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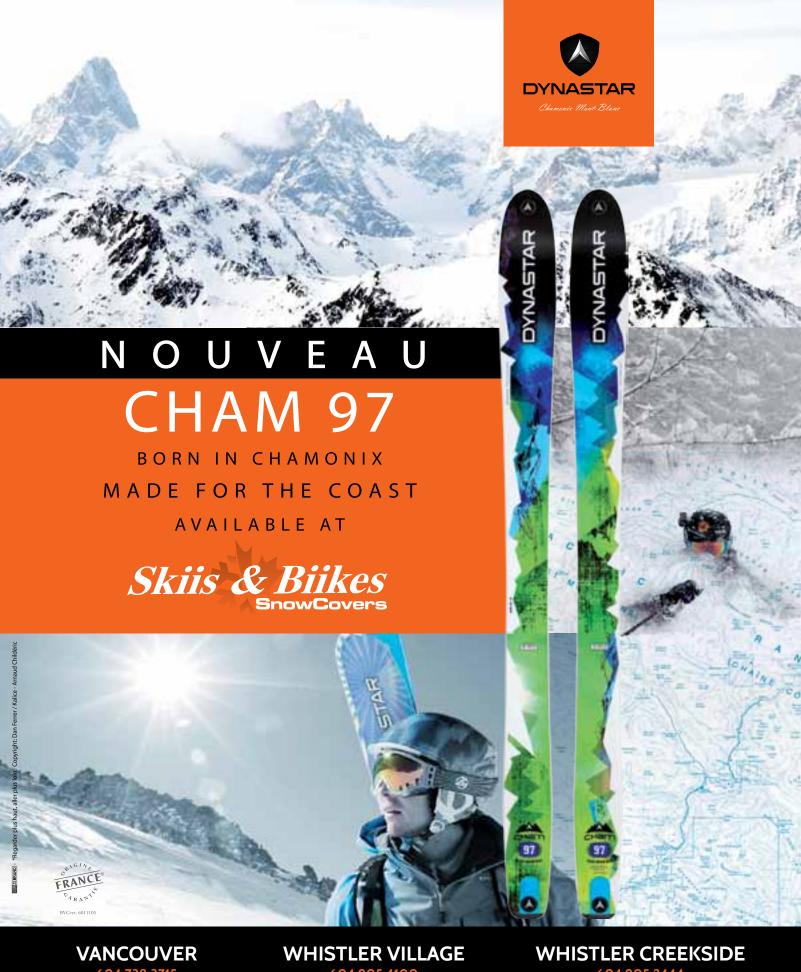
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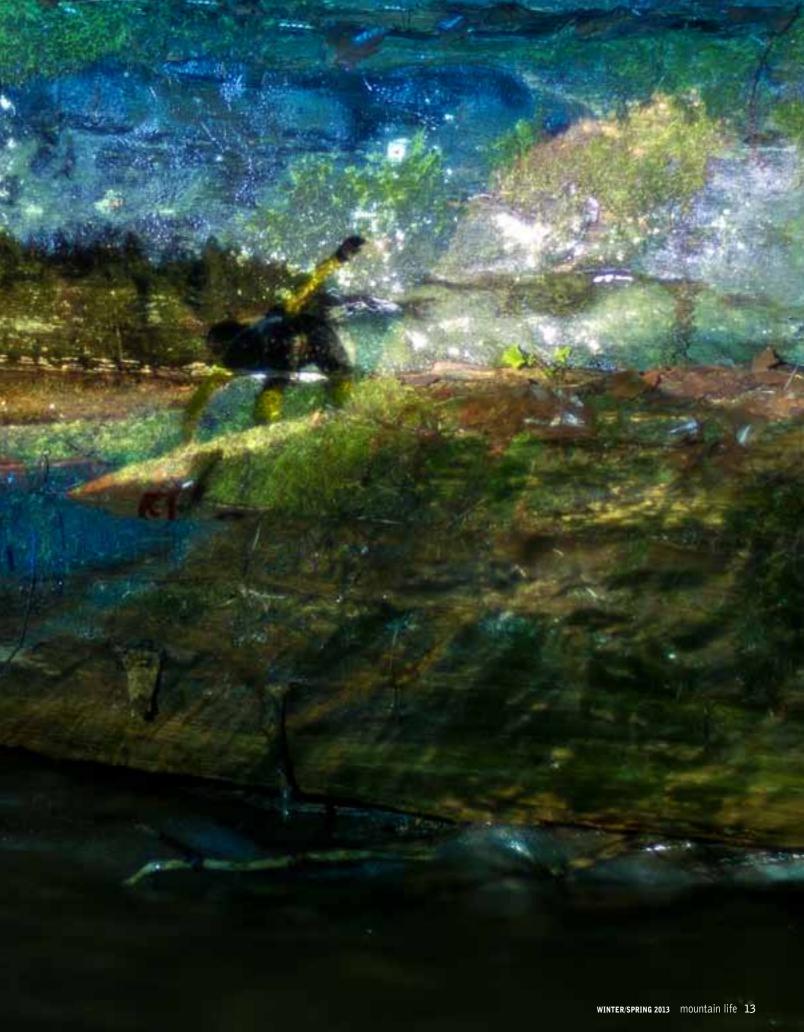
Biggest one ever.

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ON THE COVER: Dan Treadway in Bralorne, BC. This is his 52nd published magazine cover. BLAKE JORGENSON PHOTO. ON THIS PAGE: Raph Bruhwiler, Vancouver Island. NICOLAS TEICHROB PHOTO. That's right this is a photo. To learn more about what's going on here turn to page 38.







JASON HUMMEL PHOTO.

FEET FIRST

I don't know much about photography. I'm a word guy, and words have never let me down. They've gotten me in trouble plenty of times but they always got me back out again too. Words put food on my table and skis on my feet. I write, I read, I talk too much at parties. I also edit a magazine so I get to play with a lot of words, my own and others'. Words, words, words are what I love and what I do.

But sometimes it's nice to just look at a picture. This issue is for times like that. Photography can take us places words never will. \blacksquare

- Feet Banks





mountain life

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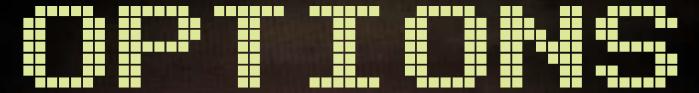
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One Word:



Dano Pendygrasse argues that right now is best time in history to be a photographer

There's a huge difference between making pictures and making a living making pictures. Being a professional photographer is a terrible career path, but being a photographer is the best.

If you want to make a picture in 2013 you have more ways to make better pictures at your disposal than ever and almost everyone has a camera on them at any given time. This is a golden age for photography and there are camera options to suit everyone's needs.



ALL PHOTOS BY DANO PENDYGRASSE.





POINT-AND-SHOOT

I used to sit on my snowmobile in the backcountry and dream of an all-in-one camera that would replace my 40-pound backpack of film photography gear. I'd imagine something light and tiny with a lens that covered all the bases. Well, that pretty much exists now. The Canon s110 is tiny, has an amazing lens, shoots huge beautiful files and even has Wi-Fi so you never have to bother with taking out the memory card. It's twice the camera my first DSLR was and it costs less than 500 bucks. Regardless of the manufacturer, point-and-shoots are amazing these days.





IPHONE/SMART PHONE

Nothing could be easier. Pretty much everyone has one of these little beauties in their pocket, so snap away. While it may not be the ideal tool for fast-moving action, camera phones are no slouch in the scenic department and are great for capturing those drunken post-bar shenanigans. Apps like Snapseed readily available to help doctor your images and tiny after-market fisheye and telephoto lenses can make for a pretty awesome set-up (especially considering it's also a phone).



MIRRORLESS

I've been a big fan for years. These small cameras have interchangeable lenses and big sensors that take quality photos on par with the big pro set-ups. More innovation is happening with these little gems than the entire DSLR field. At first Panasonic and Olympus owned the market but everyone has dropped in lately. Small bodies capable of handling all kinds of old lenses – I believe this is the future.



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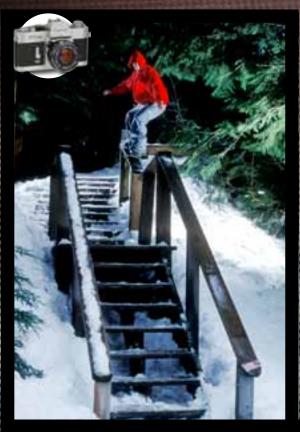
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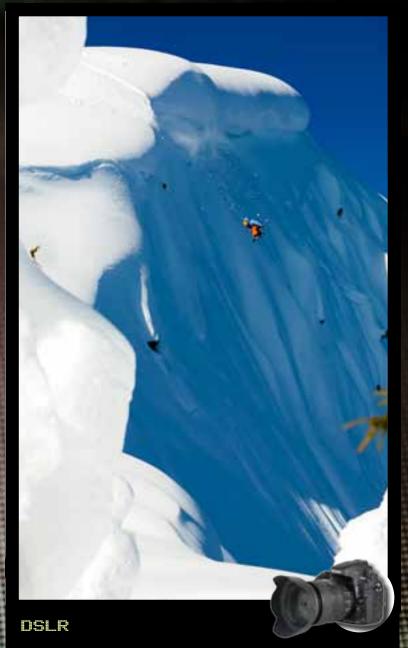
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GOPRO

I know, everyone thinks of this as a video camera but the 12-megapixel photos that come out of the Hero3 are simply amazing. Plus, it's capable of 30-shot bursts so you can make a sequence just like the big boys with their fancy DSLRs. And what other camera can you strap on and shoot with while ripping your favourite pillow line, surf break or bike trail? You're not going to shoot telephoto stuff with it but there's a lot more to GoPro than just video.







