

Outdoor Writers Association of America

OUTDOORS UNLIMITED

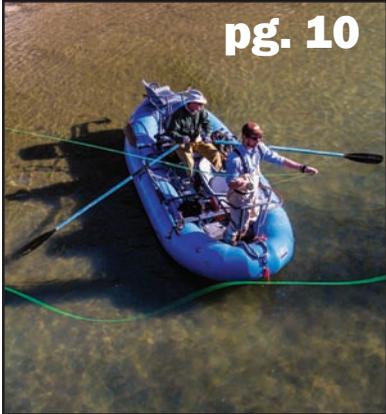
The Voice of the Outdoors

February/March 2016

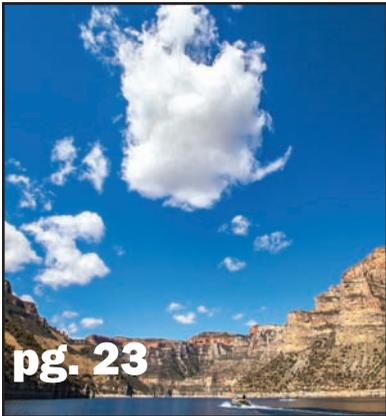




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OUTDOORS UNLIMITED

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ON THE COVER

By Tim Romano



It took Tim Romano dozens of attempts to finally get this picture, which he captured in an aquarium with studio lights, for a shoot for Field & Stream magazine illustrating different hair wing styles of flies. For more of Romano's work see the portfolio on page 16.

OUTDOOR WRITERS ASSOCIATION OF AMERICA

Our mission: improve the professional skills of our members, set the highest ethical and communications standards, encourage public enjoyment and conservation of natural resources and mentor the next generation of professional outdoor communicators.

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NATIONAL HEADQUARTERS
615 Oak St., Ste. 201
Missoula, MT 59801
406-728-7434, Fax: 406-728-7445
info@owaa.org, www.owaa.org

STAFF
Executive Director: Tom Sadler
Membership and Conference Services
Director: Jessica Seitz
Publications Editor: Kelsey Dayton

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Lisa Ballard, Montana

OFFICERS
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Montana is magical in the summer

As much as I love winter, it often feels like I tolerate nine or 10 months of it, just to enjoy two to three months of incredible summers.

I do what I can to avoid leaving the Rocky Mountain region from July through mid-September. Even my closest friends know they probably shouldn't get married on the East Coast in July if they want me to attend with a good attitude.

There are, of course, always things that pull me away, including OWAA's annual conference. But not this year. This year's conference is taking place in Montana. That means I get one more summer weekend in the state, and for those of you that live elsewhere, you have a professional excuse to visit.

If you are coming from out-of-state, make sure you plan on coming a few days early or staying a few days later to explore the area. A great way to truly experience a Montana summer is to sign up for one of our pre- and post-conference trips. It is activities like hiking and fishing that make Montana so magical during the summer.

If you haven't already, you should plan to visit Yellowstone National Park. Our

country's first national park is other-worldly with geysers and hot pots and elk, bison and grizzly bears. This park, which brings in millions of visitors from around the world, is the trip-of-a-lifetime for many people.

That means lodging and guided trips fill up well in advance. If you are planning on visiting Yellowstone while at conference, consider making reservations now if you haven't already.

Someone recently mentioned to me that we spend a lot of time promoting our conference, that it seemed as soon as one ended we were plugging the next. That might be true, but it is because we know conference is by far the best benefit we offer through OWAA. It's not just about the sessions that help you hone your craft or business, or newsmaker sessions where you might get a story idea or background for future reporting. The biggest benefit is being around like-minded people who share your struggles in, but also your passion for, working in outdoor communication. Conference gives you tools to better yourself at your trade, but just as important, it fuels and reignites your inspiration.

I was recently reminded of how important and influential simply being around other people in your profession can be. In January the **Lee County Visitor and Convention Bureau** hosted OWAA's winter board meeting on Captiva Island in Florida. After a full day meeting we had the chance

to spend a day kayaking in Ding Darling National Wildlife Refuge or fishing in the bay.

When I'm not editing *Outdoors Unlimited*, I work as a freelancer. And like most freelancers I can experience big dips in motivation and spikes of frustration. Just being around others talking about the latest policy news, story ideas and our love of the outdoors, left me inspired and ready to come back and tackle another year of freelancing. I mentioned stories I was working on and came up with new angles and outlets — and that happened during a two-day trip that included a board meeting. Imagine what three days of conference, plus the workshops and pre- and post-conference trips can do for your morale.

