

SHUTTER TALK

NEWS LETTER OF THE KOWIE CAMERA CLUB

Oct | 2025

Vol 8 | Issue 10



OVERALL & THEME WINNER

Sandy Sutherland

IN THIS MONTH'S ISSUE

Winners

Dates

Nov's Theme

Oct's Entries

COM's

Chairman's Blog

Club News

Committee

SENIOR WINNER

Sandy Sutherland



JUNIOR WINNER

Koos Franken



DATES



NOV

4

Photovault open

NOV

11

Photovault close

NOV

TBC

Midmonth Meeting

NOV

25

Club night

NOV'S THEME

NEGATIVE SPACE

An image in which a large portion of the frame is intentionally left unoccupied, directing attention and emphasis toward the main subject.

OCT'S ENTRIES:

*CONTRASTING
COLOURS*

51

TOTAL ENTRIES

28

COM

20

GOLD

3

SILVER

0

BRONZE



Gold
Simon Pamphilon - 4 Star
Score : 12 - Title : Not quite camouflaged



COM
Marco Bratsch - 4 Star
Score : 13 - Title : Complimentary colourful creatures



Gold
Herman Groenewald - Master Gold
Score : 12 - Title : dancing in the wind



COM
Tilla Groenewald - Master Silver
Score : 13 - Title : dunken strawberry





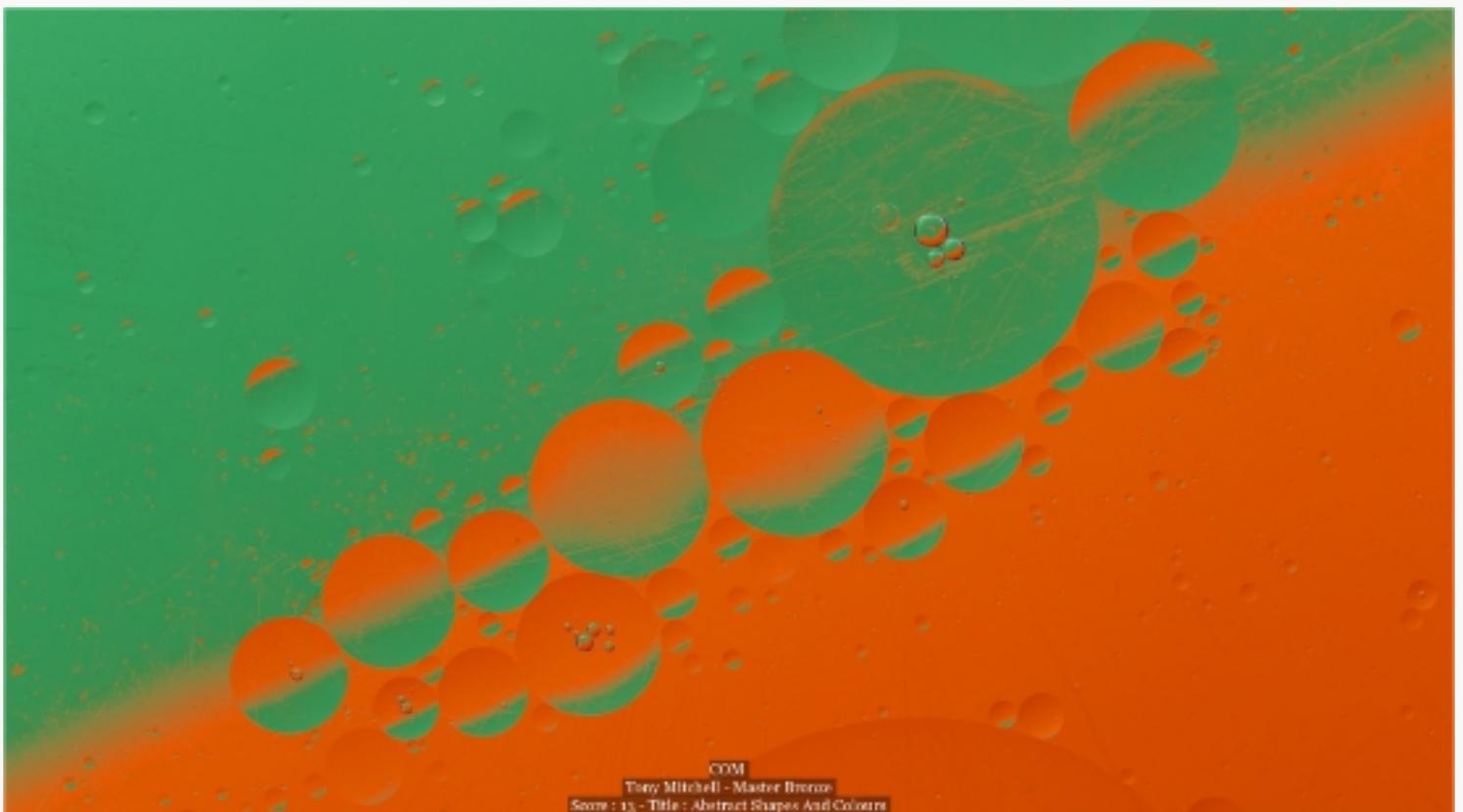
Gold
Kees Franken - 3 Star
Score : 12 - Title : Natural Colours



