



**JP Stones Uses Photographs to Tell Stories, Connect to Mexica Culture
Sunday, October 2, 2022, 7:30 P.M., via Zoom**



Great storytelling can help your audience connect emotionally with your images. But understanding how to weave a narrative into your photography can be confusing. How can one photo tell a whole story, with a beginning, middle, and end?

JP Stones has spent the last 5 years photographing the same group of Mexica, or Aztec, dancers. In that time he learned how connected the Mexica are to their mythology—to stories passed down across generations. That's when he decided that, as these stories were so vital to Mexica culture, they needed to play a bigger role in his portraits.

This is a talk is about what happened next. About how a desire to tell stories visually, ended up changing his entire creative process, and the way people react to his photos. Using examples from his cultural photography work in Mexico, Stones explores different ways to improve that emotional connection. Including how myths and character archetypes can be harnessed for better storytelling.



Working with narratives won't just change the way people engage with your photos, it will fundamentally change the way you create them. Because that narrative can also be used to guide decisions on posing, composition, lighting, and color. Focusing your creative decisions and ensuring you create cohesive work.

Stones has presented for professional organizations and camera clubs across the US, Mexico, and the UK. His work has been featured on the cover of mul-



tle publications, including *Good Light Magazine*. He's been teaching his Photo Workshops for close to 10 years.

Topics to be discussed at the Zoom meeting include the following:

- How much of a story can one photo really tell?
- How being more intentional can changed your approach to photography.
- How photography can be about making an emotional connection as well as creating beautiful work.
- How thinking in stories can help guide your entire creative decision-making process.

To view a sample of Stones' work, visit <https://jpstonesphotography.com/>.

Margaret Bourke-White Inducted Into New Jersey Hall of Fame



Margaret Bourke-White, 1955
Commons.wikimedia.org

In the October 2019 *snap shots*, PHSNE invited members to submit nominating forms to induct photographer Margaret Bourke-White into the New Jersey Hall of Fame in the Arts and Letters category. We are pleased to announce that this, in fact, has come to pass: Ms Bourke-White was among the 2022 inductees.

Call for Papers

The Foundation for Advancement in Conservation (FAIC) is sponsoring a three day symposium in the fall of 2023 at the National Gallery of Art in Washington, D.C. titled *Photomechanical Prints: History, Technology, Aesthetics, and Use*.

Proposals are welcome across disciplines and a broad range of subjects that reflect the diversity of the field. Practitioners and scholars at any stage of their career are welcome. The deadline for submissions is October 31, 2022. Visit <https://learning.culturalheritage.org/p/photomechanical> for additional information.

PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$30 for students, \$50 for individuals and institutions, and \$55 for a family; foreign membership is \$60. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Please check the expiration date on the *snap shots* mailing label before sending in dues.

Send payments, changes of address, and other contact information, to PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email membership-chair@phsne.org, or use the Web form at <https://phsne.org/application>.

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PHSNE Remembers Jay Goldman



PHSNE sadly announces the passing last month of Jay Goldman, member since 1989 and PHSNE board member from 2014 to 2018. For many years Jay arranged for the monthly programs, lining up the speakers on a wide range of photography topics. As a result, PHSNE meetings became increas-

ingly interesting and varied.

Jay was a mathematician who taught at Harvard as well as the University of Minnesota and authored several books on mathematics. His interests included photography book collecting and the history of photography.

Neil Gordon writes, “We shared a common interest in photography. The two of us would be up and about walking the streets of Boston doing our ‘cityscapes.’ As his health deteriorated we’d often meet at his Cambridge residence and have lunch together with his wife Anne.”

John Dockery reports, “I last saw Jay at this year’s *Photographica*. He was a camera dealer at the show. I spoke with him, his wife, and his children. We said, ‘Goodbye.’ not realizing that it was really goodbye. I will miss Jay’s quiet intelligence, his vision of what could be, his ‘get on with it’ determination, as well as his always present gentle smile. Goodbye again, my friend.”

Reverse Image Information

“Reverse image search is one of the most well-known and easiest digital investigative techniques, with two-click functionality of choosing ‘Search Google for image’ in many web browsers. . . . However, if you only use Google for reverse image searching, you will be disappointed more often than not. Limiting your search process to uploading a photograph in its original form to just [images.google.com](https://www.google.com) may give you useful results for the most obviously stolen or popular images, but for most sophisticated research project, you need additional sites at your disposal — along with a lot of creativity” (<https://www.bellingcat.com/resources/how-tos/2019/12/26/guide-to-using-reverse-image-search-for-investigations/>). The site provides strategies for “identifying people and locations, along with determining an image’s progeny.”

The Brief and Modest Life of the Canonflex

Recently found at the warehouse: a Canonflex minus its lens. The warehouse crew is searching for a lens that would complete the camera; a substitute is in place temporarily.

Acknowledging its relatively brief run, *Cameraquest* noted, “Nice camera, but blown away by the Nikon F. Both introduced in March of 1959, the original Canonflex was discontinued in five months after about 17,000 were made. The Nikon F continued until 1974, producing about 862,000!” (<https://www.cameraquest.com/canonflx.htm>).

The Canonflex is a large, nicely finished camera with an “odd bottom lever film advance. This was a big Canon selling point, claiming that the 130 degree bottom lever advance was faster than the top mounted lever. Up to 3 frames per second were claimed possible.”



