



A Legend Arrives...



CAAAP's Charisse Linder poses with the King of Pop, Michael Jackson, during a recent visit to the Chicago area. Jackson appeared at Roosevelt High in Gary, Ind. as he was paid tribute with a performance by the school children there.

A Legend Departs...

A man of few words and many pictures

By Marcia A. Wade

I wish I could have asked my great uncle, Jesse Boston, more about his love of photography before he died Oct. 1, 2003 at age 90. It's a selfish regret, considering I had plenty of opportunities. I'm told he picked up a camera while he was overseas during World War II, but honestly I don't know when 'Uncle', as he was called by all his nieces and nephews, first began photography. Regardless, Jesse Boston took with him over 60 years of photographic experience.

When he returned from the army he started a photography company. For years while working full time at



Photographer Jesse Boston, Uncle of CAAAP's Marcia Wade.

the Post Office, I'm told he shot portraits, weddings, funerals, and all manner of church/social events for money and many times for free. Later in the 60s, he and his younger brother Andrew, also an avid and accomplished photographer started Boston and Boston Photography Company, which ended shortly before Andrew died in the mid-eighties.

Uncle Jesse was good at so many things, it's hard to remember them all, but photography was the one thing

Quarter IV meetings 2003:

Oct. 19; Nov. 16; Dec. 21.

2-4 p.m., Sundays

South Side Community Art Center*

3831 South Michigan Ave.

Chicago, IL

**If meeting venue changes (advance notification of venue changes will be made via e-mail, regular mail and/or telephone)*





Selgado visits

Selbastio Salgado, acclaimed photographer, (second from right), poses with CAAAP members after a lecture at the Art Institute in September. Salgado's extraordinary black and white images were on exhibit at the Cultural Center and Harold Washington Library in Chicago. Pictured: (l-r) Marian Jones, Richard Jackson, Michael Bracey, Pierre Burnaugh, Salgado and Bob Black.

Photo by Charrise Linder

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everyone will remember about him. As far back as I can recall, I can't remember Uncle apart from a camera or some device, either video, audio or otherwise—he was indeed a historian. It was only until recently (this year), that he put cameras down for good because his hands were no longer steady. Even still he continued to consistently record with audio tape the Sunday morning services all the way up until Sept 28, 2003.

As a young girl, I wanted very badly to ask him to teach me photography, but I was extremely shy, plus he and the equipment intimidated me. Growing up I was known by my friends as the one most likely to carry a camera or flaunt a scrap book. I forgot about my desire to work with my uncle until I returned to school for a master's in communication and my advisor suggested I take photography to become a well-rounded journalist.



Jesse Boston at age 76

So two years ago, I gathered up all of my nerve and asked Uncle Jesse if I could borrow one of his cameras. I was more afraid that he would reject me more than anything. Uncle Jesse was a man of few words and because I had never really talked to him much before, I was surprised at how excited he was about my request. In his low and steady voice, he taught me some fundamentals of photography and pulled out boxes of photos that we pursued together. I was astonished by how much and how well he recorded life. He gave me a Minolta 430si RZ 35 mm camera, a gift to him from his wife and daughters. Later when my class concluded I tried to return the camera, but he wouldn't accept it back.

I saw my uncle every Sunday at church, but my desire to spend more quality time with him never really surfaced because there was always something I had to do. I always thought, 'well there's next week.' Though my uncle was 90 he acted like he was 70 and I figured there was time.

Fortunately, my uncle did not leave behind a legacy of regret since I am sure he tackled every task that crossed his mind. Photography runs deep through my family lineage. Despite the fact that I didn't approach him earlier or more often, I now know that I shouldn't pass up the chance to learn from the uncles and cousins galore who all learned photography under his tutelage, and who can teach me what my uncle taught them. Perhaps I can pass the same lessons down to the youngest descendants of Jesse Boston. His photos speak volumes about who he was and what he cared about, but he was a true historian and his story should also be told.

Deadline dates for CAAAP newsletter

Quarter I, 2004:

December 21, 2003

Please submit items for newsletter to Douglas Griswold: P.O. Box 1594, Bolingbrook, IL 60440-7306 or at DougGris@msn.com. Newsletter submission sheets are available at each monthly meeting.