Gold
Roelien Jefferys - 4 Star
Score : 12 - Title : Curiosity in Full Bloom



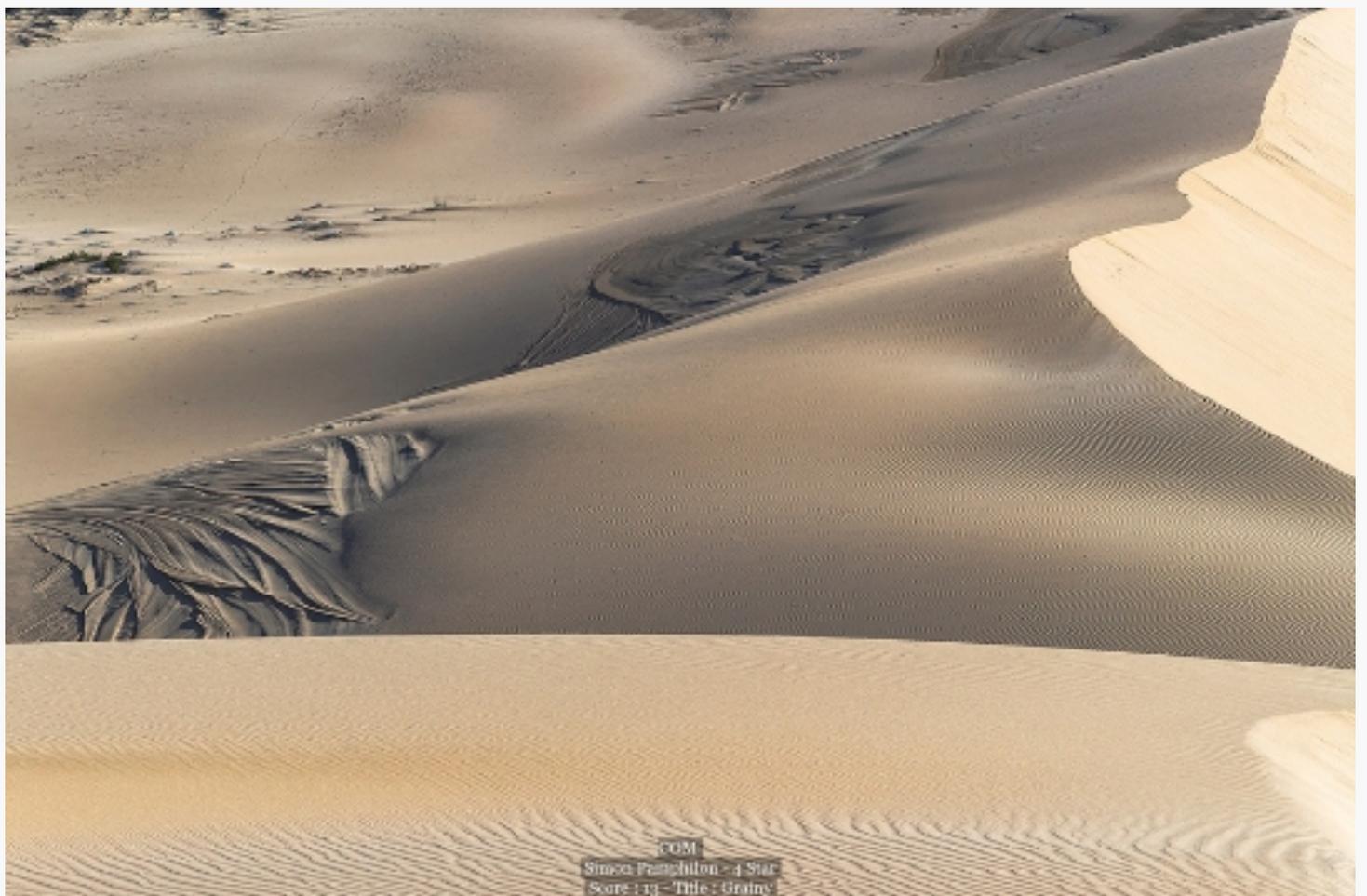
COM
Jaco Mitchell - 1 Star
Score : 13 - Title : see the worry in my eye



