

STRIKING PERFORMANCE

I N N O V A T I O N S I N C E 1 9 2 7



Jon Howard skiing in the Hurrungane Range, Norway. Photo: Chuck Waskuch



COBRA R8

Rottefella

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BASE LAYER

A. SMARTWOOL SKI MEDIUM • \$18.95 (NOT SHOWN)
I used to layer my socks, leaving my feet feeling like a swamp at the end of the day. I spend a lot of time standing in powder trying to get the perfect shot, and SmartWool has the warmth and padding I need.

B. SMARTWOOL VORTEX CREW • \$85
SmartWool's soft wool is nice on my skin, and it works well in regulating my temperature across a wide range of conditions.

OUTER LAYERS

C. THE NORTH FACE HELICON CARGO PANTS • \$199

At any given time, I might need a light meter, lens cloth, radio or batteries, and the Helicon pants have enough pockets to store it all. Built with the same durability as my old North Face jacket—which lasted nearly a decade—they also have zip/mesh inner-thigh vents to keep cool on the climb.

D. FLYLOW BLACK COAT • \$199.99
Flylow's Black Coat has the comfort of a softshell with hardshell features, like a chest pocket, full hood and pit zips—warm enough for the descent, but perfect for dumping heat while lugging camera gear uphill. It also layers well under my Freethinker in miserable weather.

E. THE NORTH FACE FREETHINKER JACKET • \$499

Replacing my old North Face shell, the Freethinker is fully seam-sealed to keep stormy weather out, but it's the small things—a chest pocket for stashing the lens cap, the sewn-in Recco reflectors and powder skirt—that make it shine. It also comes in bright colors, which is handy for loaning it to skiers who show up to a shoot in dark coats.

F. PATAGONIA PUFF RIDER • \$220
The Puff Rider jacket is extremely light and compresses down to next to nothing—a plus since my camera bag already carries my camera, skins, shovel, probe and maybe a lunch. When the weather turns foul or I'm stuck waiting forever on a shot, the Thermolite insulation keeps me warm even when it's damp.

G. HESTRA VERTICAL CUT FREERIDE • \$140
Rough and tough with leather outsides, the soft insides of the Freerides keep my hands cuddly warm.

ACCESSORIES

H. VON ZIPPER BUSHWICK GOGGLES • \$85
The Bushwick comes with an extra lens choice and great peripheral vision for scanning for the perfect shot, so I don't miss a thing.

I. VON ZIPPER HITCHHIKER • \$175 (NOT SHOWN)
Polarized sunglasses that make me look cool on either side of the camera.

J. DAKINE RETREAD HAT • \$24.95
Although this won't replace the one your grandmother made, the Retread has the style and warmth of a hand-knit ski hat.

K. K2 BLACK HAWK ONE • \$300
The Black Hawk has an integrated goggle system and a streamlined fit without making my big melon look even bigger. The Baseline ACS adds the ability to listen to Zeppelin or use a radio to coordinate the shot without taking my hands off the camera.

L. BRUNTON SOLAR ROLL • \$279
No more worrying about running out of batteries on multiday backcountry trips. This waterproof, flexible, solar-powered roll is indispensable for charging a camera or a laptop, so you can empty your memory card and keep shooting.

M. LEKI LAWISOND EXTREME • \$129.95 (NOT SHOWN)
I need a little extra help keeping things sharp in the dramatic lighting of the early morning or around dusk. Rather than carry the weight of a full tripod, I take Leki's Lawisond Extreme Pole, which quickly converts into a monopod.

N. HESTRA WINDSTOPPER PULLOVER MITTEN • \$50
This mitten converts into a short-fingered glove, letting me access my camera controls without taking off my gloves—key on a cold morning.



Tom Rasmuchine — Photo Editor

As a photographer, a lot of my skiing starts with a cold, dark skin up the mountain at 6 A.M. Catching the right light changes an ordinary scene into a memorable one, and it's always a race against the growing intensity of the sun. My clothing has to be versatile for changing temperatures. I don't want to lose time by constantly stopping to change layers, so I look for gear that's able to handle piercing cold at dawn, sweat while skinning and the frantic stop-and-go of shooting photos in evolving light. Above all, I need protection from the elements so that I can keep my concentration on getting the shot.