

An Australian Wildlife Photographer's story

♦ Steve Parish has been photographing flora and fauna for decades. **P.8**

New Career Opportunities

♦ Many and Varied. Just waiting for your application. **Look Inside**

Rob Tringali: Sports Photographer

♦ Here's a clutch of tips from a seasoned sports photographer **P.10**

Photographs tell stories

Journey and Conflict, two essential elements of a story, are clearly shown in the best photographs. How do yours compare?

The Ferguson Riots featured in this year's winning Pulitzer Prize Photos. **See P 3.**
This picture: EPA/LARRY W. SMITH Reproduced for educational purposes.



Photographing tall buildings

♦ How to make sellable images of the architecture that catches your eye. **P. 6**

Can you make money selling pics?

♦ Here are lots of ways to make your camera skills earn money for you. **P. 5**

The Unstoppable Evelyn McHale

♦ The rise and fall of a New York woman who will never be forgotten. **P.12**

It's NZ's turn to chair UN's top meetings

It's twenty years since New Zealand's representative was chairman at the top table of United Nations and we had a voice equal to the world's 15 leading countries.

We don't have veto power, but being chairman gives us some muscle.

This month – July – our UN ambassador, Gerard van Bohemen, is chairman of the United Nations Security Council.



For a short time this role brings authority, power, and interesting responsibilities.

Prior to this role, Mr van Bohemen was Deputy Secretary at the New Zealand Ministry of Foreign Affairs and Trade. He has served twice at New Zealand's Mission to the United Nations.

During New Zealand's last term on the Security Council, he served as our Deputy Permanent Representative.

Mr van Bohemen said "A good representative (ie chairman) has to be (on top of all) the issues, and prepared to be brave, and to speak to the issues, and be ready to react to the unexpected. I want to run efficient business (meetings) and ... get through things in a fairly active way. I'd like to achieve some small changes in the way we do things."

There are usually 3-4 meetings of the Security Council a week, so he'll have a few opportunities to

make his mark before Nigeria takes over as Chairman on August 1st.

If we handle the role well we may get another spot. There will be seventeen months of our term left after the end of July, and there are fifteen members on the council.



UN Security Council First Meeting, 1946

The ambassador's boss is Foreign Minister Murray McCully and they hold telephone meetings most weekends.

At the end of July can we expect the chairman to report along these lines...?

"Sir, we've had a busy month arranging a permanent solution to the Israel/Palestine problem.


"We've negotiated a peaceful settlement in Syria and reconstruction is underway.

"Afghanistan has demolished ISIS and our Kiwi troops are coming home.

"Boko Haram has been subdued and their fighters are now learning to play cricket.

"There's still some work to do in Africa, Asia and Europe so New Zealand's UN chairmanship has been extended..."

Meanwhile, back in New Zealand we have some conflicts to resolve, but let's remember how small they are on a world scale.

And let us be thankful. 



Brian Morris
Principal

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Call **Carol Morris** | Registrar

Pulitzer Prize 2015

The Ferguson Riots, United States

Awarded to the **St. Louis Post-Dispatch**
Photography Department staff for . . .

"Powerful images of the despair and anger in Ferguson, Missouri. This stunning photojournalism served the community while informing the country."



Job Opportunities

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Transform the motoring section of
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**All these jobs were listed on the
Student Discussion Board SDB
when they were fresh.**

That may have been several days
ago! But there may have been no
suitable applicants. So ask!

**Has the date expired?
Put yourself forward anyway!**

[Media Executive](#), Positively
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Tell the Wellington story to the
world. Closes 15 July.

[Construction Course Writers](#),
Open Polytechnic, Lower Hutt
Create activities and assessments for
students to help them complete their
commercial and residential
construction studies. Apply now.

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Photolife Studios, Christchurch
Photograph school sports teams and
class groups. Apply now.

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Empower employees and business
owners to negotiate life better than
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[Team Coach](#),
Pathways Health, Thames
Support, coach and mentor a team
to exceed expectations.
Closes 6 July.

[Finance Writer](#),
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Write and edit for various
organisations about banking,
real estate and personal wealth.
Apply now.



Clear as mud?

Have you noticed how we talk about certain things only when they are absent? Have you ever seen a horseful carriage or a strapful gown? Met a sung hero or experienced requited love? Have you ever run into someone who was combobulated, grunted, ruly or peccable? And where are all those people who ARE spring chickens or who would ACTUALLY hurt a fly?



Read all about it

A newsboy was standing on the corner with a stack of papers, yelling, "Read all about it. Fifty people swindled! Fifty people swindled!"

Curious, a man walked over, bought a paper, and checked the front page. What he saw was yesterday's paper.

The man said, "Hey, this is an old paper, where's the story about the big swindle?"