COM
Tony Mitchell - Master Bronze
Score : 13 - Title : Abstract Shapes And Colours

COM'S







COM
Herman Groenewald - Master Gold
Score : 13 - Title : on patrol



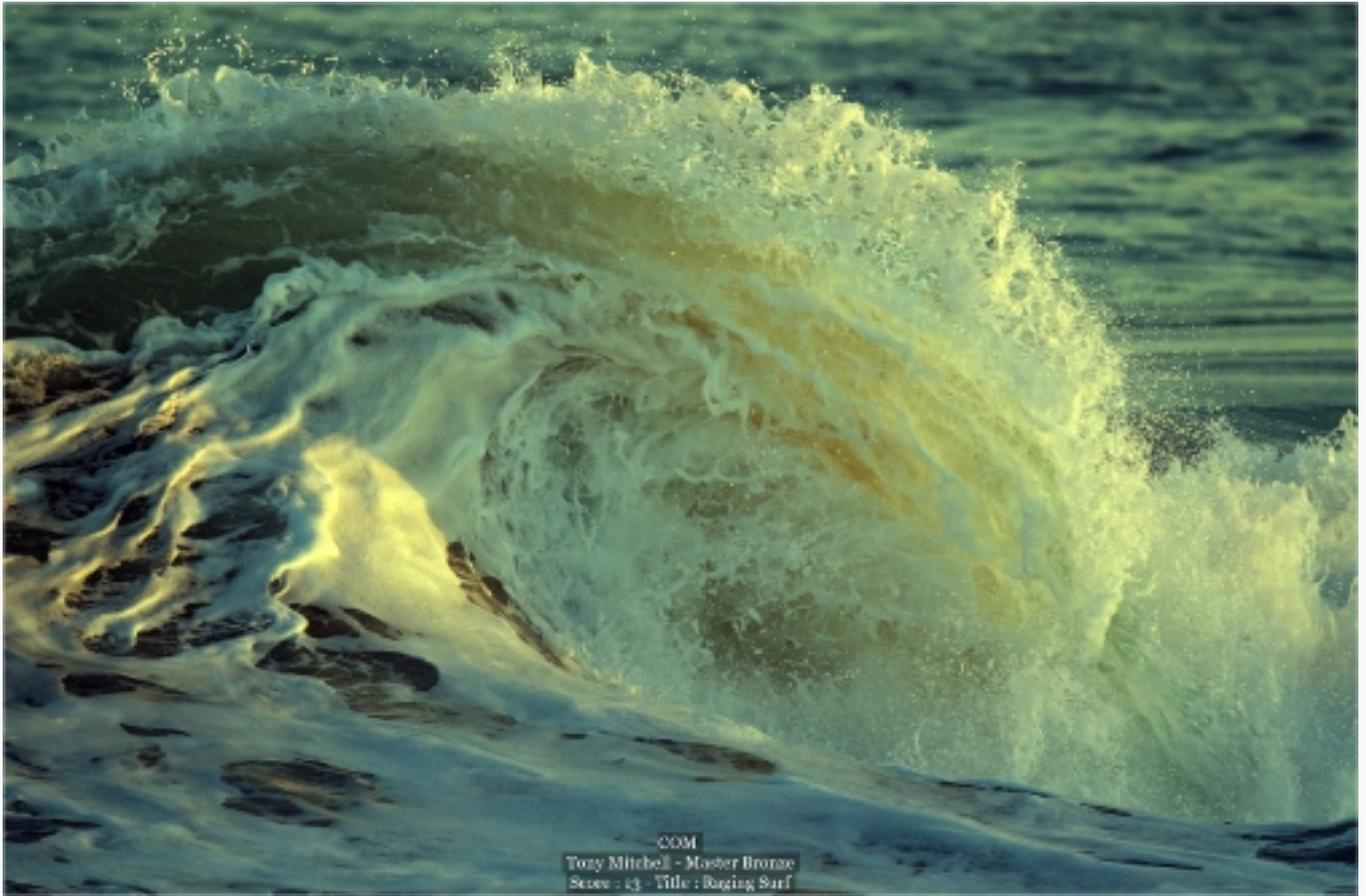
COM
Roelien Jefferys - 4 Star
Score : 13 - Title : Glowing



