

▶ THE QUIRAING

"Although I have travelled the world, Trotternish is without doubt my favourite location. This shot was taken as a hailstorm moved off south-east towards the mainland revealing a dappled sunlit scene. If my ashes are going to be scattered when I kick the bucket, then this is the location."

Shot details: Canon EOS 5D Mark II with 28-75mm lens at 28mm and f5.6, 1/320sec, ISO 100

John G Moore

"I'm told they have a cinematic quality, a majesty and grandeur that draw the viewer into the scene"

76 DIGITAL PHOTOGRAPHER

I'm John G Moore, and I can only interpret my subject matter in my own particular way," the Scottish photographer explains, "I like to follow my own path, and not wanting to sound selfish, I shoot for me."

John has worked in the photographic industry as a freelance photographer for over 20 years, first holding the camera his eye as a professional in 1989. Before that he had a successful career in the music industry. John's dramatic decision to alter his vocation came

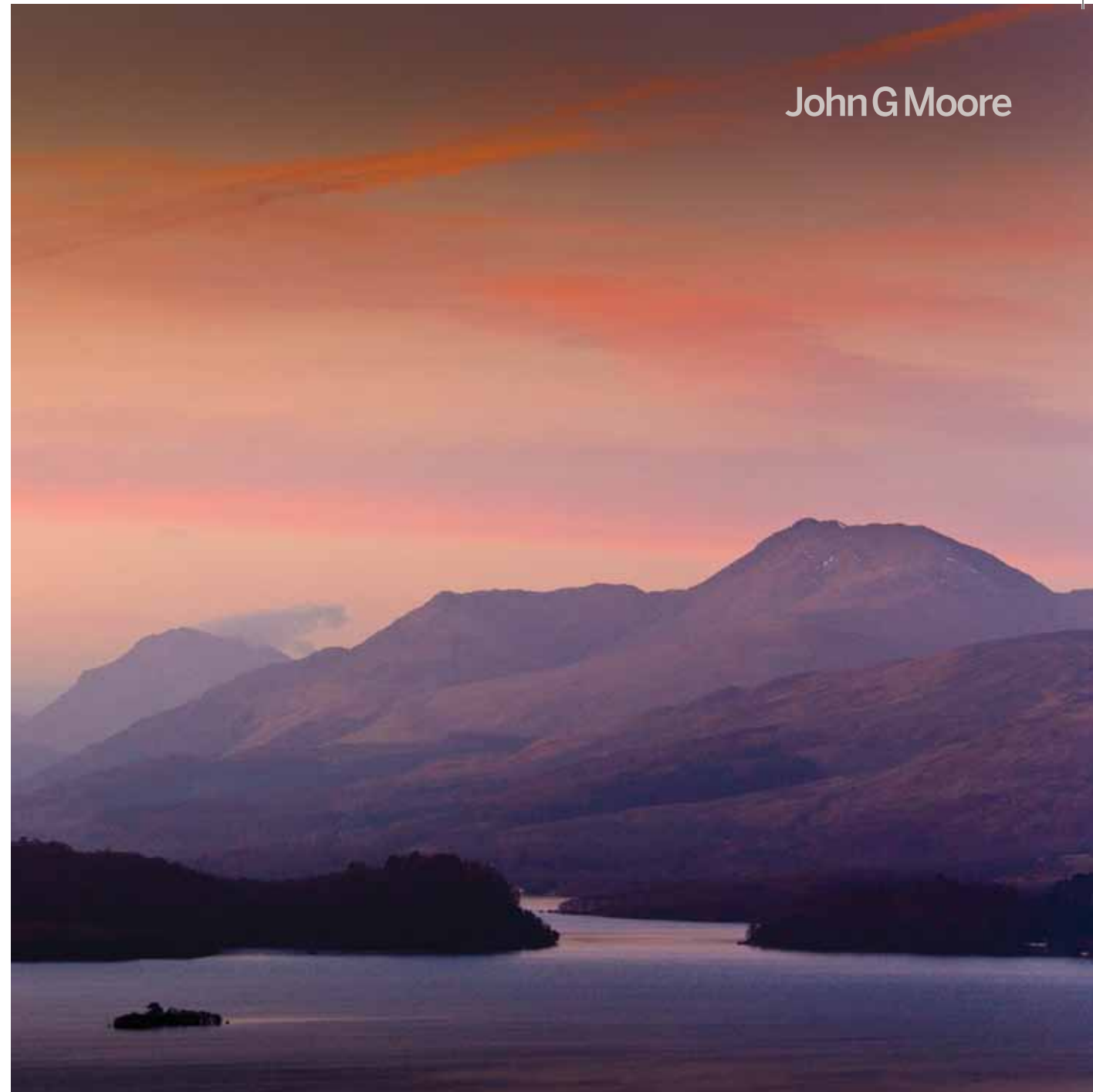
after he tragically lost his father in a road traffic accident. "My father's mantra on life was to enjoy it as much as possible because you don't get too long." John tells us, "Photography was my first love, so I decided to go for it." ▶▶

DIGITAL PHOTOGRAPHER 77

DEAD TREE / SUNRISE

"This panoramic shot in colour was taken at dawn a few years back. Unfortunately, the tree was a casualty of a bad storm we had in 2010, so this view is no longer available."

