CHASING THE LIGHT

SIBLINGS JOHN AND JEANNINE HENEBRY HAVE BEEN PHOTOGRAPHING GOLF COURSES FOR MORE THAN 35 YEARS: THEIR EXTRAORDINARY PORTFOLIO INCLUDES MORE THAN 400 COURSES ACROSS SIX CONTINENTS. JEANNINE TALKS TO TOM HYDE.

Evening Glow at Pebble Beach Golf Links, Pebble Beach, CA.

They have worked for *Golf Digest* and *Golf Magazine* and for some of the most notable golf course architects. They have shot courses for Robert Trent Jones II in Costa Rica, Germany, Japan, Philippines and Thailand. They have photographed Nicklaus-designed courses in Canada, Ireland, India and Mexico and covered just about all 50 US states for a book by Tom Fazio. They are officially licensed photographers for Pebble Beach Golf Links and no fewer than eight different calendar companies distribute their images worldwide. They were the principal photographers for *Planet Golf USA* by Darius Oliver and were the first to photograph the Gokarna Forest Golf Resort, the first 18-hole course in Nepal. Their fine-art golf prints are hanging in clubhouses, homes and offices around the world. You can check out all their work on their website (https://thehenebrys.com) but for now, enjoy these few samples of their art…

A king tide creates drama at the 7th hole at Pebble Beach.

WHERE DID YOU GROW UP?

In Kenilworth, on the North Shore of Chicago. Our father, General John P. Henebry, loved golf. He handed that love down to us.

DID YOU EACH TAKE UP PHOTOGRAPHY AT THE SAME TIME OR COME TO IT FROM DIFFERENT DIRECTIONS?

John graduated from Columbia College in Chicago with a BA in photography. His original career was focused on travel photography and journalism. His assignments for *National Geographic* included documenting tribes

The beautiful cliffside 8th hole at Pebble Beach.

Mountains frame the 8th green at Indian Wells Golf Resort, California.

in the mountains of New Guinea and the culture of minority tribes in the Yunnan Province of China. He shot assignments throughout Mexico and France.

I received my BA in photography at the prestigious Art Center College of Design. I studied advertising photography and mastered the 4" x 5" view camera in the genre of Ansel Adams.

Together, we worked on images that were used for educational resources, photographing extensively throughout Japan and China in the mid-80s. We trekked in the Himalayas, photographing the culture of Nepal, as well as assignments for the Time Life book series on the Indian holy city of Varanasi on the Ganges River. In 1984, utilising our experience with large-format view cameras, we turned our career to golf courses and began shooting for Landmark Golf Co. in the Coachella Valley. We worked on the ad campaign for the newly constructed Stadium Course at PGA West.

WHEN SHOOTING A GOLF COURSE, WHAT IS YOUR TYPICAL DAY LIKE?

A lot of preparation is entailed even before we arrive at a course. We like to work closely with the grounds crew, so the course has all its bells and whistles on for our arrival. This initial contact may even be months ahead of our visit. We schedule shoots according to the weather conditions and often tide and swell conditions in the case of seaside courses. The attention to these details can really add to exceptional imagery. We capture the course in optimal lighting, just after sunrise or before sunset.

WHEN SETTING UP, DO YOU HAVE SPECIFIC ROLES OR IS IT A SHARED PROCESS?

It is a shared process. We respect each other's vision and feed off each other's energy.

The par-3 17th, 'Alcatraz', at the PGA West Stadium course, La Quinta, CA.

WHAT IS YOUR CENTRAL POINT OF DIFFERENCE FROM OTHER PHOTOGRAPHERS?

Our vast experience photographing golf courses all over the world for the past 37 years.

DRONE PHOTOGRAPHY IS COMMON TODAY, WHAT ADVANCES IN THE TECHNOLOGY HAVE YOU SEEN OVER THE YEARS?

For years we have been photographing golf courses from an elevated perspective. We have often hung out of helicopters or arranged for a high-reach lift [cherry-picker] to be on the property. We find getting up just 25 to 40 feet in the air that a golf hole has a 3D look and seems to come alive. It is a natural progression for us today to shoot with a state-of-the-art drone equipped with our large-format 61-megapixel camera.

WHAT ADVICE WOULD YOU GIVE OUR READERS WHO MIGHT BE KEEN TO USE A DRONE TO PHOTOGRAPH THEIR OWN CLUB COURSE?

Hire us!

YOU ARE LICENSED PHOTOGRAPHERS FOR PEBBLE BEACH GOLF LINKS. ARE YOU THE OFFICIAL PHOTOGRAPHERS OR ONE OF MANY – AND HOW DID THAT COME ABOUT?

We are one of a hand full of photographers to have a licence to photograph Pebble Beach Golf

Overview of The Reserve, Indian Wells.

Aerial view of holes 17 and 18, Pebble Beach.

The Reserve at Moonlight Basin,
6th hole, Big Sky Resort, Montana.

LEFT: John and Jeannine Henebry: making golf courses shine for 37 years. BELOW: Hole 5, The S at Rancho Mirage, CA.

Links. This allows us to shoot the course and sell fine-art photographic prints. Pebble Beach is hallowed ground to a golfer. We feel it is a high honour to have a licence.

TELL US ABOUT YOUR FINE-ART GOLF PRINTS.

We shoot with large-format digital cameras that give us a 100-megapixel file. These files are incredible in capturing the details of the golf course. There is so much detail in our prints that when you view our large 40" x 50" prints, you feel like you are on the course. We have shipped prints to clients all over the world, many who are looking for a memento of their golf experience.

WHAT DOES THE REMAINDER OF 2021 HOLD FOR YOU?

We have just spent the first quarter of 2021 photographing the huge surf swells and king tides of Pebble Beach. We also shot the new ad campaign for the PGA West complex in La Quinta, California and The Reserve Club in Indian Wells. These images will be added to our fine-art golf print library. We are optimistic that for the rest of 2021 we will continue chasing the light and doing what we love. ◘