With all the other great options why would anyone want to use a DSLR? There's a very good reason – they look cool. And they're still the best option for versatility, image quality and all the bells, whistles and "slave" flashes that pro photographers need to stay on top of the game. DSLR lenses are top quality, the images are unsurpassed, and you might even get a few years out of one before it's obsolete technology. When all is said and done, if you absolutely, positively need to get it right, you probably want a DSLR. My Nikon d800 is the best camera I've ever owned. Period.

ETILK

Whoever said that photography is the only art form where you can accidentally make a masterpiece was talking about film. Yes, they still make it. Yes, you can still find places to process it. And yes, there is still something magical about the quality of photos on film. I find that how I take pictures with my film cameras is different than the "spray and pray" method that seems to come from digital photography. It's a slower process involving a little more thought and patience. And the happy accident is still alive and well when you shoot film. One of the best parts is the anticipation that comes from getting photos back from the lab. There is a satisfaction when everything works right and you're holding a tiny little time capsule in your hand. A physical photo! What a novelty.

Now that everyone is a photographer, there's no excuse not to get out and shoot some beautiful pictures every day, and the available tools to do it are abundant. When it comes to those photos, remember to be your own biggest critic, edit as carefully as you shoot and always make prints for your friends.



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POINT AND SHOOT

Canadian Wilderness Adventures has a pistol range but most of the shooting is of another variety

By Feet Banks

With the bright red train caboose, the saloon, and the clusters of log-fronted cabins tucked amongst the trees of Whistler's Callaghan Valley, the Canadian Wilderness Adventures base camp looks a lot like a film set. The rough-hewn timbers and carved wooden eagle statues would be very much at home in some kind of snowy Western movie. So would all the people roaming the grounds in fur trapper's hats and hefty sheepskin coats. Except rather than pistols and rifles, all these "actors" carry cameras, and they're shooting everything in sight. Which is exactly how Canadian Wilderness co-owner Al Crawford likes it.

"You can tell how much fun people are having by how many times they stop to take a photo," Al says. "When I think of a new dogsled tour with our dog owner Jamie Hargreaves, we use that as a guide – is this worth a shot? Is this where the trail should go, or do we find a different route?

"Dan Swanstrom built most of the trails. We'll stop and ask ourselves, 'Will someone stop and take the time to remove their gloves and photograph this?'... It's a good way to figure out if people will enjoy the tour."

Al wants the fun to start as soon as he meets his customers. "If we pick them up in a great big frontier Grizzly truck or a huge 4x4 bus and they want to take a photo already then we are already off on the right foot," he says. "Then we get up to the site, get them dressed up in furs for dogsledding, or a high tech helmet for snowmobiling, or a real Hudson's Bay company jacket for snowshoing. It's stuff they have never worn before so they take another photo. Then they meet the dogs or sit on the snowmobiles for the first time, another photo. Once we hit the 900-year-old fir tree along the trail, or pass Alexandra Falls, we're already at five photos. Five photos is a good tour."

The Canadian Wilderness base camp is made almost entirely of re-claimed or re-used materials (even the train caboose was saved from the scrap yard and hauled in on a flatdeck trailer) and everything is designed and arranged to replicate a journey back in time.

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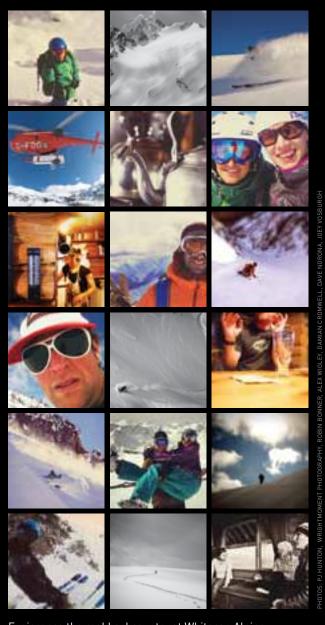
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"You can tell how much fun people are having by how many times they stop to take a photo" – Al Crawford, owner.

"In the old West, people would arrive by train," All explains. "And they'd get off at the station and there would be a water tower. Our check-in building is the station, then they see the saloon."

The Western look is tailored to accentuate the tours offered. "Back then people would spread from the train stations to the frontier by dogsled or snowshoe or by horse." Al says. "We don't explain it to anyone, we just design it like this and they feel it for themselves. The concept is inferred."

Allowing guests to look the part is another genius stroke of photo-fun. Year round, Al combs second-hand stores and the Whistler Re-Use-It Centre for old faux fur hats and sheepskin coats, anything that will help facilitate the Wild West aesthetic.

"The idea actually came about years ago from watching an old girlfriend and her friends getting ready for a night on the town," Al says. "They'd have as much fun getting dressed up together as they would actually going out. These trapper outfits always get eveyone in a cheery mood and give them a chance to take some fun photos before they step foot out into the incredibly beautiful and totally photogenic nature we have all around us out here."

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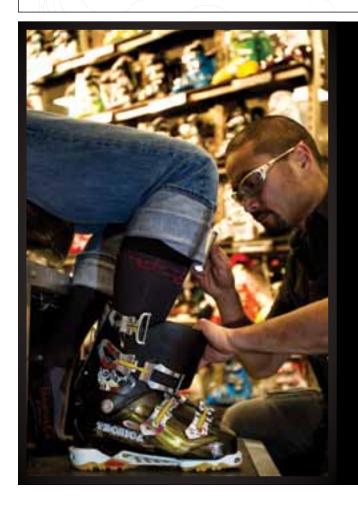
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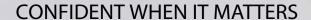
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BEHIND THE SHOT

With Blake Jorgenson

Mountain Life – To me the hero of this shot is the beer bong with a GoPro strapped to it but this picture is amazing on so many levels. What is going on here?

Blake Jorgenson – This is at Crankworx last summer. There is a spot called Heckler's Rock about halfway down the Canadian National Downhill race course on Whistler Mountain. It's mostly Aussies and Brits but they all come up and stand there and pound beers and heckle the riders and the people on the chairlift too. It seems to be growing, with a lot of the same people coming up and representing year after year. No one is allowed to wear a shirt on Heckler's Rock, even the girls.

ML – I love the volunteer worker in the far left who is quite obviously under-manpowered but seems to be holding things together. Is all mountain biking this goofy or is this just one of those "only in Whistler" scenes?

Blake - I don't know. I think it does sum up Whistler's freespiritedness and people here are accepting, they get it. If this scene was at the bottom of the hill [in the village] it wouldn't go off like this. Cops don't like to walk up hill that much.

ML – I love the dude with a fanny pack and tie-dyed cut-offs holding a giant horn which is apparently his back-up noisemaker as he seems to be tooting on some kind of whistle or kazoo. Is it fun to shoot this kind of chaos?

Blake – A lot of what I shoot at Crankworx is the culture and the behind-the-scenes. People always make the photos. The more charismatic and outgoing and expressive the people are, the more the shots kind of materialize.

ML – The "Hero" beer bong, random bike components thrust into the air, a blatantly stolen trail safety sign, a dude in a cape with an airhorn... the actual mountain biking is almost invisible in this shot.

Blake - The shot is composed so that the rider and the race are secondary and the scene is

the star. I have an assistant to the side with a studio light aimed to light just the scene.

ML – Photography is an artform where an accident can produce a masterpiece. Do you feel that lack of total control when you are shooting crowds of people like this?

Blake - I think with any type of photography where you are not in total control of things it's best to just have your ducks in a row and when a great moment does happen, you are ready. All you can do is be ready and the better you are at anticipating stuff the more amazing shots you will get.

■

- Feet Banks

Blake Jorgenson hosts annual Outdoor Photography Workshops featuring top professionals and four days of super hands-on photography instruction and slideshows. For more info (and more great photos) hit up blakejorgenson.com.





LEFT: Professional adventure athlete Will Gadd shot by pro photographer Christian Pondella. RIGHT: Professional photograper Christian Pondella shot by Will Gadd. What photo is gonna please the sponsors more?

PHOTOGRAPHY SELLS THE FEAT

Fascinating Expedition & Adventure Talks use images to spread the story

By Todd Lawson

"If there's no proof, then it didn't happen."

That was the maxim back in the heyday of early exploration, when adventure expeditions were deemed a success (or a miserable failure) based on the photos they returned with. Post-journey presentations to exclusive organizations such as the National Geographic Society or the Explorers Club were often as important as the adventure itself and the photographer was a key member of the team. Those who could only imagine what the other side of the world looked like could now see for themselves (and fund the next adventure).

Not much has changed. These days however, rather than a musty boardroom filled with stodgy *old-worlde* types, Fascinating Expedition & Adventure Talks (FEAT) give contemporary explorers a much livelier way to tell their stories. "FEAT got its start in South Africa," says Sean Verret, producer and director of FEAT Canada. "It was originally created by adventure racer and writer Lisa de Speville with an aim to publicise

the achievements of adventurers and allow others to be inspired by these feats."