The newsboy ignored him and went on calling out, "Read all about it. Fifty-one people swindled!"

Earn money with photographs?

From **Grad's Club News #1007**
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This list is for graduates of our photography courses who say:
"OK, I'm a skilled photographer. Now what? How do I use my skills and get paid assignments?"

Most people have cameras on their mobile phones now, and so some opportunities for paid work have disappeared. **Stay positive!**

Most people can cook. But restaurants still prosper.

Think about these ideas:

Photos capture and record what happens at work.

- Photos can **explain the uses** of a company's products or services better than a manual.
- Company **Annual Reports** are a major photographic opportunity.
- Photos of **how new products being are used** are more persuasive than a mere words.

■ Display photos of favourite customers, clients, patients (especially where prospects can see them) **shows you appreciate** your clients and your customers.

■ Revised instructions with photos shows staff **the new way to do things**. Step-by-step photos.

■ Job instructions become idiot proof when there are photos showing **what is expected**.

■ **Estate agents** rely on photos of houses, farms, factories etc. You can supply these.

■ Anyone with a website needs heaps of photos. Refreshed regularly. You could supply photos to people whose websites scream out for new or better photos.

SOME PEOPLE NEED PICTURES:

■ Instructions for factory staff who need photos which show the **proper way to do things**.

■ Letters seeking **donations** are more effective when they include photos of activities and people helped by the organisation, with smiling faces.

■ **Complaints** get more attention when there is photographic evidence, especially close-ups.

■ Reply to unhappy customers with photographic evidence that the **problem has been fixed**.

■ **Official notification** of things like noxious plants, dangerous equipment etc need photos.

PEOPLE PLAYING:

■ **Minor sports** (touch rugby, darts, archery, petanque, 10 pin bowling, dog trials, etc) are more likely to get coverage if the editor is sent good quality photos.

■ Editors want **'feel good' photos** of wheelchair athletes, special Olympics, blind athletes etc.

PEOPLE CELEBRATING:

■ Photograph **weddings**. Earn a second income every Saturday. Demand is constant, year round.

■ Your professional photos of family **weddings, birthdays, graduations, or Christmas** won't have tree branches and stray limbs poking out of people's heads . . .

■ People buy **candid shots** from freelancers after a big event.

■ Delegates at **conventions** and conferences want photos of themselves with celebrities.

■ Social events are more likely to **get press coverage** if you supply interesting candid photos.

How to photograph people working

Watch people at work, anywhere, and you'll be amazed by their antics. While working normally some people do the most interesting things.

Consider the stockbroker or orchestra conductor who use frantic hand signals to indicate their wishes.

Study people using their tools of trade. Watch a cook in the kitchen sharpening knives with loving precision. Or a nurse applying a bandage with architectural precision.

When your shutter freezes action these scenes can look intriguing - and these pictures will **sell**. They'll also enliven an otherwise average article or report.

Consider the reason why action pictures sell. Why are tourists taken to see Maori carvers in Rotorua, sheep shearers at the Agrodome, or diamond cutters at work in Antwerp?

These are all people doing their normal work. Yet they are also a **tourist attraction** because we are fascinated by people doing work which is exotic or unusual to us.

Capturing these activities in a photograph is a challenge most photographers accept with relish.

Step # 1: Develop a plan of action before you shoot. Decide what activities you'll concentrate on for this project. Take time to THINK.

If your objective is a photo essay on, say, musical instruments, you might include violin makers, flute repairers, even piano tuners. Make a list of where they are and when they will welcome you and your camera.

Maybe you're going to aim at night-shift workers: radio announcers, nurses, rubbish removers etc. You'll need to get the names of the people you're photographing at their work.

Step #2: Prepare a list of likely shooting sites. Write, email or telephone ahead for approvals. When people are expecting you, the red carpet rolls out, even for students!

***Tip:** Learn about the topic you're photographing, so you know a pipette from a pirouette. This is what makes the project intellectually rewarding and you'll be more likely to produce better quality pictures.*

Step #3: Prepare a shooting list. Have the right equipment for the job you'll be doing. Correct lens etc. Covering a courier driver's run, recording an ice skater's practice, and shooting motorsport all require very different setups and gear.

Step #4: Build rapport with the people you're photographing. Invest a few minutes, hours, even days getting to know the people involved so you can move among them and their mates almost unnoticed. Be discreet. Don't get in their way.

Step #5: Take important pictures in brackets. One bang on, one plus, one minus. Photo course shows how.

Step #6: Take enough photos. Take twice as many frames as you might expect you'll need. If you're in doubt, repeat the sequences. Spontaneous events can't be redone if you miss them.

Step #7: Shoot both vertical and horizontal formats. If you offer editors a choice, one photo will be just right for their page layout.