New Journey images

The deadline for new works is now. Please note: Journey images should have been taken within the years, 2000, 2001, or 2002 and must be related to the Chicago area African American community. Direct your material to *Milbert O. Brown, Jr.*, Director of the Journey Project. E-mail: mmbrown912@AOL.com.

The Black Enterprise Experience

By Marcia W. Wade

This summer I was afforded the opportunity to work as an intern at Black Enterprise Magazine. To date it has been one of the most memorable experiences of my life. I applied on a whim not really knowing what to expect or believing that I would be accepted. From a pool of 600 applicants, I was chosen as one of six editorial and 12 BE interns total.

From the beginning, it was made clear that the BE interns would be held accountable to the same standards as those working full time at Earl G. Graves Ltd., with no exceptions. This meant among other things, ladies are required to wear stockings and gentlemen ties even in 90 degree heat-suits are a given. In today's more casual atmosphere, such extremes initially seemed to me outdated. However, upon a closer look, the purpose became more



Marcia at work during her internship with Black Enterprise in New York.

undoubtedly remain button down and wing tips. To be taken seriously as African Americans and specifically as young, less experienced journalists we must conform slightly to that convention.

On the other hand, being held to that standard also stripped us of the title intern. Alfred Edmond, editor-in-chief of Black Enterprise, told us we were never to refer to ourselves or allow others to refer to us as interns but as reporters/researchers, because that was what we did from day one.

There was nothing avant-garde about the work we were exposed to. It was reporting and researching in its basic definition. At least that is what I thought until I was given the chance to interview David Stern the commissioner of the NBA for the September article "Franchise Players." But as awesome as that 6.5 minutes might have been, it was still

routine journalism. And there is nothing wrong with that, because that's what I love to do.

The interview that made my summer was my role model Kenya James, the 14-year-old entrepreneur, who launched Blackgirl magazine.

Aside from researching, reporting and writing, just being at BE and learning the process of putting a magazine together, from concept to design was an unparalleled learning experience. I made it a point to talk with people in other areas of the company, since launching a magazine is a goal I plan to pursue.

My love for photography and page design immediately drew me to pick up pointers from Terrance Salusby, BE art director, Mary Brown, associate art director and promotions designer Mike Rush. I was more than delighted to attend the photo shoot featuring NBA executives Terdema Ussery and Steve Mills. Watching the transformation of story boards, editing copy and attending issue previews gave me a better idea of the hard work and creativity required in magazine production.

I also realized how rough it can be to sell the concept of black wealth to white advertisers. And though I learned in class the purpose of knowing your audience, and aligning your mission statement/ business plan to fit them, watching it firsthand put the concept in perspective.

Working at Black Enterprise was fulfilling not only because I received practical skills, but also as a lesson in black entrepreneurship and workplace camaraderie. I never experienced work in a predominantly black situation. I found that the staff at BE was diligent, hard working, friendly and courteous to one another and the interns. No one looked down their noses at us or made us feel devalued because of our age or inexperience. This completely renounced the stereotypical lazy or bourgeoisie black worker as the two status quos to expect.

Like my supervisor Business/Features editor, Alan Hughes, the rest of the staff knew how to kick their shoes off relax and have fun, which they demonstrated several times this summer during office parties and the BE picnic. But they also knew how to get down to business Above all it was a pleasure to meet Earl G. Graves himself and experience the dream that he made reality for himself, his race and me.

Ms. Wade's articles and contributions can be found in Black Enterprise for September (p. 30, 118), October (14, 37) and most recently in November (p. 30, 44, 82, 128).

Equipment for Sale

Hasselblad 501c/m w/ 80mm 2.8 lens and one film back;
SunPak auto544 Thyristor flash; Sekonic L-358
Flashmeter
All for \$1600.00 Call 773/771-0719

Two members cited by Chicago Association of Black Journalists



(Left Photo) Milbert O. Brown, Jr., Chicago Tribune photographer and a founding member of CAAAP, receives an award for "Best Multiple Images, from Chicago Association of Black Journalists President Louis Byrd III, during its Inaugural Russ Ewing "Excellence In Journalism" Awards & Scholarship Presentation. Lee Landry, freelance photographer and another of CAAAP's founding members, was honored for "Best Website Design." CAAAP President Michael Bracey (top photo) accepted for Landry.

Photos by Bill Scott



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