COM
Simon Pamphilon - 4 Star
Score : 13 - Title : Last light



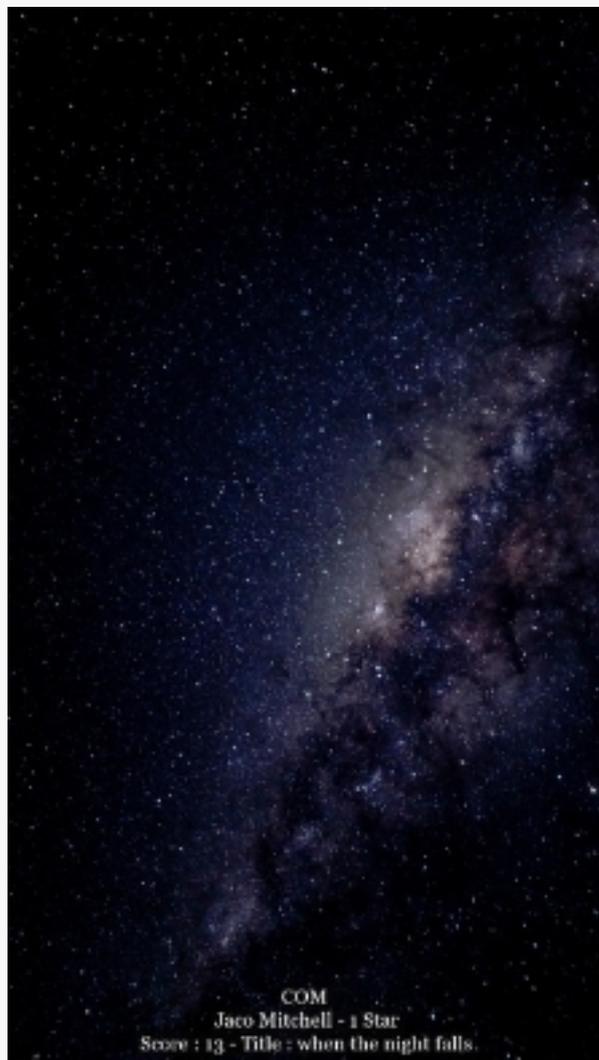
COM
Kees Franken - 2 Star
Score : 19 - Title : This is life