***Tip:** Shoot 66% in **vertical format**.*

Step #8: Thank the people who helped you achieve your plan. A "thank you" on the day is absolute minimum. Better still, a follow-up letter with a free print for their family album or CV is ideal. You'll be welcomed back and your reputation as a polite professional will spread.

Besides, it's nice to be able to say "I'll be no trouble. Just ask them over at XYZ." Never underestimate the power of a photo for winning friends and influencing decisions.

Step #9: Add interesting captions. Supporting text will multiply the worth of your pictures. Editors love 'a package' of pictures and words.

When you have sold a photo essay to one editor, look around for a similar style publication **in another country** and sell it again.

Sometimes the same pictures can be recycled **with new text** and sold a second or third time. □

Job Opportunities

[Media Executive](#), Positively Wellington Tourism, Wellington
Tell the Wellington story to the world. Closes 15 July.

[Construction Course Writers](#), Open Polytechnic, Lower Hutt
Create activities and assessments for students to help them complete their commercial and residential construction studies. Apply now.

[School Photographer](#), Photolife Studios, Christchurch
Recruit schools and photograph school sports teams and class groups. Apply now.

[Freelance Real Estate Photographer](#), Rachel Butcher, Christchurch
Capture selling images of properties. Closes 29 August.

[Photographer](#), Top Studio Real Estate, Auckland
Can you Photoshop and edit as well as capture top-notch images? Apply now.

[Online Editor](#), MediaWorks NZ, Auckland
Make TV3 a 24/7 digital entertainment experience by creating and curating content. Closes 6 July.

[Online Financial News Editor](#), Fundstar, Auckland
Do you love financial news and international economics? This is your dream job! Apply now.

[Homepage Editor](#), Fairfax Media, Christchurch
Work as part of a team of homepage editors for Stuff. Closes 10 July.

If the closing date has passed, ask whether the position was filled. You could still be considered for it.

[Print Director](#), Fairfax Media, Wellington
Ensure error-free print production of sports news. Closes 10 July.

[Print Director, Fairfax Media, Christchurch](#). Proofreader.
Use your keen eye for detail to excise errors from lifestyle print media. Closes 10 July.

Society of Authors

The NZ Society of Authors works in the interests of authors in New Zealand. The Society is guided by values of fairness, accountability and responsiveness.

The mission of the Society is to support the interests of all writers in New Zealand, and the communities they serve.

Join here: (Student rate applies)

<http://www.authors.org.nz/>

How to get a job is an ebook you'll find at Amazon.com. This short \$5 book gives you all the steps for getting a job - age 16 to 76+. Click here for the book.

<http://tinyurl.com/pgvgjky>

Call 0800-801994 for a chat about your other career options.

The Poets Society

Membership of the New Zealand Poetry Society entitles you to their bimonthly magazine and reduced entry fees in their competitions.

Several other benefits include a members-only website page.

<http://www.poetrysociety.org.nz/join>

New Zealand Freelance Writers' Association

Have you found their site? If you haven't found a suitable writer's group locally, look online. Here's where you can go to connect with other writers - wherever you live.

<http://www.nzfreelancewriters.org.nz/>

Romance Writers of NZ

This non-profit organisation was founded in 1990 by Jean Drew (NZIBS tutor). RWNZ has over 260 members (published and unpublished writers) from NZ, Australia, USA, UK and SA.

<http://www.romancewriters.co.nz/>

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How to (and not to) photograph tall buildings

From **Grad's Club Report #990**

Better Photography. Reproduced for educational purposes.

Photographers love breaking the rules from time to time, but architectural photography generally follows set procedures.

Some photographers make a career out of shooting buildings, so they know there's an art to creating powerful images that match the imagination of the architect's creation.

Apart from proper lighting and the right angle, one of the features that distinguishes a top quality architectural photograph is how the vertical lines are reproduced. I.e: they should be vertical. This might sound rather obvious. After all, buildings usually have vertical sides. But unless you're careful, a photo might not make the building look vertical.

If your photo of a building doesn't have vertical verticals, it is immediately apparent. This is because your print is a rectangle, so any lines in the photograph that are not parallel to the edges of the print are easy to see. Any convergence (or divergence from the straight edges) is obvious.

The problem happens when we take a photo of a building and **the top recedes into the distance**. The edges of the building converge towards the top so the width of the building at the top LOOKS less than its width at the bottom.

We know this isn't correct and so the photo looks odd.

When we use our eyes to look at a building, the same phenomenon happens. The width of the building at the bottom is wider relative to the top, and the vertical lines do converge.

The difference is that we have a brain attached to our eyes which makes mental adjustments for us, and so while we are seeing sloping verticals, our brain helps us perceive vertical verticals.

