

# Taupō Camera Club

*Challenging Creative Minds*

## AUGUST 2025 NEWSLETTER

### From the Editor:

Welcome to this August edition of club newsletter for 2025. There are some great images from this month's assignments. If anyone has a pet topic they would like to have included in future newsletter, just email me. I will be including links to YouTube channels, and articles on photography topics, particularly relating to upcoming club assignment subjects. If you come across something that you would like to share, just let me know, send it through, or send a link to the page... This is your newsletter... Feel free to offer a contribution.

Email to [adlam105@gmail.com](mailto:adlam105@gmail.com)

Rosalie Adlam, Editor

### IN THIS ISSUE

- Upcoming Events
- Member profiles for Margaret Kidd, Lizette Lombard, Tamati Te Oka
- Recent achievements of club members
- Honours and Highly Commended Images from August 2025
- An article on the benefits of Photography Workshops.

**NB:** The Club Handbook has been revised and is available on the website. Please, everyone take the time to read it. Follow this link: [Club Handbook](#)

### UPCOMING EVENTS

**Club Night** Tuesday 16 September. 7pm start.

Image Sizes and naming: These are on the program.

**Size:** Max width 3840px, max height 2160px (irrespective of orientation)

**Naming:** As in the program.

**Please get this right as it is a nuisance for the secretary to have to request corrected versions.**

### October Image Assignments:

Topic 1 Sports

Topic 2 Urban Landscapes

### Chris Helliwell; Workshop – Saturday 06 September

Chris owns Edges Framing in Havelock North, and is a PSNZ member. He has printed-matted many PSNZ Honours Portfolio Sets and understands the process. Chris has had success in the National Exhibition, is a great speaker and a wealth of knowledge about wildlife and macro photography.

### PSNZ Salons:

#### New Zealand Landscape Salon

Entries Open 15 August, Closing date 08 September [www.nzlandscapesalon.photo](http://www.nzlandscapesalon.photo)

### Club Member Profiles –

Continuing our series on interview to help us get to know our club members. This month we feature Margaret Kidd (Life Member), Lizette Lombard, and Tamati Te Oka

#### Margaret Kidd – Life Member

I started in 1962 when my husband (Howard) and I took over a small bankrupt business to process black and white films for the 4 chemist shops that were in Taupo at that time Business quickly expanded into all types of professional photography. Early 1970s colour film started and we became one of the largest D & P (developing and printing) labs in NZ processing films and giving a 24 hr service to shops throughout NZ. While Howard was mostly involved with the lab I became the main photographer doing weddings, portraits, conferences, sports teams, commercial (but preferred Howard to do the aerial), candid of every social event in the district, etc , Used all types of cameras from 5 x 4 Linhof, several 120 - Mamiya RB67, Koni Omega, and Leica M4. Favourite topic, portraits and weddings and after retiring from business - nature, landscapes and travel. Currently use Canon 90D, Fuji F11 compact and occasionally phone. Have used Photoshop, but nothing at present. Most inspiring photographers from my working times were Monte Zucker and Jack Curtis (top USA for weddings), Yousuf Karsh, and after retiring Cartier Bresson and Freeman Patterson for natural surroundings.

My editing program has wound up and I am not considering upgrading, so I will be disposing of my printer. I will enjoy the Camera Club meetings when time permits. Margaret

#### Lizette Lombard

##### **When did your photography journey start?**

I was young (can't remember exact age) when I started. My first camera was a small, boxed shape camera that took film, and you had to screw a flash onto it.

##### **What is your favourite topic/genre to photograph?**

My favourite topics/genres are sport, architecture/travel and events.

##### **What camera do you use? (Your phone counts too!)**

I use a Canon 5D MKIII

##### **What is your approach to editing, and which editing programs do you prefer?**

I use Lightroom and Photoshop for editing. I try not to edit too much, as I do not want to take away from the 'story' I saw through my lens. I do NOT like when I am asked to edit people into event photos (when they were not there at that moment).

##### **What are essentials in your camera bag at this moment?**

My camera, two batteries, flash, small cleaning kit, and enough memory cards.

##### **Who is a photographer you find inspiring, and why?**

Adam Opris. He is an award-winning wedding, lifestyle, underwater, and celebrity photographer based in South Florida, USA. There is something magical about all his photos, especially the underwater ones.