In the meantime, we are always looking for ways to motivate our members and help them gain new skills and make more money. Our latest effort is another webinar which will take place Feb. 17. Sponsored by **Hunt's Photo and Video**, this webinar, which is free to OWAA members, will cover ways to make money as a nature photographer. Be sure to sign up at <https://attendee.gotowebinar.com/register/384746978245271554> and let us know if there are other webinars you'd like to see in the future. ■

— Editor Kelsey Dayton
editor@owaa.org



KELSEY DAYTON

LETTER TO THE EDITOR

SEPARATE SELF-PUBLISHED BOOKS ON OU BOOKSHELF

Dear Editor,

Thank you for reviewing the paperback version of my newest book, *Bears in the Backyard*. While reading Bookshelf, it occurred to me that there seems to be no distinction made between books that were published by traditional publishers and those that were self published. Granted, as a long-time traditional author, I will admit bias against self-published writers being considered in the same light as authors who have been contracted to write books. This is not the reason for my suggestion. One of my reasons for reading reviews is to see what type of ideas publishers are buying. When I see a publisher's name that is unfamiliar to me, I have to research it to determine if the book involved was indeed contracted by a publisher or printed by a vanity press.

Knowing in advance would save me time. I wonder if other members have the same issue.

Ed Ricciuti
Killingworth, Connecticut

Feedback guidelines

Members are encouraged to write about issues and topics. The executive director and editor will decide whether opinions are appropriate for debate or if the comments promote a personal cause; if the "cause" is unrelated to OWAA's mission and potentially damaging to the membership, the letter might not be printed. Word limit: 400. Longer letters will be returned for revision. Letters are not edited for grammar, spelling or style. Send letters to editor@owaa.org.

Lessons learned: Ducks Unlimited vs. Don Thomas

As a freelance writer and photographer, every time a magazine changes editors, I feel vulnerable, and I wonder if the new one will want my work. On the flip side, I've stopped querying a number of publications over the years because the pay was too low, the editor too heavy handed, or the direction of the media outlet veered from my own. Once in a while an editor has simply stopped communicating with me or vice versa, and we've drifted apart. These situations are normal in freelance media work. Doors open. Doors close. Other doors open hopefully wider.

In early November, when **Ducks Unlimited** ended its multi-year relationship with freelancer **Don Thomas** after he wrote a strongly-worded piece in favor of public access to the Ruby River in Montana and opposed actions by James Cox Kennedy, a wealthy landowner and by coincidence, a Ducks Unlimited member, it shook the foundations of both the freelance and conservation worlds. (For OWAA's public statement and background materials on the situation, go to <http://owaa.org/blog/2015/11/statement-thomas-ducks-unlimited/>)

The story erupted nationally. At first blush, it appeared Ducks Unlimited cold-heartedly released one of its more popular columnists and a highly respected conservation writer as a favor to one of its big rollers, and over the issue of public access to outdoorsmen, something many of its members value. However, according to the organization's CEO Dale Hall, Kennedy did not know that Ducks Unlimited fired Thomas until after the fact. The organization fired Thomas because it could not tolerate one of its writers characterizing one of its members in such a negative way in any context. What remains at the heart of it for many OWAA

members is another fact: Thomas' relationship with Ducks Unlimited ended over an article that had nothing to do with ducks or waterfowl conservation.

I was off the grid, deer hunting in the Black Hills of South Dakota on an assignment when the situation erupted. My phone, or was that my brain, threatened to overheat despite the single digit temperatures. The press and members of OWAA wanted a statement. The distraction did little for my aim with a rifle.

The situation was complicated. Ducks Unlimited was well within its right to select whomever they want to write for the organization's magazine, but my colleague reeled from his sudden

divorce from an organization which he had supported both professionally through his writing, and personally through his membership, attendance at fund-raising dinners and donations to silent auctions.

What could OWAA do? Some of our members said do nothing. It's not OWAA's battle. Others were outraged and severed all ties to Ducks Unlimited or lambasted the group in various public and private ways while calling on OWAA to defend a fellow journalist. Many looked to OWAA for guidance. As your president, it was my job to be thoughtful about how we handled the situation while privately I was deeply disturbed by the debacle. A number of thoughts clouded my scope:

■ We all depend on and value the First Amendment. However, although we have the freedom to speak (or in this case, write) what we want, that doesn't mean there won't be repercussions. That's a risk we take when we take a position in our prose.