In comparison, the camera is an optical system using a lens to focus an image on to the recording medium. **It records what it sees but without interpreting it.**

Strangely enough, train tracks converging into the distance don't cause us the same problem, either in reality or in a photograph.



We accept convergence on the horizontal plane, but less happily in the vertical plane.

Fortunately, **getting vertical verticals in an architectural photo is easy**: make sure you keep the camera body vertical (and hence the recording plane is vertical and parallel to the building's facade). You can shoot landscape (horizontal) or portrait (vertical) format, it doesn't matter. Just keep the camera vertical.

Unfortunately, most of the buildings we want to photograph are more than one storey high. To fit all of the building into the frame, we have to tilt the camera upwards and as soon as we do that, we end up with converging verticals - and disaster!

Professional photographers use view cameras or perspective control lenses to solve this problem. Rather than tilting the camera upwards to include the top of the building, the lens is 'shifted' upwards. The recording plane stays where it is. (This is why some perspective control lenses are also called shift lenses.)

View cameras are designed so the lens can be shifted up and down or from side to side. If you keep the body stationary you'll bring in a higher part of the image by moving the lens higher.



Here's why: a lens has an angle-of-view. For example, a 35mm lens has an angle-of-view of 63° from one corner of the frame to the diagonally opposite.

Although the lens projects a circular image, only a rectangular image is seen because the shutter gate masks the image to fit the format. This is what the camera records when the lens projects its image on to the recording surface.

Normally, the size of the image it projects (the covering power) is just sufficient to cover the format – in other words, the corners of the rectangular frame touch the edge of the circular image.

Imagine if this same lens had a much wider angle-of-view, but a lot of it was wasted because it simply wouldn't fit on to the recording frame, ie: the image circle was much larger than the rectangular frame.



If the top of your building is present in the image circle, but it is being chopped off because of the central positioning of the rectangular frame, in theory you could include the top of the building simply by moving the rectangular frame, or the lens.

Do-it-yourself options . . .

The first cheap option is to move back. Maybe just five or ten paces.

If you're way too close to the building, walking back ten metres might allow you to keep the top of the building in the frame without having to tilt the camera to the heavens.

Of course, you'll end up with quite a bit of unwanted foreground, but this can be cropped out of the picture later.

Obviously, portrait format will offer more space at the top of the frame than landscape format.

If you can't move backwards, perhaps you can move up?

Do you carry a ladder? Is there something you can climb on?

Is there a building on the other side of the road which offers a third floor vantage point? By gaining altitude you may no longer need to tilt your camera up.

The third option is to use a wider angle lens. This will give you more headroom without having to tilt the camera. It will also waste more foreground, but crop this out later.

These are all simple options which architectural photographers use indoors and outdoors.

Even if they are using a view camera or a shift lens, sometimes the amount of shift available on the view camera or perspective control lens isn't sufficient to solve a particular shooting situation.

In these cases, a professional will use a wide angle lens and crop the image.

So there – shooting tall buildings is easy. Just carry a perspective control lens, or learn how to walk backwards without tripping while focused on your image! □

If you have a basic camera, click here >

<http://nzibs.co.nz/digital-photography-for-beginners/>

If you have a **DSLR camera**, click here > <http://nzibs.co.nz/freelance-digital-photography/>

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Use your keen eye for detail to excise errors from life and style print media. Closes 10 July.

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Love fashion and trends? This is your chance to write about what you love. Closes 10 July.

[Reporter](#), Fairfax Media, Wellington

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[Reporter](#), Fairfax Media, Auckland

Make business your business. Closes 10 July.

[Collections Photographer](#), Auckland Museum, Auckland

Use your still life and product photography skills to capture cultural collections. Closes 5 July.

[Baby/Family Photographer](#), Jo

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If you love portrait photography and the studio atmosphere, this job is for you. Apply today.

[Photography Stylist](#), The

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Promote a huge product range with stunning images and get the chance to direct your own photo shoots. Apply now.

All these jobs were listed on the Student Discussion Board SDB when they were fresh.

That could have been several days ago! But there may have been no suitable applicants.

Has the apply date expired? Put yourself forward anyway!

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for editors and proofreaders

When searching online, search for **variations** of what you want:

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Craigslist.org

Check this international billboard of opportunities, jobs etc.

<http://auckland.craigslist.org/>

Online Writing Jobs

<http://www.online-writing-jobs.com/jobs/freelance-proofreading-jobs.php>

A story on the stairs

Bill, Jim, and Scott were at a convention together. They were sharing a suite on the top floor of a 75 story hotel.

After a long day they were shocked to hear that all the elevators in their hotel were broken and they would have to climb 75 flights of stairs to get to their suite.

Bill said to Jim and Scott, "Let's break the monotony of this unpleasant task by concentrating on something interesting. I'll tell jokes for 25 flights, and Jim can sing songs for 25 flights, and Scott can tell stories the rest of the way.