##### **We would like it if you would please share a photograph that is "important to you". Tell us the story behind the image, what it means to you. Don't overthink it, just choose an image with personal significance.**

In September 2017, my husband Pieter took me to Italy for 14 days. After the first three days we left Rome and got a bit lost in Tuscany, where we ended up at the Poggio Winery. We stopped at the first buildings...everything looked closed. As we walked around the first building, I had my camera in hand, something just made me stopped and take the photo. For me there is just something 'magical' to this photo...takes me back to Italy.



*Tamati Te Oka***When did your photography journey start?**

I had always kind of been into cameras since I was a kid, however the decision to learn the craft came at around 19. I just loved capturing a moment in time that everybody else overlooked. Still holds true today.

**What is your favourite topic/genre to photograph?**

This has changed through the years, professionally my work has been sports for a number of years and then moved onto real estate and architecture for over a decade. But currently for personal satisfaction and creativity B&W street photography, I'm also about to make moves into motorsports.

**What camera do you use? (Your phone counts too!)**

Leica Q3 mainly. Ricoh GRIII, some Canon gear coming as well.

**What is your approach to editing, and which editing programs do you prefer?**

For me I do very basic adjustments that hopefully have a big impact. I don't like adding or removing things. I like to keep the image as authentic as possible. This makes taking the photo a lot more challenging as I have to get everything right in camera.

**What are essentials in your camera bag at this moment?**

Nothing goes in the bag unless it's needed. At this moment it's 28mm fixed lens camera and that's it! If I'm shooting sports that's very different, I have a backup of almost everything cards, batteries second body etc.

**Who is a photographer you find inspiring, and why?**

This is a tough one as there are a few that have inspired me. Ansel Adams would be one. His work helped toward the conservation of national parks as well as being a master of his craft that changed the game.

**We would like it if you would please share a photograph that is "important to you". Tell us the story behind the image, what it means to you. Don't overthink it, just choose an image with personal significance.**

I quite like this one. We unknowingly booked an Airbnb stay right next to this man's mini camera museum located in the back streets of Seoul.

He caught me peering through the window as it looked closed and invited me in. Turns out he is a retired baseball photographer that still to this day only prefers film cameras.



## Seeing Beyond the Things

Robert Rodriguez Jr  
Newsletter No. 91 / 12 August 2025

Most of us start by photographing *things*—trees, clouds, rocks, buildings, etc. We're trying to describe the world in front of us, to capture it with clarity and intention, and there's absolutely value in that.

But over time—if you keep going—something changes. You start noticing not just *what* you're photographing, but *how* it's being shaped by light. You begin paying attention to the way shapes blend into each other, how a shadow curves gently along a surface, or how texture disappears into smoothness. And suddenly, the literal subject isn't the point anymore.

### What you're really working with are *relationships*:

- Light against dark
- Hard against soft
- Texture against smoothness
- Presence against absence

And this is where expressive photography begins.

I often compare this way of seeing to music. When you hear a song that moves you, you're not thinking about each instrument, you're taken on a musical journey of sound and emotion. You're feeling the tempo, the space between notes, the rise and fall of dynamics.

A good image can do the same. It doesn't need to explain itself. It doesn't need to be literal. It needs to create a *mood*.

Here are a few elements I try to notice—both in the field and in the editing process—that help shift my focus from object to expression:

- **Tonal transitions** – Look for smooth gradients that create momentum and movement, especially in b&w images.
- **Rhythm and flow** – How does the eye travel through the image? Where does it rest? Where does it move more easily?
- **Texture** – Does it enhance the centre of interest, or distracting and pulling the viewer out of the picture?
- **Shapes** – Are the largest shapes balanced in the composition - and do they take advantage of the entire frame?

### Try This

Pick one of your own favourite images. But instead of asking "What's it a picture of?", try asking:

- How does it feel?
- What's the visual tempo?
- Where does the eye want to go—and how does it get there?

