**Landscape “B” Grade digital Results August 2021**

**1 A Road Less Travelled Honours Malcom Carlaw**

Nice moody lighting and some good leading lines from the foreground into the distance. While the shed is in the right place for this scene the light colour of the roof could be toned down just a little as it’s very square shape is at odds with the curves of the landscape. While this is good as it provides an end focus point for the viewer, I think just a little more subtle would be fine.

**2 About to Rain Acceptance**

While the tonal range of colour and the clarity of this image are fine, I find the water channel going out of the right side of the picture is taking my attention away from the rainy clouds which are the centre of interest in this scene. A change of camera location is required to minimize the water on the right of the picture which will strengthen bend in the channel where water leads into the distance toward the rain clouds. I think this could have been achieved and still have the dead shrub placed one third of the way into the picture along the grassy foreground. A camera higher in the air would have caused the outer channel to have a bigger impact on the scene. If you do not have a drone, extend the legs and central pole of your tripod as far as they go, set the self-timer on your camera then hold the tripod as high as you can above your head until the picture is made. It you have an LCD screen that folds down you may be able to compose your image. You’d probably need to take several photos to get a good one but as the subject is not going to disappear in a hurry there’ll be time to do this. Use a faster shutter speed as you won’t be able to hold the tripod perfectly still.

**3 An Oilman's Landscape Honours Peggy Carlaw**

This image has vibrance, good tones and plenty of interesting detail probably because it is of a scene unfamiliar to most of us here in Nelson. The original photo was probably more of a record image, but the addition of creative filters gives the image more of a painted look adding extra appeal.

**4 Delaware Bay Acceptance**

The many rocks in the foreground don’t give the viewer a definite starting point for viewing the image. A channel of water at the midway point which cuts right across the scene aggravates the problem. Put your gumboots on or go bare feet and change your position. Pick a spot where you can have only one thing in the foreground and make use of one of those channels that meanders into the distance leading to the clouds on the hills. A good time to take a landscape photo is just after heavy rain when the black clouds are still in the sky, but the late afternoon sun has come out to add some sparkle and contrast to the scene. You need to have your camera gear ready to go when the weather turns to your favour.

**5 Distant Rain, Lake Te Anau Acceptance**

This is the sort of landscape pic where a telephoto lens is called for. The area of interest is all in the centre where the rain is falling including the two little islands on the right. The rest of the scene is lacking interest. The other thing you need is a little backlighting from the sun to add some depth and contrast to the scene. You’ll need some luck or a lot of patience for those items. There appears to be a little over sharpening along the foreground ridge.

**6 Dual tone Acceptance**

This image is all about the man standing on the stone. Not so much about the landscape. The man’s position and his reflection in the centre of the landscape cannot be ignored. This competition is a “Landscape” competition so the landscape must provide the prime interest to the viewer. If you have people or animals in a landscape scene, they should be more subtle by placing them further into the background, so they appear to be part of the landscape.

**7 I See the Sea Acceptance**

Haze and short shadows from the high midday sun are the main reasons why landscape images taken at this time of the day can look flat. Another problem seen here is the plain blue sky. Travel agencies and tour companies like photos showing sun and blue skies because these photos help attract holiday makers. For interesting landscape photos though you need some drama or mood. Landscape image’s taken during storms, mist, showing unusual weather pattens, late in the day or early morning or accentuating one or more of the seasons can make great pictures on a wall.

**8 Matakitaki Dusk Merit Tim Leyland**

The interesting parts of this scene is the water and the sunlit trees on the far bank. The shutter speed you have used has been not quite enough to freeze the water movement which has softened the foreground which in turn strengthens the impact of the sunlit trees. Crop the sky off down as far as the top of the clouds as the top part of the picture is adding nothing to the image. With the sky gone, the water will become more dominant.

**9 Matauri Bay Acceptance**

The top and bottom portions of this image are not adding anything to the view so crop them off. The lighting on the tree is excellent so all is needed now is a small yacht in the background in the space between the right end of the island and the edge of the image. A yacht or boat should not be in front of the island as this scene will risk being all about the boat and not the landscape.