At the 26th floor Bill ceased telling jokes and Jim began to sing.

At the 51st floor, both men looked at Scott.

"I will tell my saddest story first," he said. "It concerns three men, one of whom realised while walking up some stairs one day that he had left their 75th floor hotel suite door key in his car . . ."

How did YOU get into photography?

From **Grad's Club Report #862**
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Steve Parish entered the world of photography in a somewhat unconventional manner. His hobby was spear fishing, but a chance meeting set off a fateful chain of events.

"My entry into photography was entirely a marine one" he says. I grew up in Adelaide when fishing was a common-place activity."

"Back in the 1960s we all took nature and the environment for granted. Conservation and global warming were not in our vernacular. There were no national parks or marine parks in South Australia, so it wasn't frowned upon to go out and hunt animals and catch fish."

"When I was 16 I was invited to go to Kangaroo Island and collect fish for the South Australian Museum. That's when my photography career started."

On this trip Parish met his mentor, Igo Oak, a pioneer conservationist who was also an underwater photographer.

Although twice his age, Oak took the young Parish under his wing and converted him from hunting with a gun and spear to hunting with a camera.

"He handed me his big underwater camera, gestured towards a little silver fish and I took my first picture. It was as simple as that."

"Three weeks later Igo put on a slideshow for everyone from that trip as our reunion entertainment. Up went my little silver fish and everyone in the audience clapped. I think that sealed something in me."

"Now, 46 years later, I realise how one tiny event can change your life entirely. My introduction to photography has stayed with me ever since."

However, Parish spent 11 years in the Royal Australian Navy. He was sad to learn he'd been posted from his Sydney base to Jervis Bay.

"But Jervis Bay was the most gorgeous environment and I had it pretty much to myself. It was an ideal location to photograph an incredibly rich marine life. I became obsessed. I was water-fit and for some years I spent every off-duty minute underwater with a camera."

"My first book 'Oceans Of Life' dates back to that time."

"Nature photography developed into something that motivated me and gave me, maybe for the first time in my life, a sense of purpose. It became my reason for being."

Next, Parish moved to Queensland National Parks & Wildlife Service, which opened his eyes wider. He discovered there is more to life than fish.

As happens, it was the people he met there who really inspired him.

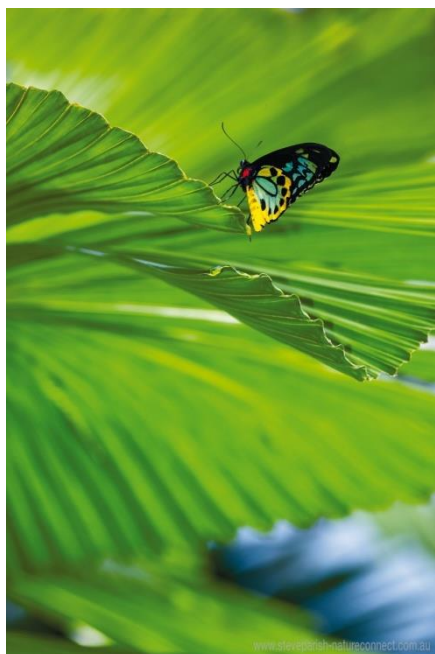
"They had spent their lives working in different areas of nature and that really excited me. My world went WOW!"



After that, Parish joined Rigby Publishing and spent his time travelling and photographing.

"It was a great way to communicate with people and carve out a good living. About that time I decided to pursue my dream."

Since then Steve Parish's photographs have been on postcards, calendars and books depicting the Australian way of life.



"For me, photography begins with a discovery and ends when I share what I've discovered with someone else, usually on the printed page. I consider myself more a photojournalist now than a wildlife photographer."

What is his secret?

"I create images which trigger emotions. When something mirrors a human condition, that's irresistible to people all over the world whether you're Australian, Mongolian or Chinese. I look for some humanoid character in an animal. If I capture it people will be drawn to that image because we're genetically connected. Nature is part of who we are."

However, Parish doesn't follow a purely artistic path.

"Photographing lifestyle and nature is a big industry. I need to communicate successfully."

"If the photograph on a book jacket fails, then I have performed poorly as photographer and communicator."

The environmental movement has seen Parish's role change constantly.

"I want to get beyond the animal to see what its status is. I want to understand what's threatening it, and why it does what it does. The more you dig the more you realise how vulnerable nature and wildlife is and how much pressure there is on diminishing species."

"There are 55 species of kangaroo and they're absolutely humanoid in their behaviours."

Many species of kangaroo are disappearing so there's my motivation."