For FEAT, De Speville drew inspiration from the Banff Mountain Film Festival, internet TED talks and the massively popular *Pecha Kucha* presentation format. Each presenter is given a seven-minute timeframe in which to showcase the exploits of their chosen adventure, expedition or outdoor pursuit to a live audience.

"The images magnify the ability of the speaker to tell their story in such a short amount of time," says Verret. "Photography brings a story to life and adds an element of realness. We're not all the best storytellers, but through imagery our audience can put themselves in and imagine what it would have been like to take part in the adventure."

Expedition logistics and planning take massive amounts of effort before the journey even unfolds and photography is often the most important piece to any expeditionary puzzle. With contemporary cameras becoming smaller and better, many extreme athletes and adventurers are shooting their own photos and using them to tell the story from their own unique perspective.

"I take (my own) photos because often on my trips what I'm personally interested in may not be what a photographer wants to shoot," says Will Gadd, one of Canada's most prominent adventure athletes, and a FEAT 2013 speaker. "But sometimes I'll be like, 'Hey, can I have an actual GOOD photo from you?'"

Although Gadd and many others are recording their own images, expedition photographers are still helping adventure athletes achieve success. Without top-notch images of athletes doing what they do best, sponsorships would be a lot harder to come by. "I make my living through what photographers do," says Gadd. "Today it's not enough to have a low-quality summit shot. The world expects better."

The next FEAT event is on Wednesday, March 8th in Vancouver, **featcanada.ca**

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Strapping a camera to Eric Hjorleifson is always a good call. Deep Winter Photo Challenge. ROBIN O'NEILL PHOTO.

ROYAL RUMBLE CAGE MATCH

The gloves (and lens caps) are off

By Jess Smith

When you're young, it's hard to get noticed. For up-and-coming snowboarders or skiers, racking up contest victories is a good way to get your name not only onto some novelty-sized cheques but on the tongues of potential sponsors and industry people as well. There are a lot of "experts" out there, and no shortage of "pros" but everyone loves a winner.

And now the kids with the cameras can get in on that action. With no fewer than four substantial photography competitions held each year, the Whistler contest circuit is becoming a viable way for young photographers to kick-start a career.

Out of Bounds: Tales From the Backcountry is an annual gallery exhibit contest held each October and featuring the best of our own backyard. Deep Winter is a three-day scramble to capture and curate the essence of winter storm season in Whistler. Deep Summer does the same for the

warmer months, and the granddaddy of them all – the contest that started everything – is the World Ski & Snowboard Festival's *Pro Photographer Showdown*, a best-of-the-best slideshow competition that's been bringing the biggest names in outdoor photography to Whistler for the past 15 years. "The Showdown" perennially packs the 1400-seat Whistler Conference Centre to capacity and is essentially the World Championships of action/adventure photography.

"These contests are a great way to connect with an audience," says 13-year veteran photographer Blake Jorgenson. "They all come with a positive learning experience. For up and comers it's a great way to get noticed."

Blake would know. In 2001 he won both the WSSF Pro Photographer Search and Pro Photographer Showdown in the same year. That feat, and the pure talent of the photographer who pulled it off, boosted an already promising career and Blake is currently one of the most soughtafter outdoor photographers on the planet.

...continued on page 34.







Winning Images from the 2012 Out of Bounds: Tales From the Backcountry show put on by the Whistler Arts Council.

LEFT:People's Choice Award. "The Hard Way." SEAN ST. DENIS PHOTO.

RIGHT:People's Choice Runner-Up. Elias Elhardt "Front 3. CAMERON HUNTER PHOTO.

BOTTOM: Winner: Best in Show. Shin Campos "Method." MARK GRIBBON PHOTO.

"I see every competition I enter as one that is successful," says regular *Deep Winter/Summer* competitor Reuben Krabbe. "And not just because of the podium result or the efforts of our team. These types of competition offer an amazing opportunity for any creative person."

Robin O'Neill agrees. After winning Deep Summer 2011 and Deep Winter 2012 Robin touts the variety and connectivity that contests provide. "They're a great way to test your skills, develop your creative abilities, build relationships with athletes and get your name out there," she says. "I love to document the sports, culture and environments I am most passionate about. To give the viewer an intimate perspective."

"For me it's a great way to custom make and deliver an idea or story that doesn't have any commercial use," Jorgenson says. "Most photograph contests out there don't have a physical audience, it's just online or is judged behind the scenes. I think the Whistler contest style is catching on and resorts all over the world are doing it now."

Of course, there are few shortcuts in the photography game and victories mean nothing if they're not followed with more hard work. After quitting his job and dedicating to photography full time in December 2011, Mark Gribbon won "Best in Show" at the 2012 Tales from the Backcountry. Combined with a few key magazine spreads and features, his star is definitely on the rise but the Squamish local says that there is no way he can coast on just one victory. "I think until there is a cheque showing up every week I will always feel like an up and comer."

And that's the truth. Overnight success is a fairy tale but for all the up and coming photographers seriously thinking of dropping in on the contest circuit, Blake Jorgenson offers this advice: "Come up with an idea that you want to show the audience and get motivated by the idea. Really, just do the contests. You only learn by doing, don't be afraid to win or lose."



FONDUE AT THE CRYSTAL HUT

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CULTURE



Riding the pine. Trevor Linden at Whitecap Alpine. DAMIAN CROMWELL PHOTO.

BEHIND THE SHOT

With Damian Cromwell

Mountain Life – Trevor Linden is probably the greatest hockey hero British Columbia has ever known.

Where are you guys in this shot? What's going on?

Damian Cromwell - We are up at the McGillivray Pass Lodge at Whitecap Alpine. It's way out in the middle of nowhere, you fly in from Darcy. This is the boot room and entrance to the lodge. We just got in from a day of skiing and Linden doesn't have a gear guy like when he was playing hockey so now he does it himself.

ML – This is a different scene than we'd usually see of Trevor Linden sitting on the bench.

Damian – Totally. I don't know hockey but I saw that bench and it was cool how opposite this was from sitting on the bench in a huge arena. He seemed super at-peace and I liked how it was just him and the gear with no teammates or crowd.

ML – The gear is key too. To anyone who has been in a hockey dressing room, it doesn't look that different.

Damian – Yeah, the boot liners in the top kinda look like skates. The hanging skins are lined up like sticks would be. Lots of big bags.

ML – Here's a guy who was an NHL captain and All-Star. He would have had cameras thrust in his face almost every night of his career. Was he different to shoot compared to a regular action sports athlete?

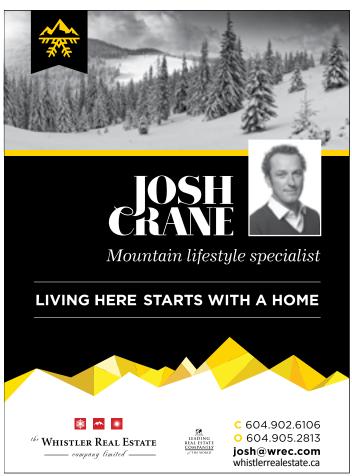
Damian – Not really. He is a humble guy who really seems to have respect for the mountains and the people who live their lives in them. He was stoked because since we were shooting, we always got first tracks.

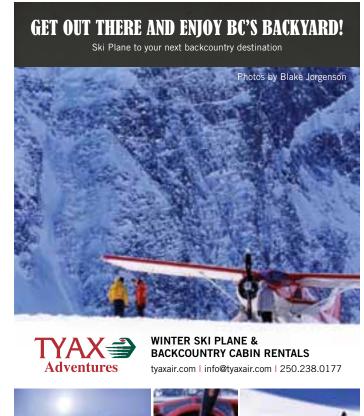
ML – How was the skiing? Does Trevor Linden rip?

Damian - He was definitely the strongest guy behind the guide when it came to touring. He is a lung, out the longest and out front when he could be, tough to keep up with. The skiing was bluebird and boot-to-knee-deep pow. One cool thing he told me was that later in his career, he would be somewhere like Columbus, Ohio, sitting in the back of the bus punching up the Whistler Blackcomb snow report on his phone. He was stoked. He had only been skiing a few years but even then he had the vision to know where he wanted to be. ■

