



the**OBSESSION**al photographer

Stuart
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A SELECTION OF FINE ART AND LANDSCAPE IMAGES FROM NZ

Stuart Macdonald

notes about obsession and images

Here are some more or less random notes to help you, the reader, understand my 'obsession' with photography.

This has been a growing thing over recent years as I have had the time to finally indulge what I think has been a latent passion.

In this short sample of my work you will see a variety of images—I cannot claim to have a particular style—my 'fixation' is with any potential image that seems to say something, or just awaken a moment of beauty and thought.

This magazine is a collection of photographs that span landscapes, still life, macro photography and structures (like churches). You will find these are all mixed up as you look through... a deliberate ploy on my part, to shuttle you between different images and hopefully help you see the 'beauty' in different things...

The larger 'main' images are on the right-hand page as you go through. Each image has a short narrative which might say where it was taken and how you find the place, or may be about the process involved in getting that 'shot'.

The techniques involved in obtaining these images vary. For a landscape it is often a matter, having found the place, of waiting for the 'right' light. This is usually early or late in the day when the low sun creates a beautiful contrast of colours, but equally for a

bush scene an overcast day might be needed to avoid harsh contrasts of light. This can often involve a lot of waiting for the 'right' light, or for the wind to drop and so on—much patience required—I liken it to fishing!

The still life images in this book, particularly those 'painted' by maglite torch, are an absorbing but time consuming exercise in taking a range of shots, often 30-40 or more, to get the right lighting and effect.

The advent of digital photography has reinforced this 'obsession' as the photographer can now experiment endlessly with different angles and settings, review on camera, and try again.

Through my website at www.smphotoart.co.nz all these images can be obtained as prints, and most are available up to quite large sizes. Large hanging vinyl prints up to 2 meters long are also available. On the website there is also information about photography – for example 'how to' articles that you can use to improve your photography, and catch the obsession!

I hope you enjoy these images as much as I have enjoyed the journey capturing them.

Stuart Macdonald

November 2014



OPPOSITE PAGE

Ben Ohau Range 1

Lake Pukaki is perfectly still. The sun has set behind the Ben Ohau Range. As the colours fade in the dusk there is still enough light in the sky to create a beautiful reflection...

Nikon D800, 24-120mm at f 13 and 1/30sec. ISO 100.

LEFT

Floral Art 2

In the dark with a torch 'painting' the flowers it took (only) around 30 shots to capture the depth of colour, and get one that worked! The artistry is in the arrangement of the flowers...

Canon 7D, 15-85mm at f16 and 10 seconds. ISO 100.

On tripod





OPPOSITE PAGE

Flower in Mono 2

I used black and white to capture the texture, shade and light of the flower... Beauty in small things. Painted by Maglite torch.

Canon 7D, 15-85mm at f16 and 3 seconds. ISO 100.
On tripod

LEFT

Angel

This beautiful angel is found in the Karori cemetery, Wellington. The cloudy day brings an even light that shows the feathers of her wings, the textures of her gown, her hair...

Canon 7D, 15-85mm at f8 and 1/60sec. ISO 100.

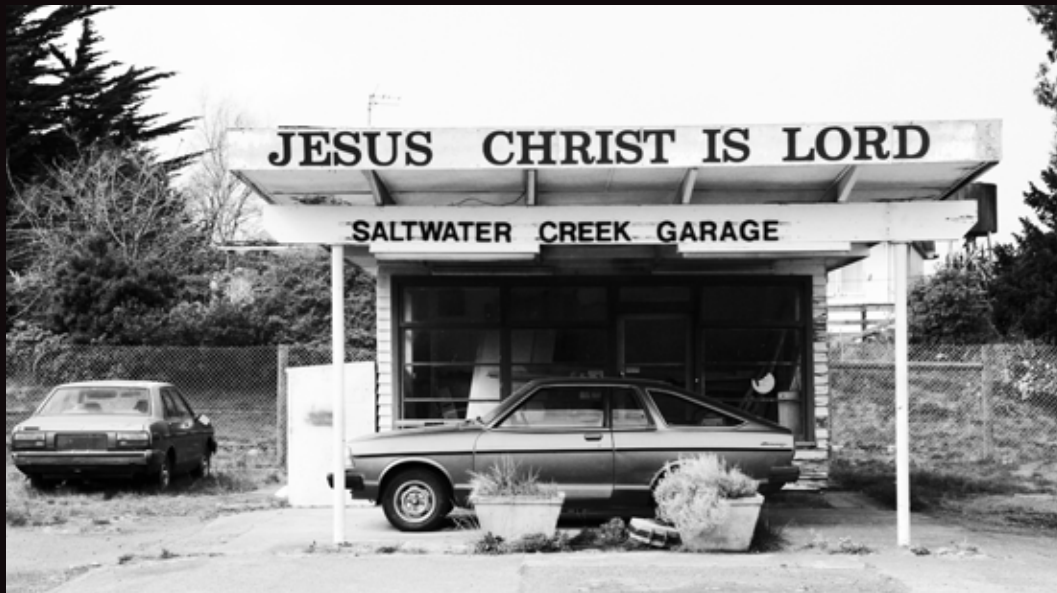


OPPOSITE PAGE

Ahuriri Valley

The Ahuriri Valley is a sparsely populated but not too remote place accessed by shingle road a few kilometres north of Lindis Pass. It has that wonderful peace that comes from being in a vast, open, empty place (although you may see the occasional fisherman!).