"I'm not a scientist, but with global warming I see more than most people see. I travel constantly and I do more than just look at the scenery. I see the effects of massive burn-offs in the tropics. I see the effect hoofed animals have on the land."

"I see with my own eyes the land's misuse and degradation. I say a lot of damage is driven by greed, lust for power and unwillingness to conserve."



Steve Parish sells over 3 million images every year. That's a huge testimony to people's interest in nature and their desire to understand it.

"My work is focused on encouraging young people to set goals and follow their dreams. My primary motivation is to educate. My reward is when I ignite a spark of interest in others. By creating an awareness of nature and the environment I will have an effect on future generations." □

Job Opportunities

[Journalists & Sub-Editors. Auckland. Or at your place.](#)

New Zealand Media & Entertainment publishes several newspapers and magazines. Vacancies in their Auckland newsroom. "The possibility to work REMOTELY is also feasible." Yes, you could do the work at your home. ANYWHERE! Ask for details. email: edapps@nzherald.co.nz Send a brief resume. Explain your **Dip FLJ** credentials. No closing date.

[Publishing & Digital Editor](#), Fo Guang Shan Temple, Auckland Do you know Buddhist literature, current affairs and the Mandarin, Cantonese and English languages? This job is for you! Apply now.

[Content Writer](#), Castleford Media, Auckland Research and write news, features, blog posts, press releases, case studies and more! Apply now.

[Community Manager](#), Beyond Recruitment, Auckland Critique product pitches, work with bloggers and editorial teams to add spice to social media campaigns. Apply now.

[Photographer](#), Benessere Studios, Dunedin Looking for a studio to rent for your photography business? Inquire now.

[Casual Event Photographers](#), Scene to Believe, Auckland Capture corporate, retail and private events on camera. Apply now.

[Technical Writer](#), ASCO, Auckland Standardise health and safety reporting content. Apply now.

[Communications & Content Producer](#), Experience, Wellington Craft digital, print and media content Closes 6 July.

If the closing date has passed, ask whether the position was filled. You could still be considered for it.

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[Rehabilitation Coach Assistant](#), Bupa Rehab, Auckland Help people live happier, healthier lives. Apply now.

Hibiscus Coast Writers

Members enjoy workshops and six competitions a year including poetry, short stories, drama and non-fiction. Meet local writers.

<http://hibiscuscoastwriters.weebly.com/>

50 Shades of meaning

Anger versus Exasperation

A teenage girl who was writing a paper for school came to her father with a question.

"Dad, what is the difference between anger and exasperation?"

The father replied, "It is mostly a matter of degree. Let me show you what I mean."

With that the father went to the telephone and dialed a number at random. To the man who answered the phone, he said, "Hello, is Melvin there, please?"

The man answered, "There is no one living here named Melvin. Why don't you learn to look up numbers before you dial them?"

"See," said the father to his daughter. "That man was not a bit happy with my call. He was probably very busy with something, and we annoyed him. Now watch . . ."

The father dialed the same number again. "Hello, is Melvin there?" asked the father.

"Now look here!" came the heated reply. "You just called this number, and I told you there is no Melvin here! You've got a nerve calling again!"

The receiver was slammed down hard in the dad's ear!

The father turned to his daughter and said, "You see, that was anger. Now I'll show you exasperation."

He dialed the same number, and a violent voice roared, "HELLO!"

The father calmly said, "Hello, this is Melvin. Have there been any calls for me?"

Important tips from a great sports photographer

From **Grad's Club Report #109**
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Sports photographer Rob Tringali has been doing it with cameras for over 20 years.



He's covered several major events including the US Baseball World Series, US Track and Field Olympic Trials, plus several Super Bowls. His work has been published in Newsweek, Boy's Life plus many international magazines. His images appear in advertisements on major US television networks and his photographs of sports greats are featured on baseball and football cards.

However, like everyone, Rob started at the bottom, and had to learn the craft.

His photographer father says . . .

"Rob got where he is by himself. At the Goodwill Games people were saying, 'Hmmm, you've got your son for an assistant.' But by the fifth or sixth day people were looking at Rob's work and saying, 'Hey, he's a serious shooter.' He never would have had a credential if he wasn't qualified. He's been on his own name since he started. That's why I'm so proud of him."

These questions are from an interview several years ago ...

Q: What was the first major sporting event you covered?

RT: The 1988 Track and Field Trials in Indianapolis. I borrowed some of my father's cameras and lenses and hopped on a plane. It was pretty intimidating. But I got some nice stuff. I was there when Florence Griffith-Joyner broke the record. When she came across the finish line she was coming straight at me and had her finger in the air— number 1 — and I got it!

It was the best shot I ever made. The same picture, taken by someone else, was on the cover of *Sports Illustrated* the next week.

Q: What kind of shots do you try for when you're covering a ball game?