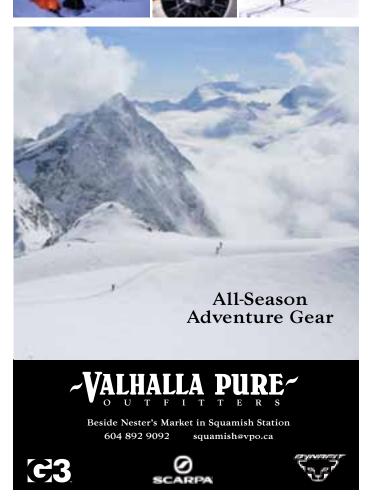
- Feet Banks

whitecapalpine.ca

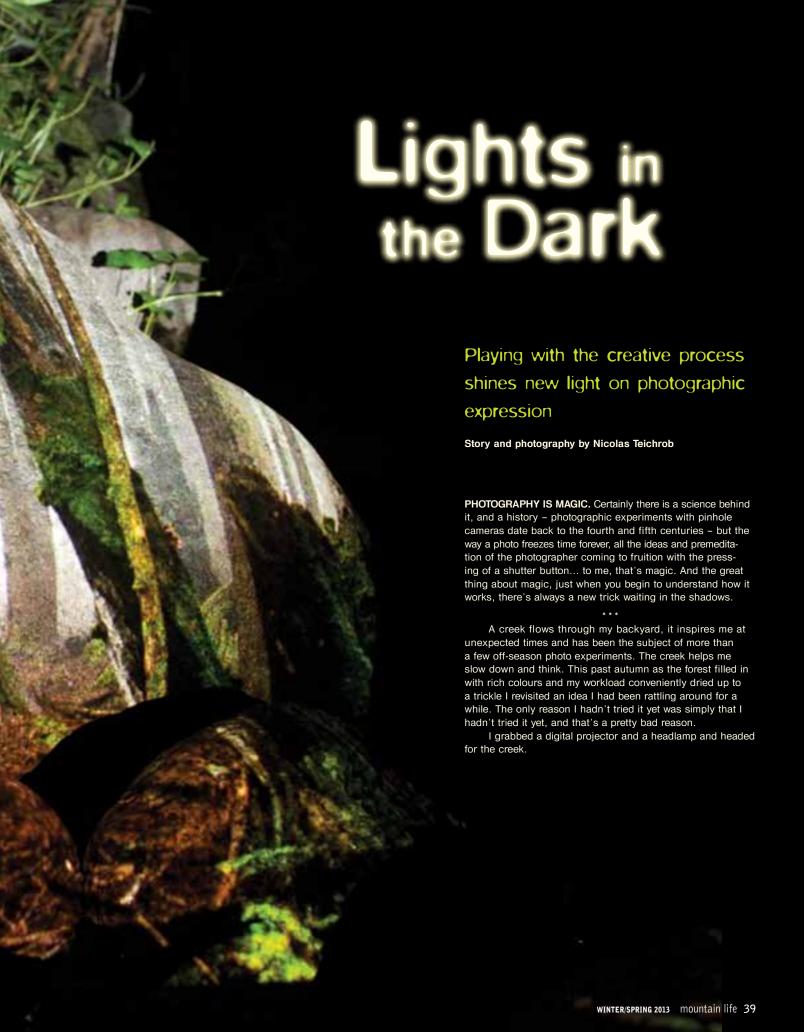












"Viewing a 2D representation of the 3D world has never felt fully satisfying to me and I've been trying to find that lost dimension for a while now. I think I found it in the woods down by the creek in my own backyard."





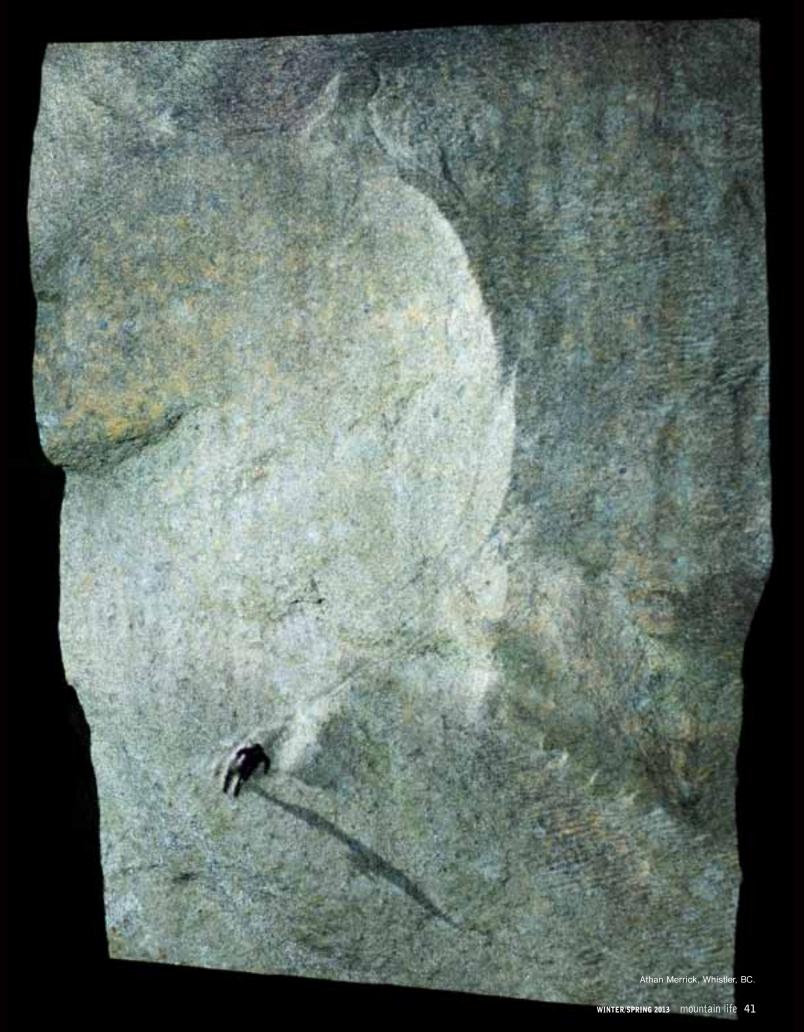
Top: Kids in Kyrgyzstan, street luging. Bottom: Kory Dumas, Pemberton, BC (Duffey).

As photographers we twist dials and turn knobs to capture light, colour, shape – things we can never grasp with our bare hands alone. By changing the composition and framing, focal length and exposure the photograph, and resultantly what is portrayed, will also change. No two images will ever be the same yet each is able to provoke ideas in a viewer that may not have otherwise existed.

Whether it is slide film chemically recording actual particles of light or a modern digital CCD (charge-coupled device) converting those incoming photons to electron charges, one concept of photography has remained constant: to represent and share the three-dimensional world in two dimensions. But viewing a 2D representation of the 3D world has never felt fully satisfying to me and I've been trying to find that lost dimension for a while now. I think I found it in the woods down by the creek in my own backyard.

It took four electrical cords linked to cover the 50 metres across my yard, down the bush, over a calm section of the creek and into my first projection site. There are few scenes darker than a moonless November night in BC but I managed to stumble-haul my loose kit of a projector, laptop, tripods, and camera through the forest – and only once slipped on the old 20cm-wide "bridge."

Even with power cables plugged in and devices connected, I wasn't overly optimistic about the idea of re-shooting my own photos projected onto logs, leaves, trees and rocks. A lot of things can easily go wrong. Is this a waste of time? Is it stupid? If this was cool wouldn't someone have already done it? Should I just go back inside and avoid the bear that is probably lingering nearby? The creek answered me by continuing to gurgle along as it always did, blanketing all other thoughts in blissful white noise. I got back to work.





For me, conventional photography consists of three major steps: premeditation of the image to be captured, the actual image capture, and post-production/editing. The end result of an image is limited solely by the imagination of the photographer. With the photos in this series I wanted to divert the process partway through and re-combine my raw images with the beautiful environments that surround and inspire my work. Each photograph starts as an original digital image I've previously shot. These images are then projected onto carefully selected surfaces that complement or enhance some element of the original photograph.

There are no computer tricks at work here; it's pure photography. The goal of this work is to expand our collective concept of photographic representation, and to engage audiences to stare and interpret, guess and question, to be confused and understand, to look again and to think beyond what they initially see. By deleting preconceived notions and allowing thoughts to flow freely through the mind, we open the door to pure creativity. This is how the first images began 1600 years ago and how new ideas will continue to develop and broaden the photographic horizons.

...continued on pg 44.





Top: Raph Bruhwiler, Vancouver Island, BC Ikelite - Stand Film) Middle: Matt Elliott, 360 on the Hurley Pass, Pemberton, BC. Bottom: Matt Elliott at TLH Heliskiing, BC.



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"Images I previously shot are then projected onto carefully selected surfaces that complement or enhance some element of the original photograph." I almost knocked everything into the water at least twice, stumbling around the dark edges of the brush trying to shine a light on the third dimension. But from those first images projected onto a pocket of ferns I realized I'd found something at least, a seam to be further explored. Many images didn't work, time flowed past without notice, but then a photo would land on the ferns and just pop out at me and reinvigorate the process.

This began as a "why not?" idea but as things began to click I found new purpose with every projection and every shot. One of my favourite things about shooting photographs is when I surprise myself. That happened, then it happened again, and again.

I've been down to the creek a half dozen times since that night, even set up a tarp to be able to shoot in the relentless winter rain. I think about images differently now. No matter what I shoot I find myself looking for those elements of depth and ways I can lift the third dimension to the surface.

Photography is science: chemicals on a metal plate or digital pixels on a screen. But that science is an arena for creativity, one pushing the other until both evolve into something unique. Art, creativity, photography, magic....

These days, it's all going off at the creek down in the woods in my backyard but I imagine you can find it almost anywhere if you aren't afraid to look.