**10 Motueka Mist Acceptance**

Misty images can be great, but they need at least a hint of sharp detail somewhere in the scene. This will provide the viewer with a resting place to focus on. Think of mist as a “creative layer” over the scene. Mist in itself is not the picture. It’s how it changes the landscape before the camera that makes the picture so some of the landscape needs to be scene. The great thing about this type of scene is that because the lighting and mist effect is the same all over, you can often get good camera angles from many different viewpoints and still have interesting lighting.

**11 On the way to Mapua Acceptance**

Two things that immediately come to my eye is the dominance of the bridge rather than the landscape and the masking around the trees. The angles of the bridge are great, but it hides a large part of the landscape. It needs to be a little smaller to fit in with the landscape. Masking around trees and other items with irregular edges can be tricky and needs lots of practice. Photoshop and OnOne photo processing software have processes for this work, but you still need practice to perfect the image. Cropping some image off at the top will also help improve the proportions.

**12 Orange Rock Landscape Accepted**

Because of the dominance of the moss on the rock in this image, the scene is more of a natural history pic rather than a landscape. It’s important to have the foreground in sharp focus as this is the point of visual entry into a scene and therefore the first thing a viewer sees.

**13 Sanctuary Ponds Accepted**

Like the previous image this is also more of a natural history scene because of the closeness of the vegetation and the water with no distance scenery. Landscapes are generally considered to be the “big picture”. The Camera Club definition for landscape follows the Photographic Society of NZ’s rules.

**14 St James Tarn Accepted**

The real picture is in the middle third. There’s nothing of great importance in the sky beyond the tops of the two mountains so crop off that part. In the bottom third the light reflection of the sky in the water draws the viewers attention to the two bottom corners. Eliminate that problem by cropping some off the bottom to keep the viewers’ attention nearer the main landscape. The middle part of the image will now be stronger, and the elongated shape will add to the impact of the picture.

**15 Tapu Sunrise Accepted**

A lower camera position might have brought the suns reflection into the nearer puddle where it would have joined with the cloud reflection. Using a small aperture of say f16 would bring the cloud reflection into focus and a tripod would be needed as the shutter speed would need to be correspondingly low. Shift your position slightly to the right to take the sun away from dead centre of the picture and put it nearer the 1/3 or 2/3 position which is the often mentioned “Rule of Thirds”.

**16 Waves at the Cut Accepted**

The top and bottom of this image don’t contribute to the scene so crop off some of the picture from the top and bottom. That will have the effect of elongating the scene. This will work fine as the viewers attention will start with the wave and old breakwater piles and follow both the land masses to the right side of the picture. The same scene photographed on a stormy day or at sun rise or sun set would create more mood and action which would give this scene more appeal.

**17 Winter wheat in the Palouse Honours Malcom Carlaw**

Beautiful late afternoon lighting in this scene. This is often referred to as the “Golden Hour” as the low light gives shape and form to the landscape.

**18 Yellow Meadow between Mountains Merit Rami Riachi**

The picture is really the middle third of the scene. The road in the bottom third is very dominant up until the first corner. I think all that part of the image can be cropped off as it adds nothing of value to the picture. Similarly, some of the top part of the cloudy sky. What you’ll have left will be an elongated image well suited to a landscape type picture accentuating the yellow meadow.

**Competition 4 Landscape**

**B Grade prints**

**1 Sandy Bay, Marahau Accepted**

I’m distracted by the sharp angle cut and the flaring of the water in the three trunk. The leaves of the tree fill what would otherwise be a void space in the sky and the sand frames the bottom portion nicely.

**2 Tahunanui Beach Accepted**

The dominant white bike is like a full stop. Its position doesn’t encourage the viewer to look beyond into the landscape. There are too many people all over the scene on the beach, so the viewers’ attention wanders aimlessly. Try taking this photo again late in the afternoon or early evening with only one or two people walking away from the camera along the beach and some moody low light. Compare the two photos and you’ll see lighting in the late afternoon image will add some design and strength to the picture.