RT: The shots that tell the story. The shots that show the moves that actually made a difference to the outcome.

Q: In a great sports moment, there are opportunities for both close-ups and crowd shots. How do you decide which to go for?

RT: I guess I'd rather be loose. You don't want to be too tight because you'll miss something. But you don't want to be too loose either, because the people will look like dots. Go somewhere in-between. Choose a shooting position and angle that expresses your own vision of the sport.

Q: What do you think about when you see some action coming right at you that you know you want to get?

RT: The first thing I think is - don't screw up. Then right away I think about getting it **sharp**. The next thing is to be sure the exposure is right. There aren't too many chances in a game where you can get a really great shot. When it comes at you, you don't want to miss it.

I wait ... then I try to time my shot to perfection.

Q: What characteristics do the best sports photographers share?

RT: You really have to be into sports. You have to know who the top players are, even in the less well-known sports. You have to know who to go after. I read every sports publication I can get my hands on.

When you go to a big game, you have to want to be there more than any other place. If you don't have that feeling, your work will show it.

You need to know the sport well enough to **anticipate the action**.

Q: How hard is it to get started in sports photography?

RT: It costs a bit of money if you want to be serious. Just buying the equipment and travelling is expensive. But you have to travel to the events to build a portfolio that's worth looking at.

Q: What advice do you have for people starting out in sports photography?

RT: I think it's important to keep your mind open. Follow your own ideas and don't try to copy other people. Some people copy other people their whole life instead of saying, "Win or lose, I'm going to do it my way."

Do whatever it takes to be in the right place at the right time.

Q: What separates a good sports photographer from a great one?

RT: The key is to be different from everybody else. You might be where the best pictures are, but you don't want to be with the pack. The shot that **looks different** is the one clients will buy - especially in advertising.

When I cover a sporting event, I know that's the best place for me to be at that time. More than anywhere else I'm glad to be **there**. I think that's the core attitude. If you feel that way about sports, you have a good chance at becoming a great sports photographer. □

See Rob Tringali's best photos > <http://potd.pdonline.com/2010/12/7751/>



Player 89 attempts to leap over defending player 24. Rob Tringali made sure he was in the right place at the right time to capture the incident on his camera. He didn't know about the leap, but if ANYTHING EXCITING happened, he'd be there - and ready. This photo is here as an educational item because Tringali encourages student photographers. Thanks, RT.

Competitions

For details of all competitions, click the links and join in!

Winners' names are posted on the SDB after the competitions are judged at month's end.

See the competitions here:

<http://nzibs.org/forums/forumdisplay.php?f=11>

Photography competitions:

<http://nzibs.org/forums/forumdisplay.php?f=4>

Robert V

Photography tutor

If you're sending in photos for assignments, or for challenges or competitions, please remember to give these important details:

- **Aperture setting – including why you chose that one**
- **Shutter speed – including why you chose that one**

The aperture and the shutter speed are the two most important aspects of making a photograph so they deserve serious consideration. The photography tutor can help you better if you give reasons for choosing specific settings.



Job Opportunities

Sports Reporter,

Ashburton Guardian, Ashburton
Passionate about sports? Write for a fiercely independent newsroom.
Closes 10 July.

Executive Assistant,

Fairfax Media, Wellington
Manage you manager: keep a CEO's diary, create presentations, speed read Google docs.
Closes 2 July.

Public Relations & Media Advisor,

Food Marketing Ltd, Auckland
Write draft media releases for clients, negotiate editorial features.
Apply now.

All these jobs were listed on the Student Discussion Board SDB when first found.

That may have been several days ago! But there may have been no suitable applicants.

Has the date expired? Put yourself forward anyway!

Graduate Journalist,

Key Media, Auckland
Enjoy writing headline stories? This opportunity is for you! Apply today.

Marketing Assistant,

Powderhorn Chateau, Manawatu
Grow this hotel's weddings market through email, social media and photography. Apply now.

If the closing date has passed, ask whether the position was filled. You could still be considered for it.

Communications & Content

Producer, Experience, Wellington
Write copy across multiple channels - web, social media and print.
Closes 6 July.

Tender and Proposal Writer,

Plan A Ltd, Auckland
Write and manage bid/tender documents. Advanced MS Office skills necessary. Apply now.

Technical Writer,

Orion Health, Auckland
Capture the knowledge about how software applications can be used and deliver it in plain English.
Apply now.

The Unstoppable Evelyn McHale

by Jason Stout

Reproduced for educational purposes.

It is only a Thursday, yet Evelyn wears her pearls.

Her fiancé had given her the pearls two weeks ago when she visited him at Lafayette College in Easton, Pennsylvania. He was on the GI Bill and she knew he couldn't have afforded them on his own. His parents must have helped, but she was smart enough not to ask. She adored the double strand necklace, and would cherish it for the rest of her life.