OrbanAlpine















QLAKEE BURTONU



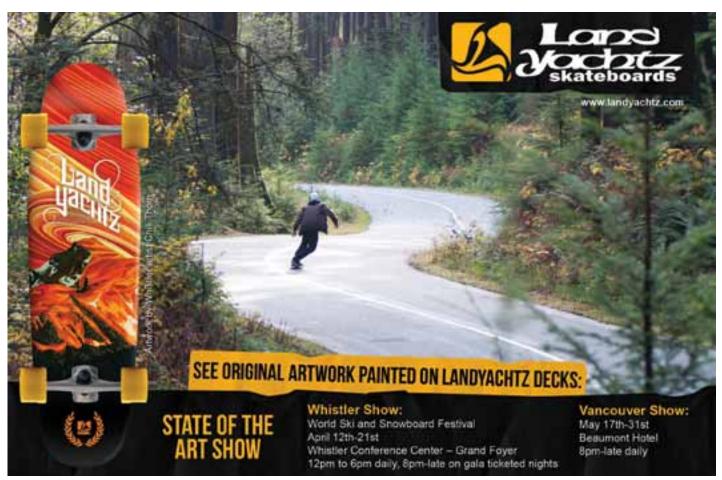


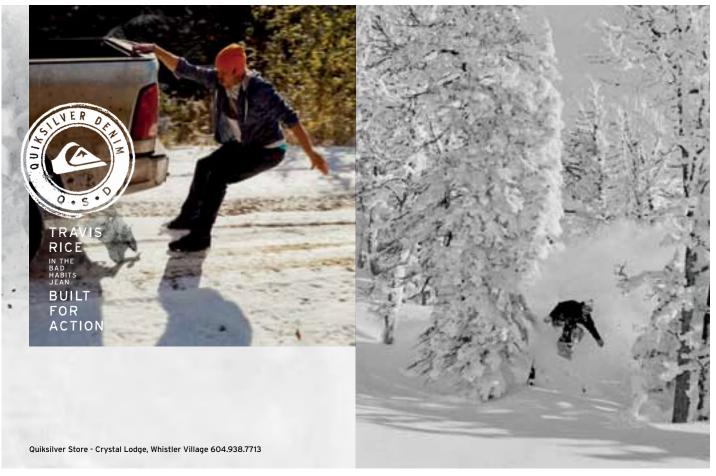
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Darcy Turenne, Vancouver Island, BC.







SHOOTING FOR CHANGE

As social activism meets social media, is a picture worth a thousand "likes"?

And what does that really mean for the cause?

Story and photo by Jason van Bruggen

- "Above all, life for a photographer cannot be a matter of indifference."
- -American photographer Robert Frank

Photographs can change the world – Kevin Carter's 1994 Pulitzer Prize-winning shot of a vulture stalking a famished Sudanese child, or Elliott Erwitt's photograph of segregated water fountains in 1950s North Carolina are examples. A single image has the power to inform, persuade, evoke and incite discussion, emotion and change.

Yet in our current age of content democracy, where the Internet places almost any photo at our fingertips, a picture of a runaway monkey at an IKEA store can inspire the kind of social and traditional media storm previously reserved for huge political scandals or world-shaping events.

Social media technologies like Facebook, Twitter and Instagram have boosted photography's role as an irresponsible vehicle for blatant self-promotion and disingenuous brand messaging. Yet this same technology also continues to advance the art as one of the most important and effective forms of expression and protest. Photography can capture observations of what our world truly looks like as well as offer expressions of our hopes for what it can be. And, most importantly, it can highlight the disparity between those two, and incite a desire for change. Today, it can do this with unprecedented immediacy and reach.

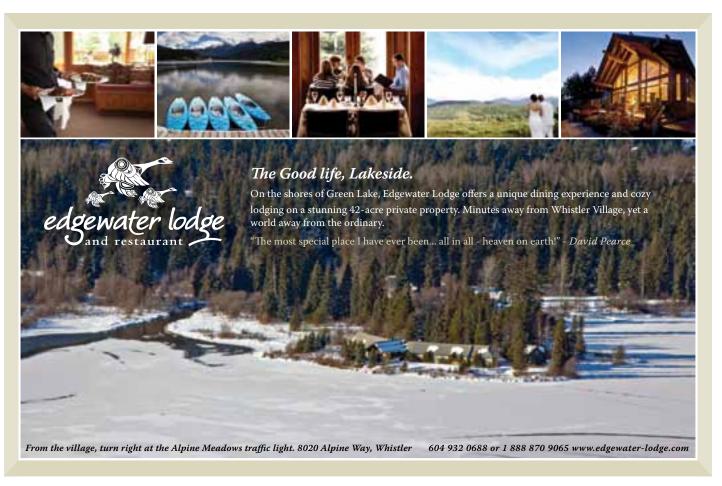
The struggle between human population growth and dwindling resources is the most tangible and widespread crisis of our time. The Great Bear Rainforest of BC's north and central coast is one of the largest remaining unspoiled tracts of temperate rainforest in the world. It is home to a 1,000-year-old western red cedar and a 90-metre Sitka spruce. First Nations have inhabited the region for many centuries, sharing the land and water with countless species including wolves, whales, grizzly bears, salmon, and the Kermode spirit bear that exists nowhere else on the planet.

As the Great Bear Rainforest comes under threat from the proposed Northern Gateway

Pipeline and oil tanker traffic, photography and social media are playing a key role in the conservation movement. Since most people will never visit the Great Bear Rainforest and partake in its wonders firsthand, film and photography need to deliver that experience to the masses. Photographs – of the land, the wildlife and the people of Great Bear – can be the translator that tells the true story and evokes a connection deep enough to move people to action.

Living in one of the last wild frontiers on earth is a cornerstone of Canadian identity. As our wilderness comes under increasing threat, we risk losing much more than a few species and some nice places to take vacation photos with the kids. We risk losing a huge part of who we are. If a picture is worth a thousand words then perhaps an image is the loudest voice Canada's wilderness has left. \$\overline{m}\$

Jason's photographs of the Great Bear Rainforest were featured in the book Art for an Oil Free Coast from Raincoast Books. Check out raincoast.org or see more photos at jasonvanbruggen.com

























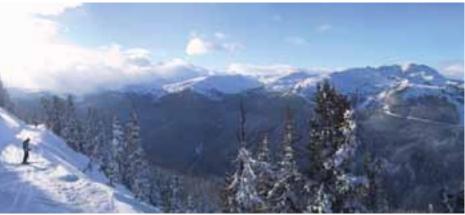
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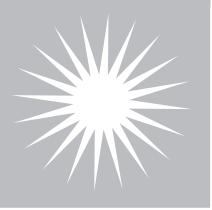


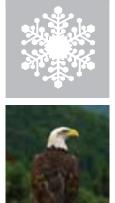
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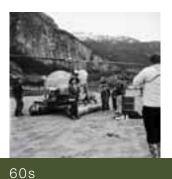
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the early years























80s









lately









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Mistler











the early years





60s 70s























80s



Top: The cultural peak of Skiing.

Middle: Blackcomb opens just in time to witness the neon 80s ski fashion trends.

Bottom: The mighty ski patrol on Whistler



90s

Top: Greg Morris enjoys a sidehit off the "new" Jersey Cream Express. Photo: Feet Banks.

Middle: Skin-tight snowboarding. Circa 1990. Photo: Greg Griffiths

Bottom: Pete Smart, 1997.
"We were 'homeless'. We lived in two tents at Brandywine, Calcheak and Lot 5. The 1961 MGA was our only car. Not so practical for outrunning the hungry bears of Calcheak. When the cold alpine nights of September came around, some friends graciously lent us their camper so we could live in 'town'. Extremely Canadian was heading into its fourth season. I was working at Tourism Whistler and had to don the mandated nylons every morning. Not sure which bothered me more. Bears or nylons..." Photo and story: Jill Dunnigan.



Top: Winter Ski & Snowboard Festival since 1996 Photo: WSSF.

Above left: Eliel Hindert enjoys the benefits of new fat-sk technology. Photo: Nicolas Teichrob.

Above right: The 2010 Olympics finally saw local athletes like Britt Janyk competing on home soil. (Canada also enjoyed a record medal haul) Photo: Paul Morrison.

Bottom: Starry night above a busy valley. Whistler has grown up. Photo: Chris Starck/Coast Mountain Photography.

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Pemberton

Accessible only via train until the 1960s, the Pemberton area had long been the home of the Lil'wat First Nations until farmers, loggers, ranchers and prospectors arrived in the late 1800s. Beneath the towering peaks of 8,501-foot Mount Currie the Pemberton Valley is home to some of BC's richest and well-protected farmland and in 1967 became the first commercial seed potato area in the world to grow virus-free spuds. As mountain biking, paragliding and golf gained popularity over the past two decades, "Pemby" has also gone back to its roots with a resurgence of organic and small farms providing locally sourced food for the entire Sea to Sky. — Feet Banks











the early years





Top: May Day Celebrations – circa 1950 Middle: Planting potato seeds. 1952. Bottom: Early skiers marveling at Mount Ourrie's lines. Photos: Pemberton & District Museum



lop: Hower Brothers snow plane. 1938. Bottom: Rosemary Decker fishing circa 1950.



60s



Top: Centennial Café was built in 1967.

Middle: Joe Antonelli Skidding Logs with "Doc" and "Baldy." Joes says when not working the horses followed him around like puppy dogs 1965.

Bottom: Logging roads cuin the 60s would provide backcountry enthusiasts with alpine access for denades



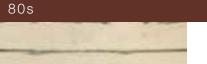
Top: Squamish wasn't the only spot with Logger Sports. Photo: Jerry Mohs. Middle: Phil's Drive-in. Classic. Photo by Dave Steers. Bottom: Rodeo Time. Donkey on the highway. Photo: Jerry Mohs.



























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REUBEN KRABBE

2012-01-12 – 3:40 PM
"Every face of winter offers a different opportunity for ski photography.
Snow conditions, avalanche danger, and freezing levels all dictate how and where to shoot throughout the year. Earlier season shooting offers great light, all day long. Shooting at 2pm in the long days of March would offer poor light, however in the short days of early January, the light is scraping across the snow, illuminating Dave Treadway's pow trail."



