



NEWSLETTER: February 2025

Pictures of the Month

Senior



Kirkjufell in pink 2 – Anne Hrabar

Junior



Low lying Lion – Claudette Gericke

The Knysna Photographic Society is proudly affiliated with the
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA



Message from the Chair

February 2025

We're well into 2025 with our second club night under the belt as well as a very successful interactive zoom meeting on the Set Subject "Shades of White". We will continue to promote the interactive meetings as a way to keep on talking about photography. The next interactive meeting will be held on 12th March.

"Show and tell" at club nights

The first of a series of short presentations on various aspects of photography was conducted at the club night entitled "Flow in Photography" by Alan King. Des Kleineibst will be presenting "Abstract Photography" at the March club night. He is excellent at abstract photography, so well worth catching his presentation.

Tutorials and learning material

Peter Oosthuizen continues to manage this portfolio and has provided links to many valuable sites dealing with various aspects of photography and post processing. ANY suggestions regarding content, themes and topics are welcome and should be communicated to Peter directly, or to any committee member.

Interclub collaboration

A few KPS members joined the George Camera Club for a musical picnic on Swartvlei Beach on the 24th January called "Sax on the beach." We expect to see some excellent images out of this event.

A reminder that Obie Oberholzer, a renowned South African photographer and author, known for thinking out the box will be presenting two sessions in George on the 15th March at the Arts Theatre in George. One session will be on his latest book "Going Dutch" and the other on some of his photographic lighting techniques.

We are liaising with the Regional Director for the Garden Route clubs to host an interclub competition later this year.

Survey

The committee will send out a survey to members early in the year to see what if any changes might be envisaged to improve the sustainability and effectiveness of the club. Growing our membership will be one of the topics.

PSSA Guidelines

KPS is aligned with the photographic guidelines adhered to by PSSA. Our photographic categories, guidelines and procedures conform to PSSA requirements. This is important if members participate in Salons and Competitions run by PSSA or indeed by international organisations which follow the same rules.

However, images submitted at club nights will not be marked down if the judges feel they have been entered into the wrong categories. The judges simply offer advice on what they feel would be more appropriate categories. This is not meant to be prescriptive or limiting at club level, simply to prepare members for participation in PSSA sanctioned events.

Alan

Salon Acceptances

4TH BETHAL NATIONAL SALON

Cathy

5

OTHER NOTABLE ACHIEVEMENTS

PSSA WEBSITE PICTURE OF

THE MONTH NOVEMBER 2024

Anne WON website Picture of the month with her image

LUMO SKIES



CONGRATULATIONS ANNE!!

PSSA JUNIOR PICTURE OF THE MONTH NOVEMBER 2024

Claudette came 10th shared with 4 photographers out of 28 entries

GREATER DOUBLE COLLARED SUNBIRD ON ERICA



Editor's Choice

This month we are privileged to have a great contribution from our member Des Kleineibst
the Seasoned Professional

Des has outlined his career and his journey is highlighted by a selection of beautiful
images

Des Kleineibst – FPPSA

My photographic journey started in 1973 in standard 9 when I started a camera club at Durbanville High school, and I joined the PSSA as a scholar member. I bought my 1st "proper" camera, a Yashica Matt TLR. After matric I studied photography at the Pretoria Technikon, 1st year National Certificate followed by a further 2 years gaining my National Diploma, specializing in advertising photography. In 1976 I bought my 1st SLR body, a Canon FTB with a Canon 20mm lens. To this day I still use Canon.

The next 2 years I did my national service in the photographic section of the SAAF.

I was then offered an apprentice position as an assistant photographer in JHB, working for three photographers in their, which was at the time, the first car photographic studio in SA.

Prior to this, all car photography was shot outside.

After 18 months I was transferred back home to Cape Town, to open their new car studio, as a number of our ad agency clients were based there, e.g. VW, Ford, GM and Leyland.

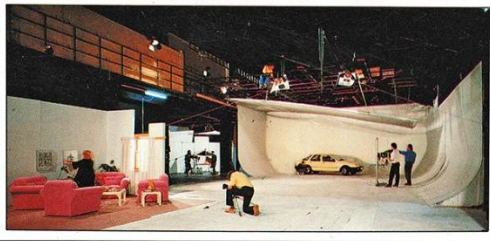
I strongly recommend taking the time to visit Des' websites.
Not only great images but also inspiration.