Other than the pearls though, the four-day visit to Lafayette had not gone all that well. He said he was unhappy that she worked as a bookkeeper in Manhattan. In truth, she knew it was the young male executives she worked with every day that raised his ire.

On the third night after she left him at his dormitory and returned to the all-girl hotel where he insisted she stay, she tried to write in her journal. As she sat on the bed all she managed was: "He is much better off without me."

She crossed it out and sat on the bed, looking out the small window to the street below.

She wanted to write how she really felt. Maybe about the time one of her instructors from the community college asked her out to a show. Her fiancé was still overseas back then and she saw nothing untoward about getting to know her teachers outside the classroom. They saw a show at Radio City, but when it was over the night was still so young. So he asked her if she'd like to go to Minton's Playhouse in Harlem.

Imagine, Evelyn wanted to write, a girl like her going to Harlem late at night to hear the successors of Charlie Christian. And on the taxi ride home, when her teacher leaned close to kiss her she didn't stop him. One kiss, she thought, could have led to so much more. But she stopped at one kiss.

It wasn't the kiss that had gotten into her veins. It was the four thousand people bumping and shoving to get into Radio City, past the coat check and into the dark theatre. It was the sweat at Minton's and the Pall Malls and the late-night jazz.

It was buying bagels from the same cart every morning on her way to work. It was her own job and her own money and her own life. That is what she wanted to write - but she didn't.

Instead, she wrote, "I wouldn't make a good wife for anybody."

She again crossed it out. She tore the page out of the journal, wadded it up and threw it across the room.

As she got ready for bed that night she thought about her mother; dutiful, pleasant, hard working.

She thought how often her mother told her she needed to stop being silly, settle down, get serious. Life, her mother said, requires discipline, not romantic ideals.

She vowed, as she nodded off, to make the last day with her fiancé happy for them both.

They started the day with a light picnic on campus, walked down to the Lafayette Arch, then up to the Northampton Street Bridge. Halfway across the bridge, her fiancé turned to Evelyn, held her hand and said, "I want you to stop working in the city. Actually, what I mean is, I want us to get married sooner than we had planned. We can apply for married couple's housing at the college."

Evelyn held on to his hand.

"I don't understand," she said.

"I thought we had this all worked out. We were going to wait until you finished school."

"I can't stand us being apart like this. I thought you'd be happy."

"I'm happy," she said. "It's just a big change in our plans that's all."

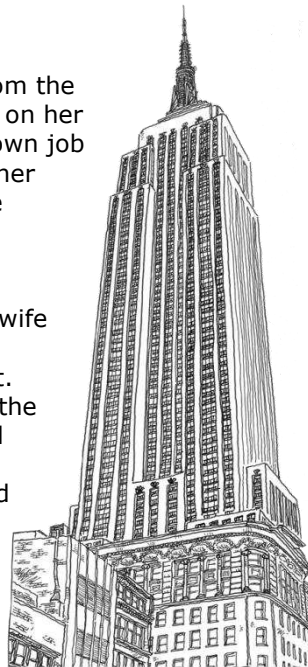
"I know it is," he said. "In fact, I thought you should probably go ahead and quit your job. Maybe get a job here in Easton until the wedding."

"Quit my job? Already?"

"Yes, I want you to stop working by the first of the month."

Remembering the vow she'd made to herself, Evelyn agreed. Their last hours together were, if not exciting, at least they were pleasant.

But today is now Thursday, the first of the month, and she is in the city. She has not returned any of her fiancé's telegrams. She gave notice at work two weeks ago when she returned from Easton, so



there is no job for her to go to. Still, she is walking the streets of Manhattan in the early, misty morning as if it were any other day. She carries her pocketbook with a few dollars, and a make-up case. She wears her pearls and her white gloves. As she walks she puts one hand in her jacket pocket and feels the crumbled-up paper she had picked up off the hotel floor. The jacket is her favourite, light gray

wool, and she probably wears it too often.

It is Thursday, May 1st, and Evelyn takes the elevator to the 86th floor observation platform of the Empire State Building.

There is only a small fence rail, a minor setback, and 1000 feet between her and the city streets below. She removes her jacket and hangs it on the fence. She puts down her pocketbook and her make-up kit, full of family photographs.

"Romantic ideals," Evelyn says to herself. "What's life without romantic ideals?"

It is Thursday, May 1st, 1947. Holding on to her pearls like a talisman, Evelyn McHale became unstoppable. □



Photo: Robert Wiles

Editor's Note: On May 1, 1947, photography student Robert Wiles heard a thunderous crash and hurried to take this iconic picture: *Evelyn*. It appeared in *LIFE* magazine. More than 30 people have jumped and died.