spin-off of the old *Montreal Standard* publishing company. I don't go out and shoot stock. Some photographers shoot stock because assignments are a pain in the butt. 99.9% of my stock photos are a spin-off from my assignments.

KL: Has the digital age impacted you at all yet, Ted?

TG: Not much to this point although I am doing some digital imaging work. I suppose the enjoyment factor is the instant gratification of being able to see your efforts immediately when you have a break from the scene. Other than that, digital is just another camera tool. I feel some spend way too much time thinking about all the electronic stuff instead of concentrating on image content. And quite honestly, I don't see a huge jump in photographic image content quality due to using digital.

The “Wow!” factor still falls into the “Damn, look at that!” when viewing the screen moments after the exposure was made. I suppose I'll get over that, but after

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54 years of film, shoot, soup, print, look later, this instantaneous thing is really a big “Wow!”

KL: Where do you think photography is headed?

TG: I think we are in limbo. Most of the time publications run one-shot features with no magical photo essays. Digital can be both frightening and wonderful at the same time. These are very interesting times really. I believe it has been wonderful to watch these past 54 years go by. We have come from the old wire photo machine that took minutes to transmit a photo to where we can send an incredibly good photo anywhere in the world in a blink of an eye right from a digital camera while sitting in the middle of a football field or anywhere.

There is a big trap with a digital camera. I believe there is the potential to “shoot frivolously” because it’s not wasting film nor having the extra cost for processing. I call it “Chimp on the screen” – edit and delete. So, it didn’t work? No big deal! Shoot it again and move on. No cost – no loss! It is better to make each picture like your life depends on it. I’m a complete emotional jerk in real life but I don’t get emotional about equipment changes. Do you get heart palpitations when you put a set of new Michelins on your car? Not me!

“Which would you rather do? Work one day for \$1,000 or ten days coping with dumb-ass clients at \$100 a day?”

KL: If you were starting over, what would you do differently?

TG: I would have read a lot more than I did, especially on running a business and on developing more aggressiveness in selling my abilities without ticking people off. I wish I had spent more time with my four children when they were growing up. I was always off gallivanting around the world making pictures. Now I spend as much time as I can with my grandchildren.

KL: What advice do you give young people when they want to be a photographer?

TG: I usually tell them to go to university and get a doctor’s degree. Seriously, I tell them if they are really dedicated and have a killer instinct and are prepared to drive themselves very hard, they can have an exciting life as a photojournalist traveling the world. They won’t make a lot of money, but they will have a lot of fun. If they want to make money, become a wedding photographer.

KL: What question do young photographers ask you the most often?

TG: How much do you charge? I like to tell this story. When I first started charging \$100 a day plus costs, I was told I was crazy, and nobody would ever hire me for anything. When they hired a cheaper shooter, who screwed up and they called me to bail them out, my day rate was double—\$200 a day! They

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thought I had really lost my mind. However, the first one to call me ten days later to cover his behind apologized and hired me. Not for one day but for three days at \$200 per day. You see the cheaper guy told him he could "...knock it off in one day." And from that point forward, that particular client never went anywhere else even when prices increased because he told me, "You're worth every dollar." I ask photo students, "Which would you rather do? Work one day for \$1,000 or ten days coping with dumb-ass clients at \$100 a day?"

KL: What is your secret wish?

TG: For a long time I have wanted to do a book called, "Real Photographers Shoot Black and White, Sometimes Color." It will be a compendium of my life's work with anecdotes, some how-to and some of the tricks I have learned. I wish to see that book published.

KL: What are you working on now?

TG: I am organizing my files of pictures to turn them over to the National Archives of Canada. I'm seventy five. I'm still young. Remember, I have this thing about Eisenstaedt. He worked until he passed away at 96. I want to beat him! When my time comes and my last frame is exposed, I want to go with a camera in my hand to the Great Darkroom in the Sky. People ask me, "When are you going to retire?" What would I retire from? I haven't held down a job for fifty-some years! I have lived this incredible life that was not work. It was a love affair of great passion that still never fades. I can be dragging my butt then the phone rings and somebody says, "Ted, we need you. We just had a little incident in Bermuda. Can you fly out first thing tomorrow morning?" My energy goes up 200% and I feel so alive!