Shot details: Canon EOS 5D Mark II with 24-70mm lens at 24mm, and f8, 1/100sec, ISO 100



SUNBEAMS / SOUTH UIST

"I love the west coast of Scotland due to the quality of light found there. This shot was taken looking out to the Hebrides from Skye. The light was beautiful as it danced between cloudbursts. I made loads of photos, but this is one of my favourites, possibly due to the wee stream of clouds to the fore."

Shot details: Canon EOS 5D with 98-280mm lens at 169mm and f6.3, 1/500sec, ISO 100

To kick-start his career, John took full advantage of the contacts he'd already made from his time spent working in the music industry. He picked up work doing CD covers, promo shots for bands, magazine features and tour brochures, and not long after he started, the charismatic photographer was well on his way to making a successful living from the medium. "The initial work I did led to fashion and portrait work offers in the USA and Japan," John says, "which then broadened out to include corporate and commercial work too."

John's portrait work throughout his portfolio is renowned for its intimacy and strong connection to the subject. The photographer explains to us the key skills it entails to produce work at such a high level. "It takes not just a gifted creative to make great portrait photographs, but also someone of compassion, and someone who the subject can quickly put their trust in. Your subjects can tell a lot about you by your eyes in the first few seconds. If they trust you, there will be a communion, and one that results in powerful moving images that engage the viewer." Despite his incredible and extensive portrait portfolio John is best recognised in the industry for his stunning landscape work. "I am particularly known for my large vistas,"

he says. "I'm told they have a cinematic quality, a majesty and grandeur that draw the viewer into the scene."

John's love of the landscape genre has been a factor in his existence ever since he can remember. "Photography is important to me as my main creative outlet and landscape work was always my passion," he says. "My favourite uncle would take me on trips into the Highlands where I would hone my photographic skills. Without sounding too asocial, it's nice to get away from everything every so often, get into the wilderness and clear the head. Of course, my camera always accompanied me."

John's career as a photographer has taken him to some amazing locations across the globe including China, Japan and the USA. "I enjoy travelling, and it can be quite humorous on occasions." He recalls. "I remember shooting at the Great Wall of China way back in the late 1980s, and I had blonde hair at the time. I could not get peace to shoot for locals asking if they could be photographed with me. I had forgotten some of them hadn't even seen a westerner, never mind a blonde headed one." Other locations John has particularly enjoyed visiting in his career are Trotternish in Skye, and Sierra Nevada in California. The latter is where the photographer shot his first book *Spirit*, which



DUSK / BEN LOMOND

"When my uncle took me for trips, we ate at various hotels, and the classic paintings displayed showed mountains and glens bathed in beautiful light. The pastel colours in this image immediately reminded me of those paintings." Shot details: Canon EOS 5D with 70-200mm lens at 121mm and f5, 1/50sec, ISO 400

WANT TO SEE MORE?

Open edition prints of John's work and can be purchased through at www.johngmoore.com/web-print-sales/index.html Books can be purchased at www.johngmoore.com/Books.htm Wall art editions can also be viewed at www.johngmoore.com/Wall-Art.htm

Private tuition – one-to-one, two-to-one or group tuition@johngmoore.com

"I like to break the rules to achieve something different. If we all followed the manual we'd produce the same mundane shot"

GETTING TO KNOW...

John Moore

Web: www.johngmoore.com



What's in your kit bag?

JM: I shoot both 35mm digital and medium format digital. The medium format kit I mostly use is a

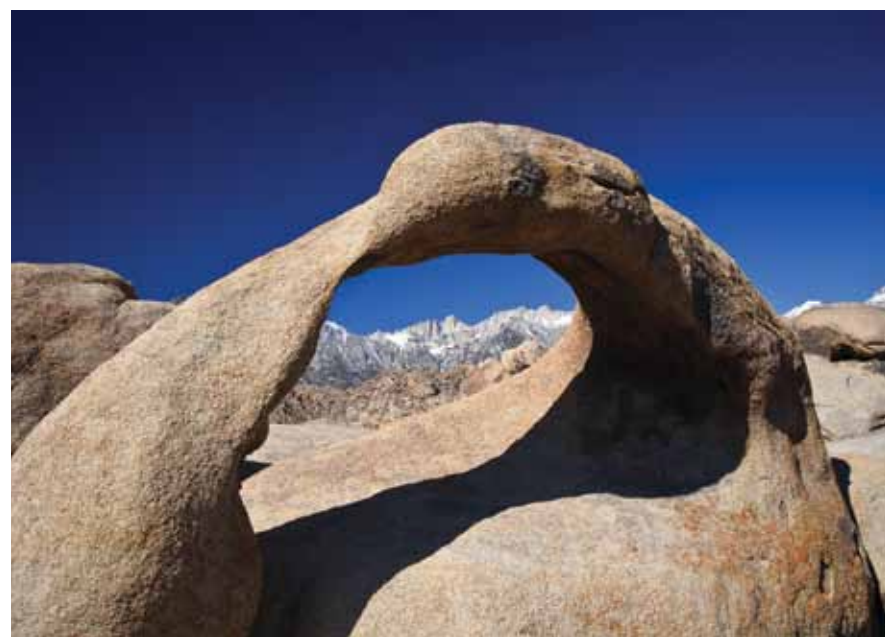
Hasselblad H4D-50 with 35-90 zoom lens. When shooting 35mm digital, I mix my choice of lenses up a bit. I have lots of old Zeiss, Olympus, and Pentacon manual focus lenses that I use with the aid of adapters. These lenses give you a different look from modern Japanese lenses. I'll always take a map and compass.