Then, re-edit it—not to make it clearer, but to make it *truer* to that feeling

*Recent Achievements*

**Nelson National Triptych Salon 2025**

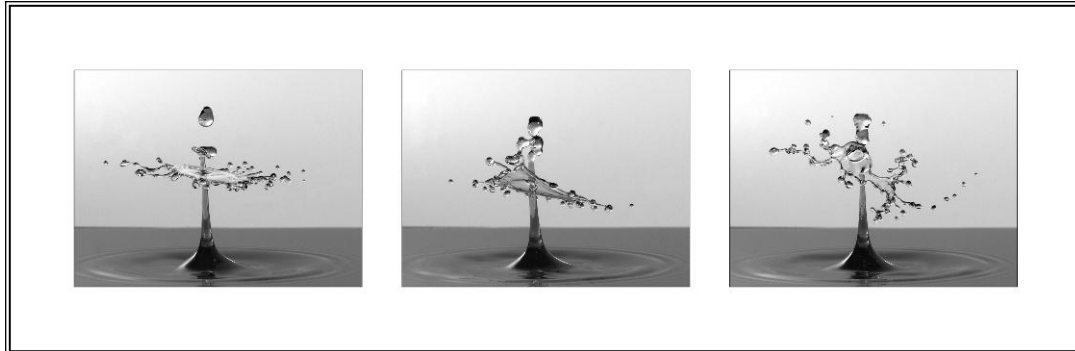
Rosalie Adlam LPSNZ	<i>Fall, Crash, Splash</i>	Best Monochrome
Murray McCaw LPSNZ	<i>Effort in Ironman</i>	Accepted
"	<i>Traditions of English Village Cricket</i>	Accepted
Richard Jarvis LPSNZ	<i>Autumn Traffic Light</i>	Accepted

**NB: If you have an achievement that has been missed off the list, let the editor know.**

**Best Monochrome**

*Fall, Crash, Splash*

*Rosalie Adlam LPSNZ*

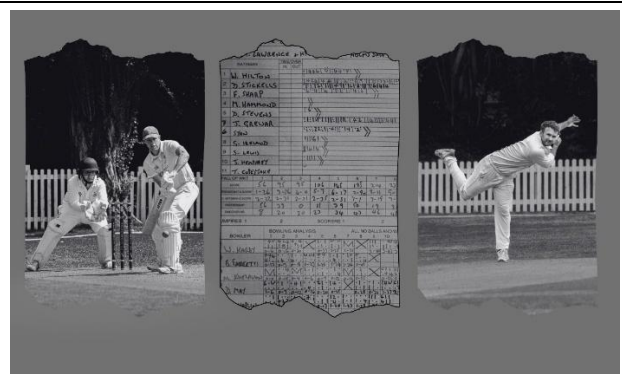


I find that water drop collision photography has great potential for triptychs due to the sequential nature of dropping and collisions. For this selection I felt that monochrome allows the texture and tonal contrast to emphasise the shapes and motion of the water, leading the viewer through the triptych from fall to splash.

Rosalie Adlam

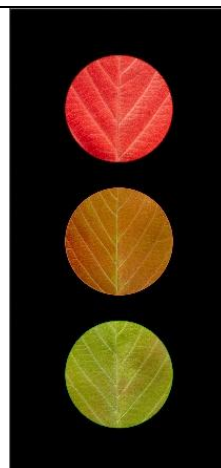
**Nelson National Triptych Salon 2025**

**Acceptances**



*Effort in NZ Ironman Murray McCaw LPSNZ*

*Traditions of English Village Cricket Murray McCaw LPSNZ*



*Autumn Traffic Light Richard Jarvis LPSNZ*

## HONOURS IMAGES – CONGRATULATIONS EVERYONE!

August 2025

CLUDSCAPES

OPEN



*Cirrus Cloud*

*Tamati Te Oka*

*Devils causeway*

*Richard Passey*

OPEN

OPEN



*Tongue or Tail*

*Abigail Wigram*

*Subway Stare*

*Tamati Te Oka*

**Notes:** Each month the Honours and Highly Commended Images will be featured in the newsletter. This is a way to recognise and congratulate our members, to follow the growth and development as photographers, and to provide a beacon of encouragement for us all to aspire to...








**An Honours Image:** An image that is technically well executed and has both immediate impact, and subtleties that maintain the viewer's interest. The image will communicate a strong message, story or mood in a manner that lifts it beyond the ordinary. There will be little or no technical or craft issues.



*Oopsie daisy!*

*Richard Jarvis*

## HIGHLY COMMENDED IMAGES

AUGUST 2025	CLOUDSCAPES
	
<p><i>Peekaboo</i> <span style="float: right;"><i>Chris Smith</i></span></p>	<p><i>Attingham House Front Lawn Shropshire</i> <span style="float: right;"><i>Richard Passey</i></span></p>
	
<p><i>Towards the light</i> <span style="float: right;"><i>Richard Jarvis</i></span></p>	<p><i>Skyfire</i> <span style="float: right;"><i>Abigail Wigram</i></span></p>
<p><b>Note:</b> <i>Highly Commended is good, you can be proud of this level of achievement for your images.</i></p> <p><b>A Highly Commended Image:</b> <i>A technically correct image with good presentation, composition and pictorial treatment. This image will have a strong story or message. Craft and skill will be adequately demonstrated even though there may be minor imperfections to be discussed in assessor's comments.</i></p>	
	<p><i>Solitary Cloud</i> <span style="float: right;"><i>Deborah Jarvis</i></span></p>
	
<p><i>Central Otago Skyline at Sunset</i> <span style="float: right;"><i>Rosalie Adlam</i></span></p>	<p><i>Dusk Sky with Cumulus</i> <span style="float: right;"><i>Rosalie Adlam</i></span></p>

Highly Commended Images continued...