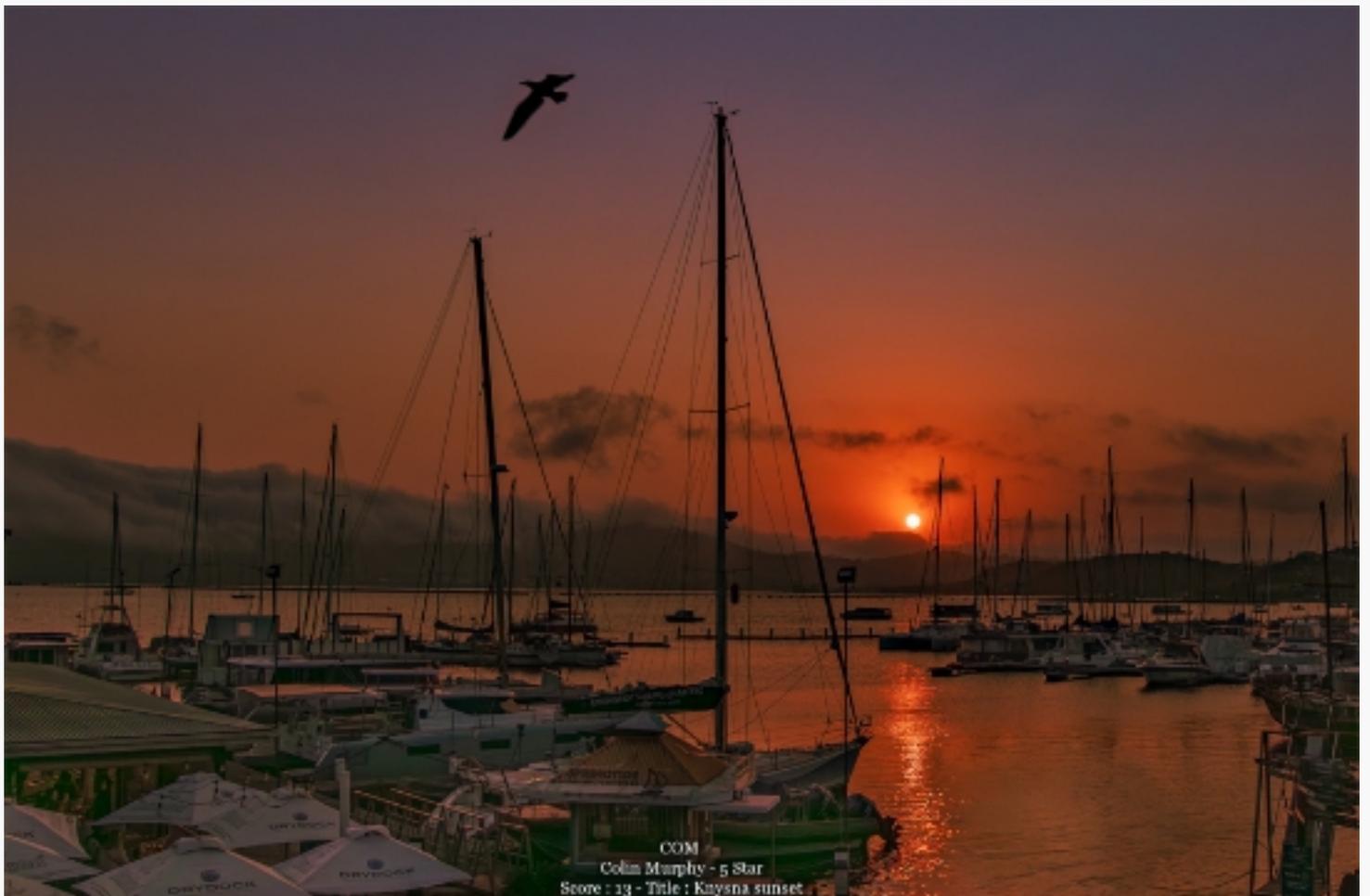
COM
Tony Mitchell - Master Bronze
Score : 13 - Title : Raging Surf