Two versions of an optional meter were available. The first meter and the camera we have at the warehouse only went to 1/1000 of a second. After a short production run, the next version of the camera had a top shutter speed of 1/2000 of a second and Canon released an updated version of the meter to match it.

Camera-wiki referred to original features that included the aforementioned base mounted, flap tipped, advance 130 degree lever for the left-hand thumb, and the “easily removable finder-prism, which slides securely home when mounted.” A small black button just next to it on the top releases it for removal. A “further notable feature is the single shutter speed dial with equally spaced and clearly



marked speed settings running from 1 through 1000, and X as well as B-T settings. . . . The shutter dial is prepared for taking the accessory clip-on exposure meter, hence the equally spaced stops and the cleverly scalloped edge hiding a coupling” (<http://camera-wiki.org/wiki/Canonflex>).

“The Canonflex used a high-quality, breechlock lens mount. The lens flange ring was turned to lock the lens onto the camera flange’s bayonet lugs. The lens flange and camera flange did not rub against each other like today’s lens mounts. The camera used Super-Canomatic lenses which had a fast, fully-automatic diaphragm (<https://global.canon/en/c-museum/product/film38.html>).



An early SLR, the Canonflex was introduced when single-lens reflex cameras, better suited for close-up, photomicrography, and duplication, were beginning to replace the more limited rangefinders.

Cameraquest sums it up: “The Canonflex was, and is, a nice camera. These days more collectors are starting to appreciate this large well made beast.”

Share Your Photographic Treasures

If you have an interesting camera, image, or photography-related collectible, your PHSNE colleagues would love to know about them. We encourage you to submit photos and a brief description for publication in *snap shots*. Email to snapshots@phsne.org.

Valuable Collection Goes To Smithsonian and Getty

Johnson Publishing is transferring a treasure trove of photographs related to African American culture to the Smithsonian National Museum of African American History and Culture (NMAAHC) and the Getty Research Institute. The collection consists of approximately 4 million prints and negatives from *Ebony* and *Jet* magazine archives.

Kevin Young, director of NMAAHC, noted that the magazines “provided an opportunity for African Americans to see an authentic public representation of themselves while also offering the world a fuller view of the African American experience” (<https://www.artnews.com/art-news/news/ebony-jet-photo-archive-getty-smithsonian-1234635439/>).



Johnson Publishing sold *Ebony* in 1945 and *Jet* in 1951 but retained the rights to the photo archive. “The company considered selling the collection twice . . . but the auction was delayed until 2019, when Johnson filed for bankruptcy.” Fortunately, the collection was not sold privately but will be available for public viewing as well as for research.

The Getty Trust will spend \$30 million to digitize the collection.

Among the iconic photographs in the collection are those of Coretta Scott King at the funeral of Dr. Martin Luther King, Jr. and the mutilated body of Emmett Till that sparked a reaction that contributed significantly to the civil rights movement.

MFA Announces Major Acquisition

Following other significant photography acquisitions in recent years, the Museum of Fine Arts in Boston celebrates the addition of 87 prints, along with their negatives, from *The Map/Chizu*, a book by Kikuji Kawada. The photographs depict the aftermath of the bombing of Hiroshima.

“The acquisition also includes the photographer’s notes for the project, binders with contact sheets, and a first edition of the book. Kawada, 89, is one of Japan’s most celebrated photographers” (<https://www.bostonglobe.com/2022/08/04/arts/mfa-makes-major-photography-acquisition/>).

Though Kawada first visited Hiroshima in 1958, the effects of the WW II bombing were still quite evident. He published *The Map/Chizu* in 1965 to mark the 20th anniversary of the bombing. Kenzaburo Oe, Nobel prize-winning author, provided the text.

Continued next column

PHSNE Meetings

Meetings are usually held online on the first Sunday of each month, September to June.

Upcoming meetings:

November 6—TBA. Visit phsne.org for updated information.

Connect to PHSNE Online and by email:

PHSNE’s Web site is online at <https://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <https://snapshots.phsne.org> for *snap shots* issues since 2005.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <https://phsne.org/emails>.

According to the publisher’s notes, “The Map (“Chizu”) by Kikuji Kawada is a true icon in the history of photographic publishing. Its status as the ‘ultimate photobook-as-object,’ coupled with its scarcity, combined to make it one of the most famous and sought-after photographic publications in existence” (<https://www.goodreads.com/en/book/show/2974957-chizu-the-map>). Only 500 copies of the limited edition book were available in the U.S. and Europe, each hand-numbered and signed by Kawada.

How Does Kodak Make Film? Check Out These Videos

In March on his Youtube channel *Smarter Every Day*, a very enthusiastic Destin released the first of three videos in what will eventually be a three-part series, *How Does Kodak Make Film* (<https://www.youtube.com/watch?v=HOKyIKJpSVc>). The video featured a tour of the Kodak factory in Rochester NY. The second installment was released in July, subtitled *How Does Kodak Apply Light Sensitive Coating to Film* (<https://www.youtube.com/watch?v=cAAJUHwh9F4>).

To avoid an overly long and technical video, creator Destin’s made supplementary materials available on his sister Youtube channel. *The Chemistry of Kodak Film* is 67 minutes long (<https://www.youtube.com/watch?v=zJ8aNpStQ8M>) and *Kodak’s Film Quality Control Process* provides a brief 19 minute explanation (<https://www.youtube.com/watch?v=VIH0dEMyv9w>). Another fascinating segment from Destin is *How Does Film Actually Work?* (<https://www.youtube.com/watch?v=TCxoZIFqzWA>):