**AUGUST 2025**

**OPEN**



*Sunday Drive*

*Chris Smith*



*Burning rubber on the Hill Climb*

*Alison Bowman*



*Horse takes flight*

*Allan Hay*



*My mind has been at sixes and sevens*

*Richard Jarvis*



*Ethiopian Boy*

*Mike Timmer*



*Jiye Tribal Girl*

*Mike Timmer*

## Why go on a Photography Workshop?

1. **Learning Opportunity.** Workshops are a total immersive environment where everyone is concentrating on photography. Your time is spent efficiently, and you meet like-minded people.
2. **Stress-free Travel.** All the scouting, accommodation, transport and meal locations are organised for you. This might include pre-approved serious 4-wheel drive access to private land, or restaurant bookings.
3. **Right Place, Right Time.** Your guide will know the best places for sunrise, daytime, and sunset. They will have researched the best ways to get top images for the locations you visit, and there will be backup plans if the weather or conditions don't suit the original schedule.
4. **Choose carefully.** Be sure you understand your goals and skill level. Check group size, location, accommodation options, physical fitness requirements.
5. **Be prepared to work hard and to try new things.** You get out what you put in. Push yourself to try new things, ask questions, make the most of the expertise of your instructor.
6. **Decide what you want from the workshop.** This might be for the experience, access and guiding in the location. Also, importantly, to gain focus, and to find meaning and direction in your photography.
7. **What you do after the workshop is important, it is just the beginning.** Use your new tools and skills you have learned on the workshop. Let the momentum carry you forward. After a workshop you may be inspired to work on a photographic series or project. You may have more focus on a particular aspect of you learning; a genre or editing style.

### Some New Zealand Workshop Options

There are many others, do your research and find something that works for you.

PSNZ Workshops, available to PSNZ members only, can be found on the PSNZ website.

<https://photography.org.nz/>

These are 1 to 3-day workshops on a wide variety of topics, covering photography and post-processing, in locations across New Zealand.

Gail Stent – Creative Photography (Raglan / Whangamata Weekend Workshop Series

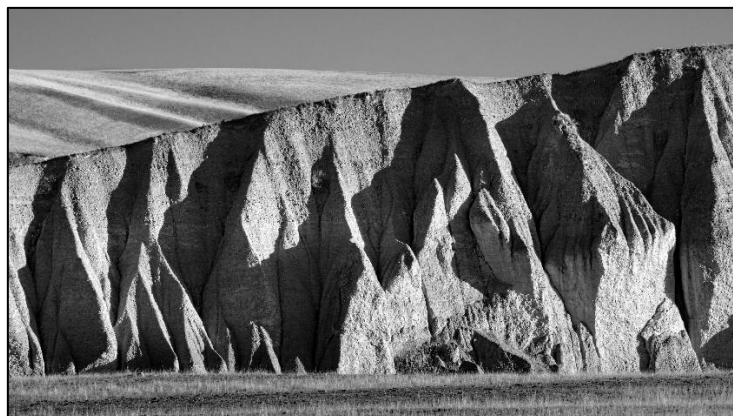
<https://photographyworkshops.co.nz/tour/igniting-creative-photography-workshop-whangamata/>

William Patino – Southern Lakes and Fiordland

<https://williampatino.com/2026-new-zealand-photography-workshops/>

Helen McLeod – Maniototo in Winter, Central Otago in Summer and Autumn

<https://www.2-galleries.com/photography-workshops>



*Kyeburn Diggings, Central Otago 2024*

*Rosalie Adlam*

## BUY, SELL & EXCHANGE

We will be introducing a section where people can list unwanted photography items.

- Initial contact will be direct between seller and buy via email. Phone numbers will not be published in the newsletter.
- If you are listing an item for sale, please include one or more photographs and a good description.
- Email the details and the photographs to the editor.
- All listings will be published at the discretion of the editor.

*"The moment one gives close attention to anything, even a blade of grass, it becomes a mysterious, awesome, indescribably magnificent world in itself." - Henry Miller*