JORDAN MANLEY

2010-08-07 – 7:01 PM
"Part of the fun of photography for me is arranging found elements into a frame. By manipulating my position, the camera's direction, and focal length, it is kind of like putting together a puzzle. Our tall trees combined with fog make for lovely 'graphics' that can be arranged, along with a lone rider. Sometimes, there is only one good way to put the puzzle together, and you have to find the perfect combination to do so."









JUSSI GRZNAR

2011-03-22 - 7:27 AM

"I shot this during the 72 hours of Deep Winter Photo Challenge. Our 'Tree of Life' concept intertwines the lives of a few different people going about their everyday lives in the great outdoors of a ski town. From a young expecting couple to an 81-year-old hockey player, we all have our own problems to face from time to time; maybe all we need sometimes is just to lace up the skates and go for a little skate. Thanks to our R/C pilot Tom Baleshta as well as Ryan Kenny and Josh Finn for making this one happen."



2010-01-26 - 2:23 PM

"If you sled or ski in the Brandywine area you get some great vantage points of Mount Cayley and Mount Fee, the most prominent peaks in the area. This time we were out looking for new lines as the storm was clearing and I saw Cayley appearing through the clouds. I always like getting 'clearing the storm' type shots as they seem to provide the most dramatic lighting with a dark contrast of storm clouds. The Squamish First Nations call Cayley a 'Landing Place of the Thunderbird' and it's also considered a potentially active stratovolcano. If she ever decides to blow, I want to be in this exact spot to get the shot."



BRYN HUGHES







BLAKE JORGENSON

2013-01-14 — 6:53 PM
"Coming down from the Hurley
Pass late in the day I came
around the corner into the Pemberton Meadows and saw this
sight. Mount Currie pretty much
speaks for itself."







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NICOLAS TEICHROB

2010-01-05 - 7:38 AM

"It was a cold and dark morning, day two of the Deep Winter photo challenge and we were headed up to the Whistler Roundhouse for Fresh Tracks Breakfast. My goal with the competition was to present some new perspectives, and I had pre-meditated this floating pod type of gondola shot as a fresh look. Using remote triggers and a flash (a rarity for me), I was scrambling for most of the gondy ride. After a few takes I got a glimpse of this shot on the DSLR screen. With no time for another take we got to the top and stumbled out of the gondola with arms full of cables and camera parts. During breakfast in the warm lodge I studied the images more closely and then realized that I had got something special - this shot remains one of my favourite photos."



JUSTA JESKOVA

2012-11-03 - 4:00 PM - Steve Storey, Chesterman Beach, Tofino.

"I am not a surfer, however I love spending endless hours on the beach photographing them. Every morning, Steve is the first out of the door riding his bike to the beach. He can't wait to be in the ocean catching the waves and I can't keep up with him, even pedaling as hard as I can. So I wait until his surfing session ends and I make him ride in the circles around this puddle until I get the shot. There is something about reflections that I love and I always keep looking around for them. This time I just tried something different, I flipped the picture upside down and it worked out."





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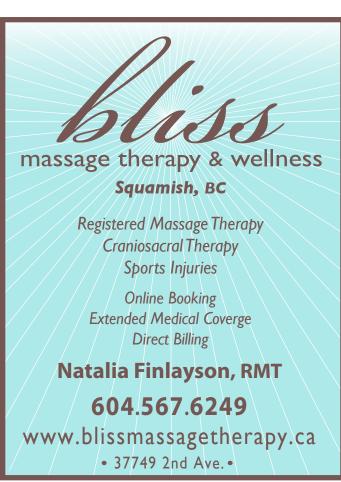
BRAD HOLMES

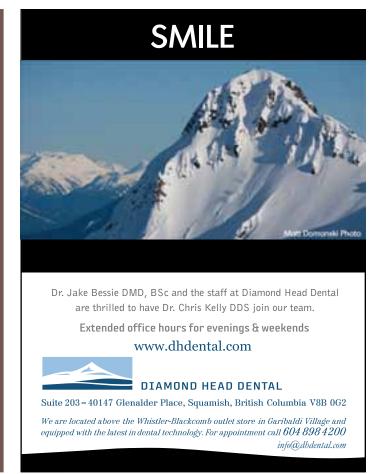
2011-06-05 - 4:04 PM "I took this shot in the Spring two years ago. My neighbour Scotty called saying I need come check out the pine tree in his front yard which was exploding with pollen. I set my camera on a tripod used the 2 second self-timer and flicked the branch with my finger as the shutter released."



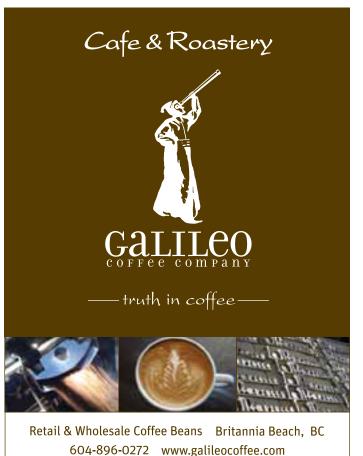


2012-01-11 - 10:38 AM "This image was captured for the Deep Winter Photo Challenge, when you're looking to exploit every ounce of your creativity. I wanted to capture time spent with friends on chairlifts, but to remove the details which would make you focus on who or where. The photograph is actually 10 exposures taken, and overlapped in camera (Nikon does this, but not Canon). This creates the ghostly effects, and helps take away any emphasis on detail, so all that is left is mood and emotion". – Reuben Krabbe













ERIC BERGER

2011-02-19 - 9:43 AM "This shot was taken on an MSP Whistler heli-ski mission. I was with filmer Guillaume Tessier and skiers James Heim, Richard Permin and Mark Abma. The boys had scoped out this small ridge on a previous scouting mission and it was ripe for the picking. It was an ideal location, not too far from town, loaded with big cliffs, features and covered with a fresh coat of deep, cold snow. This was during James' first run as he charged towards a 50 foot drop without hesitation. He stomped it!"

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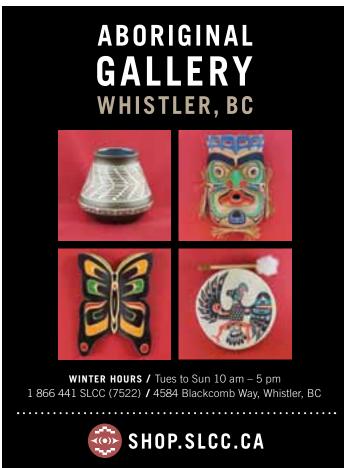


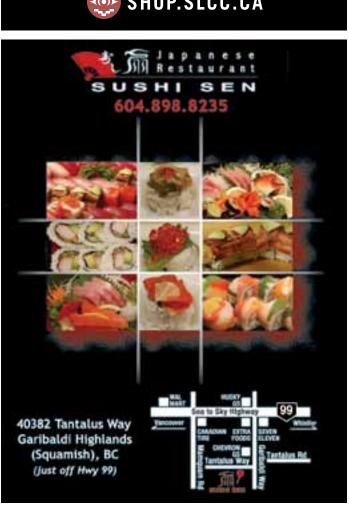
RENE GOUIN

2008-08-31 - 7:36 PM

Rider: Laurence Pellerin. Location: Brohm Ridge Squamish

"We built this hip jump up in the alpine of Brohm Ridge in late August. Looking at years before we knew we had a little window of time before the snow would start covering our playground again. After several hours of hiking with bikes, tools and camping gear we found what we were looking for and started working right away - piling dirt up and try to compress that soil as much as we could before the sun set. When we were almost ready to try our creation the sky turned as dark as the dirt we just dug and hail started falling hard. We all packed in the tent trying to stay dry and thought that was it for the day. Then we got one last chance - a warm light began shining between the clouds and I convinced Laurence to Guinea Pig a jump we had just built few hours ago. The landing wasn't ready - it was slippery grass and pretty nerve-wracking, especially with just five minutes of light remaining... Big props to Laurence, he hit it a few times and made this image possible."







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Devin, Skiis & Biikes, Whistler Marketplace. 604-902-4085 skiisandbiikes.ca





WHISTLER BLACKCOMB LIMITED EDITION "PEAK TO CREEK" SKI BY VANESSA STARK

"From the beginning the focus of this ski was to showcase some of the abundant local talent that thrives in Whistler. Inspired by the long top-to-bottom runs at Whistler Blackcomb, local artist Vanessa Stark designed this top sheet. The skis themselves are a DB3 made by Prior who hand-craft skis and boards right in Whistler. For every set of skis sold we are donating \$50 to the Whistler Blackcomb Foundation to support non-profits in the Sea to Sky corridor, but there are only 40 sets of skis made so get 'em while they last!"