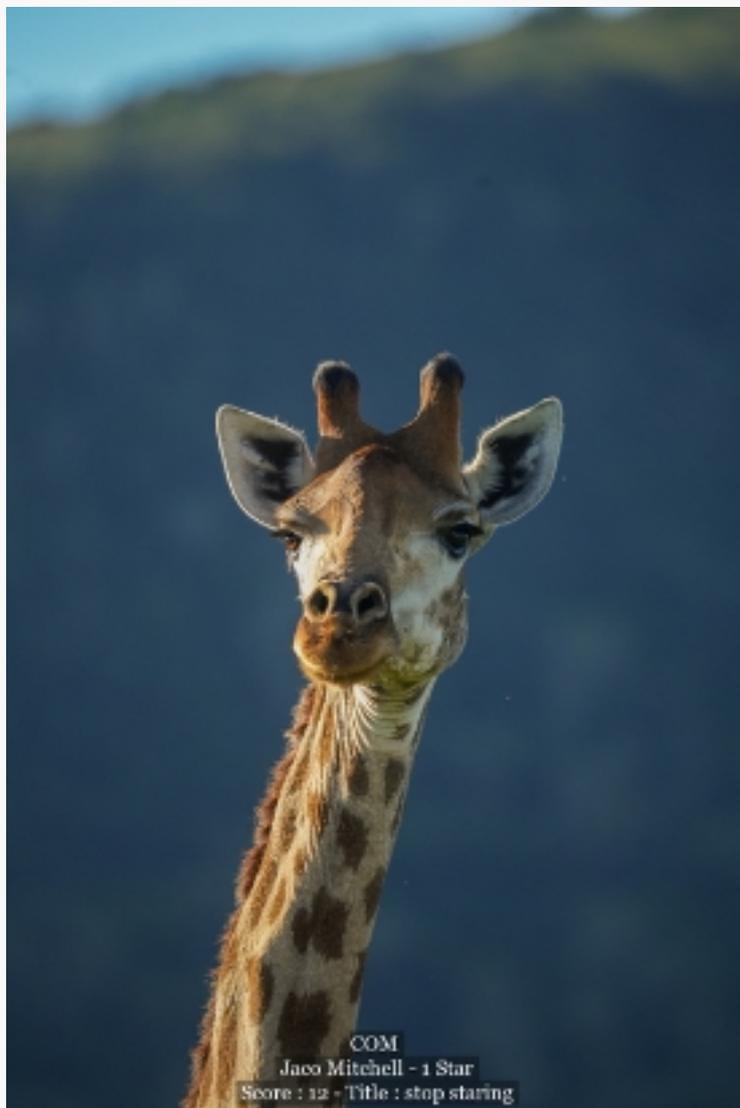
COM
Sandy Sutherland - Master Bronze
Score : 13 - Title : Meerkat Family



COM
Jaco Mitchell - 1 Star
Score : 13 - Title : when the night falls.



COM
Colin Murphy - 5 Star
Score : 13 - Title : Kaysna sunset



COM
Jaco Mitchell - 4 Star
Score : 12 - Title : stop staring



COM
Roelien Jefferys - 4 Star
Score : 13 - Title : Among the Moss



COM
Roellen Jefferys - 4 Star
Score : 13 - Title : Tender Moments



COM
Herman Groenewald - Master Gold
Score : 13 - Title : Jy moet smile



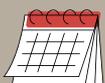
COM
Tilla Groenewald - Master Silver
Score : 13 - Title : Backflip



COM
Lynton Perry - Master Bronze
Score : 14 - Title : Out of my way



CLUB NEWS



SAVE THE DATE

KCC's annual prize giving and year-end function is planned for 6 December 2025. All members and their partners are welcome. More information to follow soon

SALON

Congratulations to Charl who received 1 acceptance at the BCC digital salon

THE ART AND RHYTHM OF PANNING PHOTOGRAPHY

BY HERMAN GROENEWALD

Panning is one of those techniques that seems simple when someone explains it, but mastering it takes patience, practice, and rhythm. It's a technique where I move the camera with a moving subject while using a slow shutter speed so the subject remains relatively sharp while the background turns into streaking motion.

The result is dynamic. It is powerful. It gives the sense of movement in a still photograph—something very few techniques can achieve.

Panning is movement with purpose, to capture controlled motion.

When I First Tried Panning

When I first tried panning, I thought it would be easy. I saw cyclists and cars passing by and figured all I had to do was follow them with my camera and press the shutter.

The results were a mess.

The subject was blurry.

The background wasn't streaked.

Everything looked like an accident.

That was when I realized something important:

Panning is physical - it's not just a camera setting.

It's a body technique. A balance. A rhythm. It's about matching the speed of the subject with the movement of my camera.

Once I understood the role of my body, everything changed.

PANNING IS NOT JUST A CAMERA SETTING, IT'S PHYSICAL

What Panning Actually Does

When I pan correctly:

- The subject appears sharp (or acceptably sharp).
- The background turns into stretched streaks.
- The image feels alive, like it's still moving.