My car photography can be viewed at www.deskleineibst.com
and my "Art / non-commercial" photographs at www.deskleineibst.art

Des Kleineibst

Largest studio in Cape Town with drive in facility and fully fitted kitchen. Headed by Des Kleineibst with five resident photographers, each a specialist in their respective fields. Cars, Furniture sets, Food, Annual Reports, Brochures, A/Vs and all Advertising and aerial photography.

Tel: (021) 45-2122



Vision Photography CAPE
32 Barnet Street Gardens
Cape Town 8001 69

My Canon SLR system was relegated to shooting personal work, primarily landscapes as our advertising clients required better resolution. I used my Sinar 8"x10" & 4"x5" View Film Cameras, with lenses ranging from 47mm to 890mm (large format). For less important images I shot on my Hasselblad 6x6cm system

(medium format).



After a few years I bought the CT business from my employer.

Whilst I assisted, I joined the Professional Photographers of South Africa (PPSA) as an ordinary member, I then gained my APPSA (Associate), then my LPPSA (Licentiate), and finally my FPPSA (Fellow), at which stage I became the Chairman of the Western Cape Division of the PPSA.

In 1977 I started commuting to JHB to work on JHB based campaigns, particularly Toyota, and I set up 2 studios, 540m² & 180m² in size.

After 2 years I was spending more time in JHB than CT, so Sandy and I decided to close down the CT studio, and we relocated.

I was hiring out my studios to TV production companies to help pay the bills, I don't know if any of you remember the Sasol Super 100b Glug Glug TVC? <https://www.youtube.com/watch?v=yZWYQfHIFEM> which was shot in the studio, the stills for the campaign were challenging to shoot, particularly working out how to make the tyres smoke (Titanium Tetrachloride – as the smoke doesn't rise).



Both my studios were hired out so often and I had to turn down shoots, so the set builder whose business was next door to mine joined me in a JV and we set up an 90m2 studio.





In 1991 I was approached by Toyota's Ad agency's Creative Director to produce 6 posters for Hino Trucks to put up in their showrooms, the problem was that there was virtually no budget, just about enough to maybe cover production costs but no fees.

The client agreed to his condition that we shoot the campaign with no input from them, so we had one chance of getting it right.

He proposed concepts / layouts to me that he had pitched to the various car clients he had worked for, for the previous 20 years but that none of them had agreed to as they were too radical.

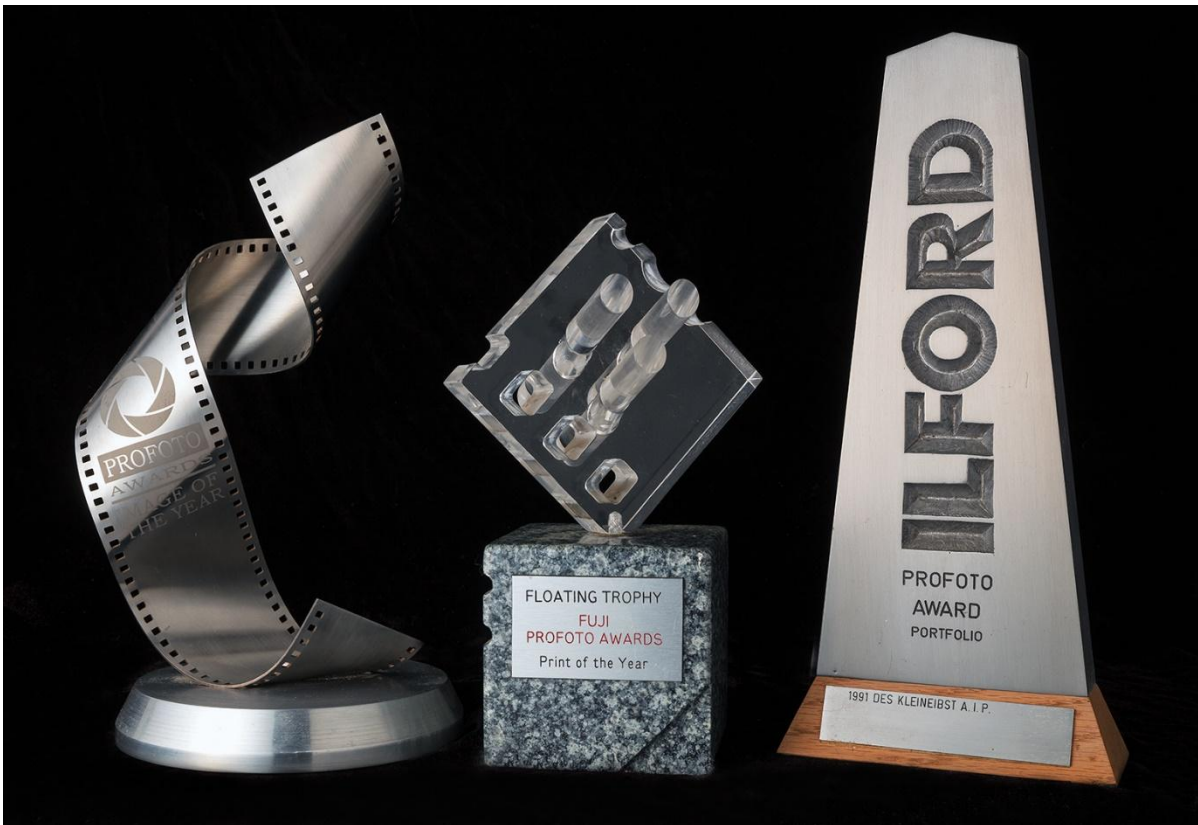
He promised me that I would win awards and the campaign would change the course of my career.