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Photos [All Photos © Ted Grant]

1. Aerial photo of Canadian Arctic Ice Breaker, *d'Iberville*, 1957
2. Leopoldville Congo, unloading by moonlight, 1965.
3. Joe Clark, on campaign plane, with newspaper editorial cartoon, 1979.
4. Six Day war, Israeli prisoner camp, 1967.
5. Ben Johnson wins 100-meter final for Gold at Seoul Olympics, 1988.
6. Cowboys ride at dawn, 1973.
7. Governor-General Vanier, Prime Minister Deifenbaker and wives, 1961.
8. Grandma and Katie nose-to-nose, 1992.
9. Horse dumping his rider at the Pan American Games, Cali, Columbia, 1971.
10. Israeli tank after mine explosion, 1967.
11. John Travolta on the *Urban Cowboy* movie set in Dallas. 1979.
12. Martha swirl, New York, 1969.
13. Munich Olympics, start of 100-meter final for medals, 1972.
14. Israeli Prime Minister David Ben-Gurion, 1961.
15. Little League baseball player, 1999.
16. Umbrella man, Nice, France, 1962
17. Prime Minister Pierre Trudeau sliding down rail, 1968.
18. Belly to belly, election volunteers, 1986.
19. Chernobyl boy wired for ECEG, 1992.
20. Diver, Barcelona Olympics, 1992
21. From the *Doctors Work* book, 1989.
22. Egyptian prisoners, 1967.
23. Larry Grossman, center with glasses, learning he lost the election, 1986
24. Three surgeons, From the *Doctors Work* book, 1989.
25. Sue Rodríguez, ALS victim, Right to Die, 1993.
26. Sue Rodríguez, ALS victim, Right to Die, 1993.
27. Ted Grant (photo by Ken Lassiter

Sandy Carter Photos [all photos © Sandy Carter]

1. Bene Israel Queen, Malkah Mordechai Nagavkar, Pen, India, 2000,
2. Mom's bag, from Women in Medicine, Cambridge, MA, 2003
3. Sister Anna Maria, South Korea, 1998.
4. Roma child, Svinia, eastern Slovakia, 2003

Sidebar Interview with Sandy Carter: (4 photos—pick one)

Ken Lassiter: How did you meet Ted Grant?

Sandy Carter: When I was studying photography at the Western Academy of Photography in 1996, Ted Grant's assistant, who also worked at the Academy, could not go on a shoot with Ted so she asked if I would like to go in her stead. I agreed and we hit it off. School finished a month later and one day Ted called and asked me to be his new assistant. It was my first paying job in photography.

KL: What did you do with Ted the first day?

SC: When I arrived that first day, we had to negotiate how much he was going to pay me. I did not know what to ask. He doesn't know but I would have worked for him for nothing! He suggested \$12 an hour and I countered with, "How about \$10 an hour? I am sure you will want to give me a raise after you find out what I can do." He accepted. When I was in school, I worked hard to learn to write and found that my writing skills were especially beneficial to Ted. He is a prolific writer but he needs someone to edit. He had me write all his letters and help with business as well as assist on shoots.

KL: What influence did working with Ted have on your own photography?

SC: Ted was a huge influence. He taught me, "We show no fear. We make pictures of anything in any light, even virtual darkness." He taught me to see the light. He taught me to shoot from the shadow side. He taught me to bend my knees—a lower viewpoint adds interest to many photographs. I learned to negotiate prices for him—better than I am at negotiating for myself.

KL: Do you have fun working with Ted?

SC: Oh, so much fun! We banter non-stop. One day I called his bluff on something and he lightheartedly responded, "Bitch!" I set a jar on the corner of his desk to be used each time he reacts or uses salty language. Every time he does, he has to put a quarter in the jar. Sometimes he just takes out a quarter, tosses it into the jar and spouts off. The jar is almost full; I think it's his therapy.

Working with Ted was the best thing that ever happened to my photography career. I learned so much and have so much more confidence in my own ability now. Ted gave me some of the assignments that came to him and I loved working with him on so many jobs. Now we collaborate occasionally but I work mostly on my own. I did documentary projects on the Little Sisters of the Poor in South Korea, France and eastern USA, the Roma (Gypsies) in eastern Slovakia, photographed in small villages in Mumbai on the Arabian Sea and traveled from Guadalajara, Mexico to the Canadian Arctic. The best time was working together with Ted shooting the pictures for our book *Women in Medicine*.