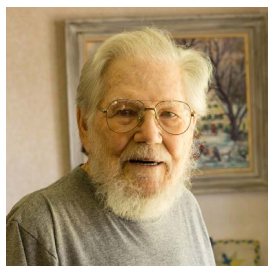


## Member Profile: Henry Weisenburger

*Edited and synthesized by Erik Gehring and Jim Luedke from an interview with Henry.*

### When did you join the club? How did you hear about the club?



I officially joined the club in March of 1954. I already had a strong interest in photography, and in the fall of 1953 I was relocated from Hagerstown, Maryland to Norwood, Massachusetts by Wiggins Hunt, the company I worked for. My landlady's cousin's husband was a member of the BCC. I attended several meetings and competitions, and I was voted in as a member in March. My wife-to-be Hazel Fulbright was club secretary at the time, she had been a member of the club since about 1949. So I have the Boston Camera Club to thank for meeting my first wife Hazel.

The BCC met at 351A Newbury Street. We had previously owned the building, but we sold it to Kerzon Candy after World War II and then rented back the second and third floors (well-known member Frank Fraprie rented out the 1st floor). We had about 300 members at the time, but we only had seats for 160 people, so at times we had to shut the door and keep people out. The third floor at 351A was the club's studio, called Crosset Studio, which was used for portrait and model photography, and which was where we had some enlargers. All members could rent the studio, and sometimes organized events were held there.



We had many members from Cape Cod, southeastern Massachusetts, and the Worcester area. Those who lived outside a 25 mile radius were associate members and received a slight discount on dues. The only other club in the area at the time was the Lynn Camera Club, which eventually became the Greater Lynn Photographic Association. Now, of course, there are many other clubs around—Merrimack Valley, Newton, South Shore, Gateway, Stonybrook, etc.

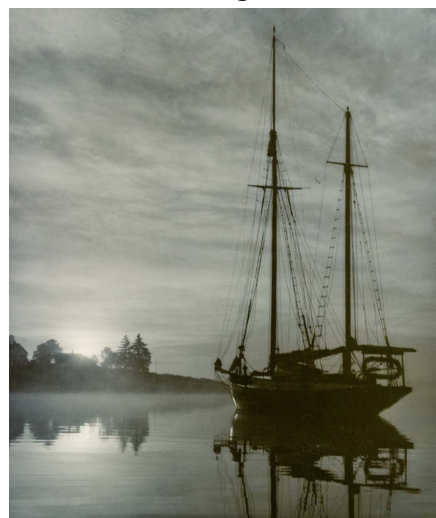


### How long have you been photographing actively?

My first camera was an Ansco box camera that I used in Boy Scout camp as a teenager; it used 2¼ x 3¼ 120 film. I moved on to college at the University of Miami and then the University of Florida, where I borrowed a 4x5 from one of my fraternity brothers, but film was expensive and scarce at the time. I became active in the U. Florida camera club, and eventually became president. I was also on the yearbook staff - I remember building my own flash gun in their shop. After graduating in 1951 I was hired by Fairchild Aircraft in Hagerstown, where I joined the Fairchild Camera Club, eventually becoming their president as well. In this period I was using three cameras—a Miniature Speed Graphic, a Rolleicord 2¼ x 2¼, and a Leica 3B.

### What/where is your favorite local spot to photograph?

The Maine Coast has always been a favorite; it is relatively nearby and you can access the coast by water or by land. Monhegan Harbor, New Harbor, and Tenant's Harbor are all great. But you really have to be out on a boat to make the most of those places. Newfoundland and the Canadian coast are favorites too, for many of the same reasons.





### **What is your favorite subject/genre to photograph?**

I have always been particularly drawn to landscapes, seascapes and snowscapes. But ultimately I am interested in every form of legitimate subject matter.

### **What is your favorite regular BCC program?**

Currently, the Latimer Print Competition is my favorite. There are so many different and wonderful techniques practiced by club members on display, from night photography to creative studio work. I stopped competing in the competitions many years ago, but I still love to see them.

We used to have a lot of paid courses back in the 1950's—what a camera does, how to operate a camera, how to produce a negative, how to make

a print, how to present a print in competition. Those courses were all extremely helpful - I took the club's black-and-white and the color slide courses in 1956, and then I cleaned up in the awards in the Latimer Print and Color Slide competitions. I started teaching some of these courses myself in 1958.



### **What was the best single program/event you have attended?**

We have had so many great individual programs over the years. Galen Rowell came to Boston twice on separate occasions in the 1980's to talk about his adventures in Patagonia and his pioneering approaches to mountaineering photography. We used the Department of Transportation building in Kendall Square, Cambridge, and Winchester High School auditorium to handle the increased demand.



We had a few field trips to Harold "Doc" Edgerton's laboratory at MIT. He was an Honorary Member of the club. Doc was a pioneer in stroboscopes which allowed photographers to freeze action instantaneously. I have my own Kodachromes of his card up on a stand, getting sliced by a bullet. There were some underwater setups too; he was a real pioneer in that field as well. In 1981 we hosted our last PSA-approved salon. The BCC had put these

salons on regularly since the 1930's but we slowly stopped doing them. This last salon was in celebration of the 100 year anniversary of BCC, founded in 1881. I was a co-chair of the effort, and Honorary Members David Rodd, now deceased, and Dan Charbonnet were also very involved. But the salon was just too much work; I estimate it took one man year of work, so this was last one we held.