Dave Steers, CAN-SKI, Whistler Village, Creekside, Blackcomb Base. Whistlerblackcomb com



SUREFOOT CONTOURA X3 BOOT

"This winter we are proud to introduce the revolutionary Surefoot Contoura X3 and C1 Liners. They are the result of 28 years of boot fitting experience, an intense passion for the sport, and the use of the latest technology and materials available. The combination of the Surefoot Orthotic, Surefoot Custom liner, and the Surefoot shell make this the most comfortable and best performing boot on the market. It's a ski boot for all levels that will change the way people think about ski boots. Ski longer, ski better and ski comfortably. Come and see why Surefoot is the global leader in custom ski boot fitting." Sam, Surefoot Whistler, Crystal Lodge, Whistler Village. 604-938-1663. Surefoot.com



SUUNTO AMBIT

"Nothing comes close to the functionality and the usefulness of the Suunto Ambit. Altimeters, barometers and compasses are the norm these days but having a useful GPS ability really sets this watch apart. The user-friendly Movescount Suunto website allows you to plot a route (or find a bivy site on Google Maps) then download it to your Ambit. It won't fully replace a map, compass and some knowledge you'll likely need them a lot less with the easy-to-use Ambit on your wrist. Plus, as technology changes the watch is updateable. All in all, this new watch from Suunto will be a game changer for the technical watch industry. '

James, Escape Route. Whistler Marketplace 604-938-3228. Garibaldi Mall, Squamish. 604-892-3228 escaperoute.ca



THE FISSILE SPLITBOARD

"The Fissile has a directional, powder-profiled nose that is bigger than anything else in the Prior lineup and the shortest radius sidecut that we make. This crazy combination has an early rise tip for enhanced powder float while delivering unparalleled mobility. The Fissile also offers stability at speed, you can step on your front foot and straightline with confidence or shift back and turn on a dime. The shape naturally lends itself to soul riders who love to generate power off even the smallest terrain features. It's crazy good and is quickly becoming a favorite of powder fiends worldwide."

Gus, Prior Snowboards. Function Junction, Whistler. 604-935-1923 Priorsnow.com

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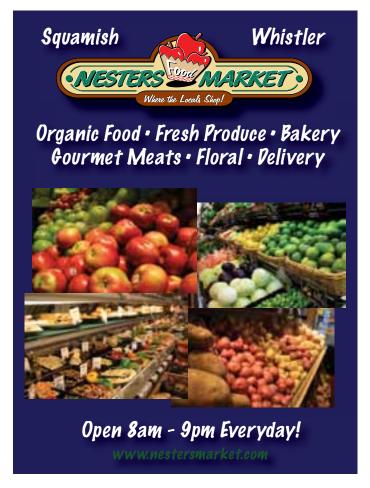


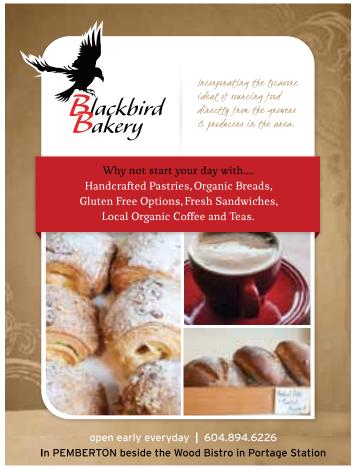
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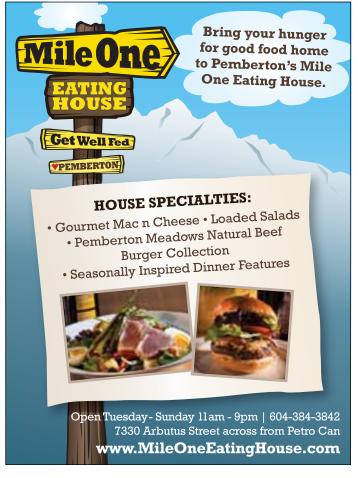
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Self Portrait.

TALKING THE WALK

Mason Mashon shines on both sides of the lens

Text by Tannis Baradziej & photos by Mason Mashon

"Shit happens," says Mason Mashon. "Crashing is part of the job, and if it's gonna happen, it's gonna happen ... and it's probably going to be pretty bad."

Mashon's "job" involves bombing down mountains and chasing pro athletes – on bikes, snowmobile or snowboards – with roughly \$4,000 worth of camera gear strapped onto his back. "Pretty bad" might be an understatement.

But the 27-year-old photographer doesn't sound nervous when he says it. For him, the

associated risks are just part of the job. Mashon has had friends heli-evacuated off mountains, and others buried in avalanches, but it's worth it – he's paying his bills doing what he loves. Essentially, Mason Mashon is living the dream.

And lately, the dream has been getting better: Mashon is currently starring in *underEX-POSED*, a documentary-style TV show about the career of an action sports photographer. It's a show created just for him.

"The kid just rips on a bike," says under EX-POSED producer Kevin Pennock. "He's highly entrenched within the scene and he's an emerging action sports photographer who's Aboriginal."

...continued on pg 87

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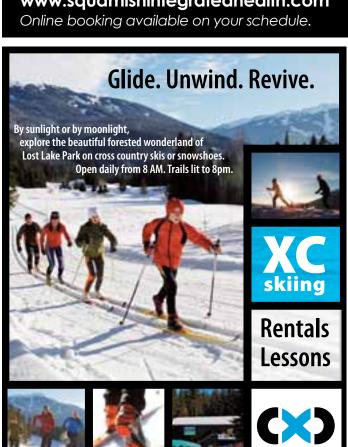
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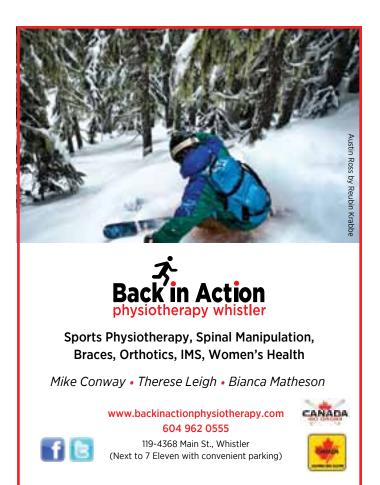
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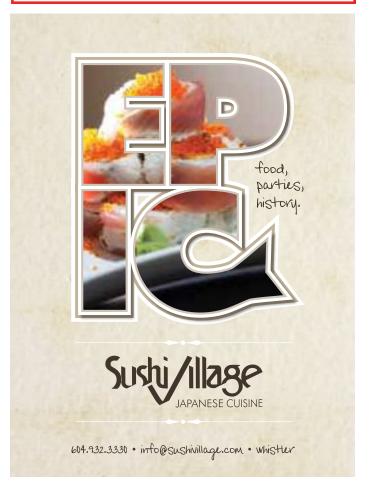
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2) IT'S WHO YOU KNOW

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3) KNOWLEDGE IS POWDER

Shooting snow sports? Having first-hand knowledge and riding the same terrain as your pro-rider bros means better access and understanding of the spot (and shot).

4) HAVING FUN TOO

Why let the pro athletes have all the fun? "I want to do it just as much as they do," says Mashon

5) FAME AND FORTUNE

You might get your own TV show out of the deal.

Not one to squander opportunity, Mashon has also been using *underEXPOSED* as a means to explore photography through a more creative lens. Before the TV show came along, he admits to often feeling rushed or pressured to take a picture that would more easily be sold to a magazine. With a steady paycheck rolling in, however, Mashon suddenly feels less pressure to make ends meet and he's using this to his creative and professional advantage.

During a recent shoot on the Sunshine Coast collaborating with the Coastal Crew Mashon began tinkering with ways to achieve a more dizzying sense of the motion and speed of biking. He rigged a camera to Coastal Crew rider Curtis Robinson's chest and slowed the shutter way down.

"It gives it a really cool effect," Mashon says. "Almost like traveling down a tunnel. That sort of feel isn't the easiest thing to capture because you need the perfect amount of low-intensity flat light. We actually managed to nail the shot first go."

Patience, Mashon explains, is a must-have in the successful photographer's arsenal. And plenty of tweaking helps create unique pictures to tell a story.

Another shoot saw Mashon and longtime friend and skier, Josh Bibby, ripping up the backcountry. Bringing an underwater housing for his camera meant Mashon could ride on Bibby's tail and work on landing ski pictures from a powder-fresh perspective.

And that's what it's all about for Mason Mashon. Regardless of whether it's in his art, or as a launchpad to learn more about his Aboriginal heritage with *underEXPOSED*, finding a fresh perspective is just another part of the job. \blacksquare

underEXPOSED airs on APTN in fall 2013. Check out underexposed.tv or masonmashon.com

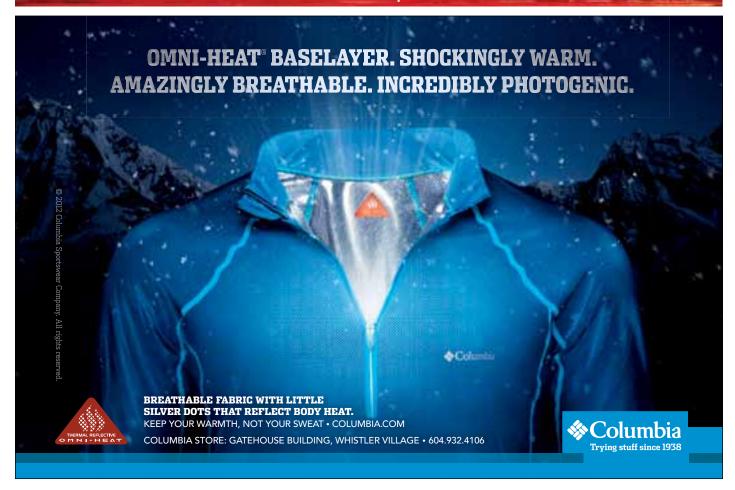
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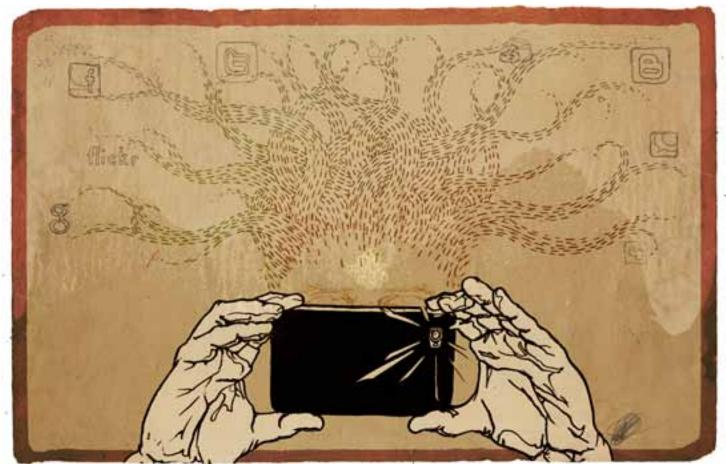




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SAVE OUR SOULS

Can a photograph steal what is no longer there?

