



Ian Coristine  
Author/Photographer

# One in a Thousand

Ian Coristine is the 1000 Islands' best-known photographer. With his plane, Ian has been treated to what he describes as the "privileged view," and clearly his audience appreciates what he has shared. Ian's books have achieved best-selling status and have won international publishing awards. Treasured, well-thumbed, they are becoming difficult to find. Now Ian's full story, including hundreds of his photos,

videos, and music from Great Lake Swimmers, is available as a downloadable e-book. Like the writers of *The Olive Farm* and *A Year in Provence*, Ian found his special place in the world and through *One in a Thousand*, is sharing it with all.

Written with novelist Donna Walsh Inglehart, this ground-breaking e-book is available on the Apple App store.

In 1992 Ian Coristine took off from Hudson, Quebec with two friends in their Challenger ultralight floatplanes. With no destination in mind, they followed a river that led them to the Thousand Islands. Ian was stunned by the region's extraordinary beauty. Beguiled, he found an island for sale with a hundred-year old cottage and perfect harbor for his small plane. The cottage, however, was a rotting wreck, and the island setting created significant challenges. Ian knew nothing about boats, and simply getting to the island created adventures, comic and dramatic. A greater challenge was convincing his family that they would love the dilapidated

cottage as much as he. Over time Ian came to know the island's treasures, its long history, its views as familiar as the face of a loved one. He learned to respect the weather, which could turn fierce in an instant, transforming an afternoon's outing into a life-threatening emergency. To describe his infatuation to family and friends, Ian began to take photographs, using his Challenger and his skill as an aerial photographer. Ian's photographs are now recognizable all over the world, and Ian has become the iconic photographer of the Thousand Islands. *One* is the story of how it happened, illuminating the journey that leads to Ian's own transformation.



Before Ian flew planes he drove racing cars, a determined Montreal teenager hauling Formula cars cross-country, seventy-five dollars in his pocket. Ian had taught himself how to drive, reading *The Technique of Motor Racing* and practicing in the snowy streets of Montreal with his mother's Mustang. *One* describes Ian's struggles to succeed, his single-minded determination to

win, because in racing, winning is everything. Ian was talented, if underfunded, gathering support from friends and backers, becoming recognized in the world of Formula B racing, which produced legends like Gilles Villeneuve. *One* captures the exhilaration and danger of racing, the frustrations and staggering cost.



Even as a child, Ian knew he would fly. He read every book he could find on the great pilots of WWII. Ian was thirty when he finally could afford to join a gliding club, soon graduating to the most sophisticated planes. He saw the advantages of ultralights, which were then only emerging, and began a flying school. Finding a particularly compelling design, he began to sell them. To promote his planes, Ian learned how to photograph them in flight, steering with his knees, flying in formation, wings almost touching, moving in close to get the right shot. Ian's photographs illustrated his articles in flying magazines, and soon, his marketing success led to him becoming the sole distributor for the Challenger in Canada. One of his clients, General (Retired) Maurice Baril, Former Chief of Defense Staff and Canada's Top Soldier, said, "I'm amazed. I didn't know any airplane could do this." When asked by a reporter how he could compare flying a Challenger to an F-18, Maurice said, "That's not flying, it's rocketry. *This is flying!*"



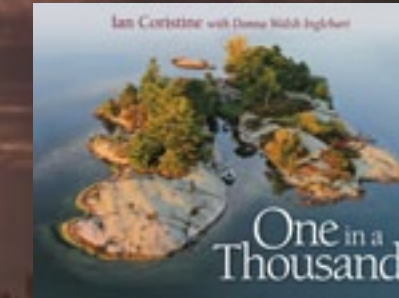


When you look at Ian's photographs, you are looking through his lens at "the privileged view," privileged, because his shots were taken from a remarkable perspective, made possible because of his experience photographing from the plane and its "low and slow" capabilities. You are viewing the islands through the eyes of someone who is passionate about them, who knows them well, and was willing to risk his life (literally) to get some of the images. Ian wanted to capture the true beauty and essence of the river, which meant

taking off before dawn, landing after dusk and risking storms and fog for the perfect shot. In *One in a Thousand*, Ian describes the snapshots turning into albums, the albums into posters, prints, then books, the journey of a publisher every bit as risky, financially, as the old racing days. Ian refused to compromise on quality, and in a few years became the best selling, award-winning photographer of the region.



Excerpt from Chapter Two:



My heart leaps, but I try to hide my excitement. As Lynn pulls into the natural harbor, trimming up the engine, I'm literally holding my breath. I can't believe what I'm seeing. The harbor is deep and crystal clear, rising up to a low, brush-covered area where a huge willow tree overhangs the cottage. The cottage itself is ideally positioned to shelter the spot from prevailing westerlies, while the ledges block wind from the north and south. With the brush cleared, it might actually be possible to get the plane to the end of the harbor and onto dry land. I say nothing but am trembling with excitement.



[www.oneinathousand.ca](http://www.oneinathousand.ca)