Nikon D800, 24-120mm at f13 and 1/90sec. ISO 100.



LEFT

Jesus is Lord

Taken somewhere near Amberly just north of Christchurch. The sign for the garage and the old cars also make the image...

Canon 7D, 15-85mm at f8 and 1/125sec. ISO 100.





OPPOSITE PAGE

Pyramid 3

Still life – I had purchased the pyramid just the day before and wanted to see what combination of shape, line and light might emerge. The small object to the left is called a merkaba, a shape the mystics say will help the mind/body ascend to higher realms via divine light.

Canon 600D, EF-S 60mm macro at f16 and 1/6sec. ISO 100.
On tripod.

LEFT

Danseys Pass

Getting to Danseys Pass involves taking the road from Naseby to Duntroon, a shingle road in good condition. To get this shot I climbed up the eastern slope toward the schist rocks – no more than a kilometre, and waited for the late afternoon sun. Lower Ben Lomond is in the centre of the frame.

Canon 550D, 18-55mm at f11 and 1/30sec. ISO 100.





OPPOSITE PAGE

End of Day

Dawn and dusk are the photographer's best times of the day. The sun is low and lights up the scene with shadows and highlights not seen at other times of day. Here is an example – taken from the eastern end of the walk around Lake Matheson, near Fox Glacier village.

Nikon D800, 24-120mm at f8 and 1/80sec. ISO 100.

LEFT

Near Old Dunstan Road

This gnarled and wind eroded rock sits near the Old Dunstan Road which winds its way through the desolate middle of Central Otago between Alexandra and Middlemarch.

Canon 550D, 18-55mm at f5.6 and 1/180sec. ISO 100.



OPPOSITE PAGE

Autumn Leaves 4

Fallen leaves in the backyard... the colours of autumn.

Canon 600D, 18-55mm at f11 and 1/20sec. ISO 800.



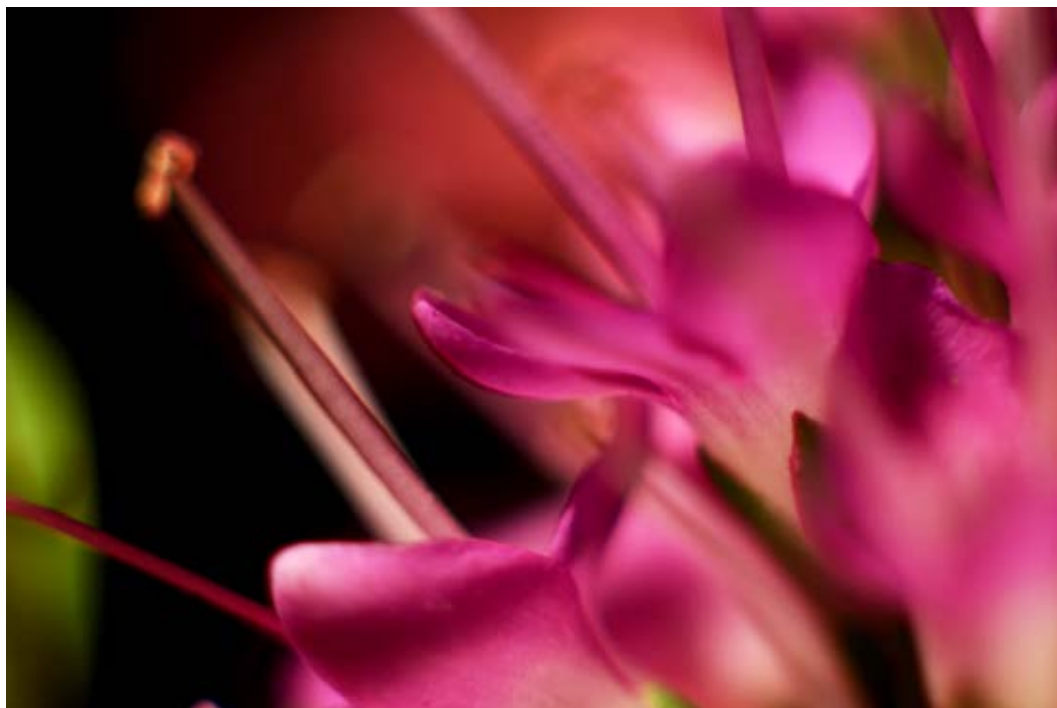
LEFT

Old Bones Patea

This shot captures the old derelict freezing works at Patea from across the river. The combination of the driftwood and the abandoned works led to the title for this image.

Nikon D800, 24-120mm at f16 and 1/60sec. ISO 100.





OPPOSITE PAGE

Goblin Forest 1

The ethereal feel of the Goblin Forest only really emerges when the mist and drizzle swirl around the slopes of Mt Egmont/Mt Taranaki. This magical scene is on the Ngatoro Loop Track accessed via the north Egmont Visitor Centre.

Nikon D800, 24-120mm at f16 and 1second. ISO 200.
On tripod.

LEFT

Petals 4

This macro shot uses minimal depth of field to create a dreamy mixture of shapes and colours.

Canon 550D, EF 50mm f1.8 at f2.8 and 1/20sec. ISO 400.
Extension tubes are used to get in close.