By Crease Mansbridge

Soul (noun)

- 1. The spiritual or immaterial part of a human being or animal, regarded as immortal.
- 2. A person's moral or emotional nature or sense of identity.

Currently, we live in a camera culture. What used to be a big box perched atop a hefty tripod is now a pinhole in the back of our cellphone, or perched in a waterproof case atop our ski helmets. Cameras are everywhere capturing nearly every moment of our lives.

It wasn't always so. We used to think cameras could steal our souls. Cultures around the globe used to avoid being photographed. Native war leader Crazy Horse would not allow anyone to take his picture, not even at his own funeral. Ancient Egyptian and Greek cultures believed our reflections were an outward projection of our souls staring back at us. The superstition about breaking a mirror and suffering seven years of bad luck derives from this – if your reflection is broken, a piece of your soul is lost.

Many Central American churches forbid photography within their walls. The tradition stems from Mayan beliefs that when we pray to saints or ancestors our souls would travel to them. A camera may prevent those parts of our souls from returning back All these cultures saw the soul as

something worth protecting and cherishing. All were cautious of where it could become lost or trapped.

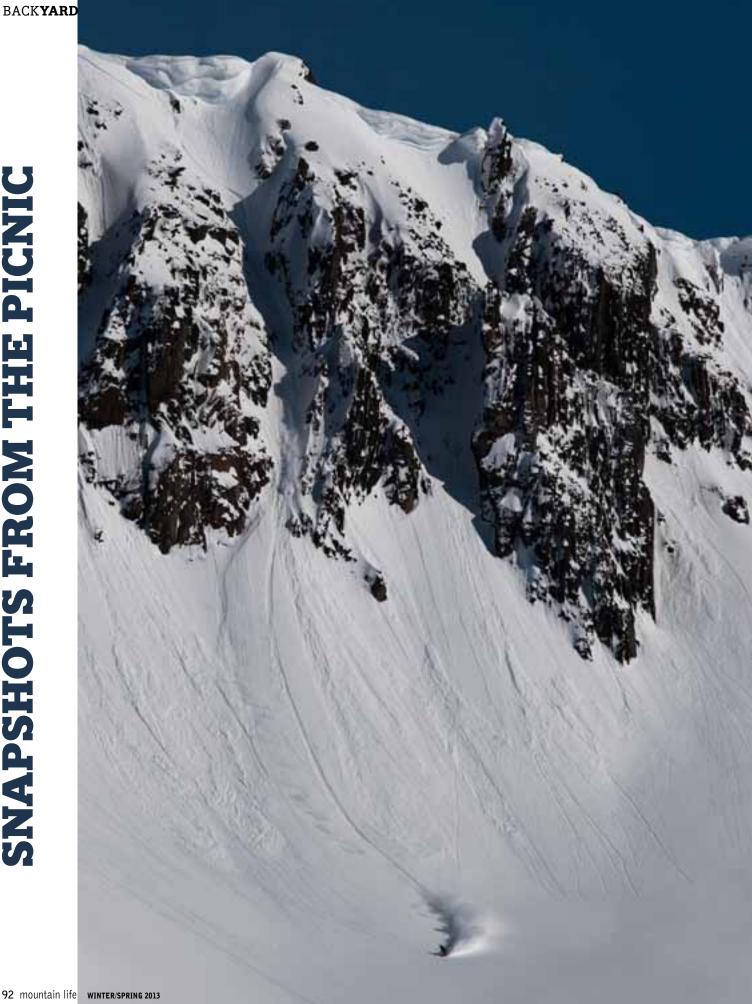
Times have changed.

But if any of those old beliefs are true, are we now truly all soulless? Perhaps it's a different problem now – we send "selfies" to each other on our phones and ensure to capture all the most exciting recreational moments of our day via helmet cam. We witness the most important moments of our human lives – the birth of a child, the wedding of two friends, a Beastie Boys concert – through the 3"x2" LCD screens of our phones or point-and-shoots. Then we upload all these cherished moments and ideas (and pictures of our lunch) to the Internet in attempts to convince the rest of the world we have value, we exist. Big Brother is not watching, he is us. Cameras don't steal our souls, we give them away freely.

But what about those photos that leave us speechless, breathless, or bring tears to our eyes? What of those simple pictures holding worlds of emotion? The essence of photography is documenting the feeling in a single moment, freezeframing the symbiotic interaction of two or more things.

Maybe a picture can steal a soul, and maybe too many pictures can give your soul away but a great photograph, a true piece of art, can actually *capture* the soul of any moment shared between friends, nature, light, and life. Great photos, and the soul held within them, can live forever.

SNAPSHOTS FROM THE PICNIC



The Sennheiser Backcountry Picnic is a gonzo, off-the-grid backcountry contest with intangible rules and no real prize money. And that's what makes it perfect.

By Natalie Langmann

Last March more than two feet of snow fell over two weeks in the mountains surrounding Bralorne. Then sky cracked blue and the instabilities of the Noel Valley's snowpack settled enough to kick off the inaugural Sennheiser Backcountry Picnic, a big mountain anti-contest for the kind of hardcore Coast Mountain riders who might otherwise not bother with a contest.

Amid blasting music and a burning BBQ (and after a briefing by Whistler/Blackcomb Pro Patrollers), 30 participants hopped on sleds and took to the hills hellbent on showcasing their abilities to ride chutes, open bowls, cliff drops, rock faces, cornices, and overall backcountry gnar in order to compile a video to be judged by the organizers online.

"Fun for all, and all for fun," says event coorganizer Free Spirit Quinn. "The inspiration for the contest came from my time spent in the backcountry snowmotouring, which is the act of going out on snowmobile to access and shred lines and doing whatever it takes to get there: boondogging, sidehilling, tandeming, ghostriding, trandeming, towing, touring, climbing, bootpacking, scrambling, and even crawling – are all acceptable ways to get to the goods."

Conceived on a patio in Whistler while watching the much more structured contests of the World Ski

& Snowboard Festival, Free and his buddy Paget Williams brainstormed something entirely different.

"We were talking about how there needed to be a hardcore event for soul riders," Paget says. That the duo was sitting with Sennheiser Canada President Jean Langlais only helped make their daydreams come true.

The inaugural Backcountry Picnic was an event where prize money didn't matter, nor which pros showed up or which sponsors had banners flying. What mattered was ripping lines and being stoked. Skiers, snowboarders, noboarders, splitboarders, telemarkers, and sledheads took to hills (and The Mineshaft, Bralorne's infamous pub) with an honest dedication and camaraderie that is all-to-often lacking from regular ski/board contests.

Case in point? Instead of riders holing up in their hotel rooms, trying to get rested up, stressing about downloading footage, and keeping their lines top secret, they were swapping stories about which massive cliffs they had hit or what lines they had ripped over beers down at the 'Shaft. Where they also danced in their gummers and Sorels to the DJs and funk, groove, rock, and reggae musicians who rocked the place solid for three nights. The 2013 Sennheiser Backcountry Picnic is set for March 14-17 in the mountains near Bralorne. Get more info, and see video from last year, at sennheiserbackcountrypicnic.com



Above and on previous page: Joel Loverin in Bralorne, BC. CAM UNGER PHOTO.

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- Travis Menzies (1st Place, 2012)

Beautiful morning for a picnic. CAM UNGER PHOTO.







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- Ansel Adams

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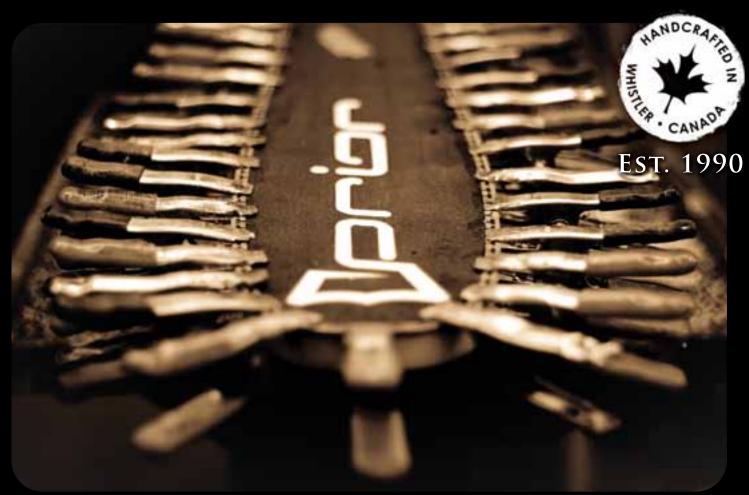
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