I shot the posters on my Linhof Technorama 6cm x17cm film camera over a 2-week period, I didn't quite cover costs.

He presented the posters to the full board in their auditorium, there was total silence after he presented. Then everyone stood up and applauded. Whew!!

I entered the images in that year's Ilford and Fuji Awards – at the awards ceremony they won Print of the Year, Portfolio of the Year and Image of the year. (Hino Trucks, Awards)

The next morning, bright and early, I had to be at the SABC TV studios to be interviewed about my award winning "Lorry" pictures for GMSA.



When I returned to my studio my receptionist gave me a stack of over 20 messages from creative directors from other car client agencies, they all wanted to work with me. My career sky-rocketed, my client was right.

In 1995 Sandy and I relocated back to CT with our baby daughter Roxanne and I commuted to JHB most weeks (up at 4am Monday to catch the 1st flight to JHB and return Fri night 10pm). I continued this schedule until 2020.

I co-developed and built the 2nd carbon fibre car rig in the world for moving shots of vehicles, it attached to the underside of any car and as the car with attached camera moved, the photo of the car was sharp and the wheels and background blurred, leading to controlled motion photos. The rig was then retouched out.



Introducing Rigmeister, a carbon fibre state of the art tracking rig, for automotive photography and filming.

The rig clamps, without damage, to any vehicle. It extends up to 10m/30ft from any point of the vehicle. Rigging time 30-60 minutes, depending on the vehicle type. Once rigged, it is fully adjustable in three dimensions in a matter of seconds.

Suitable for still cameras up to and including 10"X8"

Based in Cape Town, South Africa and transported in a purpose built trailer by road or freight. For further information and rates, contact: Des Kleinelbst, Tel/Fax +27 21 930-2717 Mobile +27 82 449 1699 E Mail wizcorp@iafrica.com

RIGMEISTER

Prior to this the shots were achieved by either shooting car to car whilst in motion or panning shots. In 2000 I decided to venture into the world of digital backs to attach to my medium and large format cameras.

I tested a 1.3MP PhaseOne H20 digital back and shot one of my ¾ fronts of a Corolla in the studio on film and on it. Once the film was scanned it was compared to the digital scan and the client couldn't see the difference, and I bought the back for \$30,000, but the immediacy of seeing the results and not having to pay for film and processing made it worthwhile.

I then got stuck in the cycles of having to upgrade to the next model to stay competitive.

Around this time another CT photographer Malcolm Dare, one of the most knowledgeable digital photographers as he came from a repro background and, who was a PhaseOne ambassador and lectured worldwide and I decided to merge forces and launch a new concept - The Pixel Foundry

We hosted photographers who realised they needed to go digital or pack it in, but didn't have the knowledge or finances to do so. We grew from a company of 3 to 20 within 2 years, providing studios, lighting, cameras & lenses, repping, bookkeeping etc. for a percentage of their fee and the hard costs components of every shoot. All they had to do was concentrate on taking photos, we took care of the rest. We still carried on shooting our own clients, me Cars in JHB and Malcolm high end Jewellery, Fashion and Food. In between my car assignment (feast or famine) I helped out shooting for his clients, primarily jewellery, I treated each piece of jewellery as a tiny car, lighting each plane as I would a car.