Panning makes the viewer feel the motion that took place. This is why panning works beautifully with:

- Athletes
- Cyclists
- Cars and motorcycles
- Birds in flight
- Children running
- Pets moving
- Wildlife

Anything with movement becomes a story in motion.

Technical Aspects

Shutter Speed

Shutter speed determines the amount of motion blur that appears. For some of the more common subjects the recommended shutter speed is:

- Slow walkers 1/15 – 1/30 sec
- Joggers / cyclists 1/30 – 1/60 sec
- Cars or fast runners 1/60 – 1/125 sec
- Birds or wildlife 1/100 – 1/250 sec

The faster the subject, the faster the shutter can be.

Continuous Autofocus

I use AI Servo / AF-C so the camera tracks the subject as it moves.

Burst Shooting

Holding down the shutter increases my chances of catching the right moment.

Body Mechanics - The Part No One Talks About

The biggest improvement in my panning came not from my camera, but from my stance.

Panning comes from your hips and not your upper body movement.

I plant my feet shoulder-width apart.

I rotate my torso smoothly.

I don't move my arms alone - I pivot with my whole upper body.

And most importantly: I keep moving after the shutter clicks.

This follow-through is what maintains the smooth blur in the background.

Panning feels a lot like swinging a golf club, throwing a ball, or dancing - there is flow involved.

I breathe, I track, I stay loose.

If I am stiff, the shot looks stiff.

Backgrounds Matter More Than I Expected

A static background with repeating shapes, lines, or color blocks creates beautiful streaks during a pan.

Great backgrounds:

- Buildings
- Trees
- Lights at night
- Fences
- City streets
- Stadium seating

Weak backgrounds:

- Blank sky
- Empty grass
- Open fields without texture

Always remember: the background is what creates visual speed.

Panning as Storytelling

Panning is not just about movement - it is also about emotion. A sharply frozen subject against a blurred world can communicate freedom, speed, rush, purpose, escape, energy, joy and so much more. The technique turns everyday motion into something cinematic.

A child running becomes a moment of wonder.

A cyclist becomes a story of determination.

A car becomes a streak of speed and power.

Panning elevates the ordinary.

Where I Love Using Panning

Street Photography: Life is always moving. Panning captures the heartbeat of a city.

Sports: Panning turns athletic movement into visual rhythm.

Wildlife: Capturing a bird in flight with background motion feels almost spiritual.

Cars and Motorcycles: This is where panning truly shines - nothing communicates speed quite like it.

Editing Panning Images

My editing approach for panning is subtle:

- Increase contrast slightly
- Add a touch of clarity to the subject only
- Enhance colour separation
- Crop to emphasize movement direction

A good pan already has motion.

Editing simply refines it.

The Mental Side of Panning

Panning requires:

1. Patience - most shots won't work; expect one clear shot out of twenty pictures.
2. Timing - waiting for the moment of alignment. The best shot is when you are 90 degrees to the subject, which ensures clarity to the front and back.
3. Focus - staying present in the movement. Pick a mark on the subject and lock your focus onto that.
4. Calmness - forcing it never works.

Panning is as much about the internal state as the external technique. When I'm calm, relaxed, and connected to the moment, the images flow naturally.

How Panning Changed My Photography

Panning taught me:

- Not every subject should be frozen in time.
- Motion adds life to images.
- Photography is not just about seeing - it is about feeling movement.

Learning panning helped me step into a more expressive phase of photography.

It taught me to move with life, not fight against it.

Final Thoughts

Panning is more than a technique - it's a dance between you and the subject.

It requires:

- Rhythm
- Patience
- Fluidity
- Emotional presence

But when everything aligns - the speed, the movement, the light, the timing - the result is pure magic: a photograph that doesn't just show what happened, but what it felt like to be there in that exact moment.

And that is the true purpose of photography - to feel something.

Just my thoughts,
Herman



Usain Bolt by Cameron Spencer



Mud slide - photographer unknown



Ironman Athlete by Mariano Kamp

2025 COMMITTEE

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VICE CHAIRMAN / WORKSHOPS / OUTINGS

COLIN MURPHY

TREASURER / SECRETARY / MIDMONTHS MEETINGS

TILLA GROENEWALD

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ROB EYRE, COLIN MURPHY

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SHUTTER TALK

ROELIEN JEFFERYS