Do you have any current projects you're working on or projects lined up for the future?

JM: As well as my usual commitments, I'm working on two new book projects for release later this year, one landscape, and one portrait. The revised eBook version of *Spirit* was also released recently. It is compatible with iPad, iPhone and Android, and is still helping raise money for charity. I am also in the process of organising an exhibition of my work.

Are your images for sale? Best place to view your work?

JM: Unique collector's editions of my work can be purchased via www.saatchionline.com/johngmoore



▶ MOUNT WHITNEY AND ARCH

"Mount Whitney viewed through the Mobius Arch. This was taken a few years back as I was finishing off the *Spirit* project. I like the cleanness of the light and the smooth deep blue sky against the graininess of the rocks." **Shot details:** Canon EOS 5D with 28-75mm lens at 28mm and f11, 1/160sec, ISO 200

▶ DAWN / LOCHAN NA H'ACHLAISE

"One of my most popular shots is probably my shot at dawn at Lochan na h'Achlaise. It's particularly poignant because the tree on the islet was snapped in two in a storm last year so it will never look like that again." **Shot details:** Canon EOS 5D with 28-75mm lens at 67mm and f11, 6sec, ISO 100

▶ THE RIVER COUPALL

"I trend towards interpreting often-shot locations with a different perspective, but sometimes you just can't help but reinterpret a classic. This was the case here." **Shot details:** Canon EOS 5D Mark II with 24-105mm lens at 24mm and f18, 1/4sec, ISO 100



"Photography is important to me as my main creative outlet and landscape work was always my passion"

▶ is a published collection of unique landscape images. John tells us it has been one of the biggest highlights of his career to date, and the most rewarding aspect of the project for him is the money it has raised, and is still is raising, for charity. There is also a revised eBook version of *Spirit* that was recently released and is compatible with iPad, iPhone and Android.

When it comes to shooting techniques, John likes his images to incorporate a wide tonal range in the finish and have a unique style. "I'm a bit of a maverick when it comes to technical aspects," he says, "I like to break the rules to achieve something different. If we all followed the manual we'd produce the same mundane shot. I try and think differently as there is no point in being a derivative of someone else." One of John's most notable and well-known images in his portfolio is Lochan Na H'Achlaise. John got up particularly early to take this shot and it's poignant because the small tree on the islet was snapped in two in a storm last year so it will never look like that again. "It was a popular spot to shoot, but many people have kindly told me they think it's their definitive interpretation of that location." John says.

"This shot is featured in the Google 2011 *Plus One Collection* book, which will be released Spring 2012 to raise money for charity."

This noteworthy image however isn't the photographer's favourite and the one for him is the Last Snows Of Spring, made in 2008 for his book *Spirit*. "It was pelted down with snow when I reached the car park at the location, and you could only see five yards in front of you." He says. "Something in me told me to climb the hillside anyway. I'm glad I persevered because 15 minutes later the clouds broke and I captured what has now become one of my most iconic shots."

Although John finds he doesn't technically struggle when shooting landscapes there are couple of obstacles he has to get around. "Shooting outdoors brings a few challenges, changeable weather mainly," he explains. "But the main difficulty is to interpret the location with your own eye, even though it may have been photographed on numerous occasions previously." John encountered this problem whilst shooting his book *Spirit*. "Because of the location and subject matter, people naturally made comparisons with Ansel Adams' work. I was genuinely humbled to be mentioned in the same breath as such exalted company, but the encouraging thing was that the comparisons were all extremely positive in that my imagery had its own unique signature."

Not only is John a superb photographer, but the man is also an inspiring and passionate teacher. He's regularly hired for private tuition, and his training sessions cover a vast range of subject matter from photography shooting techniques, to colour management and Adobe Lightroom. "If you can afford it, pay it," he states. "I have a client who spent a day training with me, and he commented that he learned more in that day than he had in two years of reading books and watching video tutorials. Everyone agreed that his work improved greatly." The photographer is full of useful tips and knowledgeable advice and his years of experience shine through when he is talking about the medium. He ends on a sound piece of advice for other photographers wanting to follow in his footsteps. "Once you have had professional help to master the basics, always, always, follow your own heart on how and why you shoot. Developing your own style is the most important factor in defining your work from others."