We also started the 1st digital lab, PixelPro On The Go, catering to the overseas photographers shooting on location in CT and surrounds. We hired them the right equipment, and digital assistants, processed and backed up their files in our portable digital lab, a Toyota Quantum bus I converted into a processing lab. It had a built-in loo, Apple computer and Monitor, separate air conditioner all in a blacked out secure environment. Back at the studio we printed them colour accurate proofs to take back home along with their processed files.

After about 5 years we went our separate ways as most of our photographer clients understood how to shoot digital and our services were no longer needed. I carried on working on my own.

I was fortunate enough to attend Photokina in Cologne, Germany and I was invited to attend a lecture about CGI car photography (computer generated imagery) and immediately saw the potential for my car photography. I bought the 360 degree camera, employed an assistant who studied CGI and scaled up by purchasing 6 computers to process the digital files. I loved the creative freedom it gave me.

I "built" a virtual studio inside my computer, it was 1km long and 0.5 km wide with a bounce board that filled the 4 sides and I had a store of over 200 "lights" to choose from to light the wire frames.



I would then explain to my CGI artist assistant how I would light / shoot the car in the real studio / or on location , he would convert this knowledge into using the software program Cinema4D to achieve similar results to “real” photography.

The way it works: Client supplies me with a very detailed wire frame of the car. On location I place my 360 camera in the scene where I would have placed the car if I had one, I use it to take a very high dynamic range 360 of the location (up to 20 fstops), I use this to light and add realistic reflections to the wire frame. I then replace the 360 Camera camera with a cube made of poles 1m long each, this gives me scale and direction of light. I then choose where I want my camera to be (pretend it is a real photo where I had a car) and shoot the scene. The 360 and the scene need to be shot very close together so that the lighting doesn't change.



The 1st two CGI images that we produced won 2 of the 5 awards awarded in the AOP London CGI category awards that year. (R8 Hamburg CGI & R8 Taal Monument)

In between I had always shot landscapes, seascapes for myself, after hours and when on holiday.





The image on the left “Tidal Pool” won the PSSA Bronze Medal in the Senior Division of the 2020 PSSA Club Competition “ Image of the Month”



Without a doubt the highlight of my career - I was approached by an ex client of mine from CT who was living in The Isle Of Man, he produced an annual calendar for his client Axalta Car Paints, it comprised of the best 12 restoration car projects across the USA and Canada using their paints. He viewed my classic & exotic car photography portfolio, all shot by me for myself and combined with my quote being "cheap", exchange rate, I was awarded the contract.



It meant flying to NY, then driving to the first town , meet the owners, find a location that I like, if outdoors and a daylight shoot, shot with natural light, and if at night or indoors lit by lightpainting with my 2 IceLight light wands. I spent 1 day / night on each shoot, hectic pressure.

Then driving to the next owner. In total I travelled about 35,000 km over 5 weeks. Met wonderful people and photographed automotive works of art, many of them one-offs. Did this 2 years in a row, out of a 5 year contract





Then Covid, which curtailed my career and the calendars.

I then concentrated on shooting still life in my home studio and once I could return outdoors, I carried on shooting seascapes, landscapes and ICMS and Multiple In Camera Exposures - trying to include an abstract element or if fortunate enough to make pure abstract images. My prints have been exhibited in various galleries over the years.

Now I shoot mainly for myself, for when I need a break from working on getting my online course and app start-up going.

I tend to make photographs, not take them, and for me it is all about the light.

Thank You.

Des

Next Meeting

19 March 2025 – live at Oakhill School

2 images may be submitted - deadline for submission – 11January

Judges

The judges for March will be Leoni, Paul and Evelyn Gibson, the PSSA Public Relations Officer who now lives in George. Evelyns bio and some of her images can be seen at <https://pssa.co.za/evelyn-gibson/>

Club Calendar – 2025

Please refer to our website <https://www.knysnaphotosoc.com/calendar>

March and April

12/03/2025	6pm	Interactive club night - Theme: Panning	Zoom	Peter Oosthuizen
19/03/2025	6 for 6.30pm	Club night and presentation by Des Kleineibst: Abstract	Oakhill School, Knysna	Deadline: 11.59pm on 8 March 2025
09/04/2025	6pm	Interactive club night - Set Subject: Soft curves	Zoom	Peter Oosthuizen
16/04/2025	6 for 6.30pm	Club night and presentation by Anne Hrabar: Iceland	Oakhill School Knysna	Deadline: 11.59pm on 5 April 2025

National Salons

Information regarding salons is available at

<https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2025/>