■ As a freelancer contributing to more than 25 magazines and websites, I can't possibly clear what I write for one media outlet with the rest of them. There is always

the possibility of offending someone unless I stick to white-bread topics such as "10 Ways to Waterproof my Hiking Boots." Tepid how-to articles may get people outdoors, but they don't raise awareness about conservation challenges I care about.

■ Don Thomas has been a member of OWAA for a couple of decades. Ducks Unlimited has been a supporter even longer, 32 years. Just as Thomas and Kennedy were members of Ducks Unlimited's family, so are Thomas and Ducks Unlimited members of OWAA's family. In the OWAA family, two cousins wounded each other, but their battle should not tear the OWAA family apart.

I turned to OWAA's mission statement for guidance. The last phrase, which discusses providing opportunities for craft improvement and mentoring the next generation of outdoor communicators, caught my eye. Perhaps we — both freelancers and conservation groups — could learn from this troubling situation.

What's next? In my conversations with Thomas and Hall, both said they supported an initiative through OWAA to educate freelancers and magazine editors regarding the risks and obligations to each other. I'm not sure what forms that initiative will take. Options include a craft improvement session at an OWAA conference, articles in *Outdoors Unlimited*, or an OWAA hosted webinar.

OWAA's board embraced this idea and helped craft the public statement you've already received. As it was hitting your email in November, our executive director, **Tom Sadler**, commented how OWAA has done its best to make lemonade out of lemons. If you have an idea that will sweeten the drink, let me know. Even long-time freelancers stand to gain from the information, whatever forms it takes. ■

— OWAA President Lisa Ballard
Densmore1@aol.com



LISA BALLARD

Beyond a basic byline

Creating a personal brand to earn more work

BY TONY DOLLE

Writing headlines used to be an essential part of my job as a newspaper editor. My boss said he could always tell which headlines I wrote and which other editors created. I didn't know it at the time, but I was creating my brand as a newspaper editor with my headlines.

Branding is an activity everyone — especially communicators — should embrace. It can create essential name recognition for us as writers, photographers and broadcasters. That name recognition easily equates to additional sales of our material and our services.

Need more convincing? Take a look at some of OWAA's most successful members such as **Lisa Ballard, Peter Schroeder, Bill Vanderford, Colleen Miniuk-Sperry, Mark Freeman, Mark Taylor, Pat Wray and Jim Foster**. Each of these are not just talented outdoor communicators, their names conjure up specific expertise. Take Jim for example.

Jim is well-known in OWAA circles as a better-than-average photographer. However, outside of OWAA, he's branded himself as an outstanding bird photographer, guidebook writer and speaker. People in the birding world know his name.

Bird photography is Jim's brand. He's done several things to create that reputation that you can use to create your own brand.

He determined how he wanted to be known. Jim decided the type of photography he wanted to do, and the subjects he wanted to photograph (birds) as well as the stories he wanted to tell (where to go to see various bird species). He melded his passions and expertise with his business.

He created a website and regularly updates it. Every writer who wants to be successful should have a website, blog or preferably both, and update them regularly. Take a look at Jim's website (www.jimfosteroutdoorsphoto.com) and there is no question what

he writes about and takes photos of and how he does it and why. We live and work in a digital world and Jim embraces that concept. You may notice on his website that he has some sponsors. I wonder if branding had anything to do with those sponsorships?

He is consistent with his brand message. He uses the same colors, photos and tag lines throughout his work on his business cards, letterhead and website. He always provides a "link" to get to his website. His consistency extends to his Facebook page and Twitter account, as well as other social media avenues.

Branding is how communicators tie everything they do back to themselves and make others aware of their talents and services.

Nina Amir, contributing writer for TheBookDesigner.com and the author of "How to Blog A Book," perhaps said it best when she wrote, "Why bother branding? For the same reasons big box and small box companies bother: It helps sell products. A brand helps potential readers know, like and trust you.

"And remember: Your brand is you. It's a way to help readers know you — authentically. You aren't creating some fake ad or new persona. Your brand helps readers understand who you are and what you and your books (writing) stand for ..."

Brands are impressions we leave with our readers. Your brand is the simplest, most memorable part of yourself you can give to a reader or listener. Make sure you have one. ■



Tony Dolle is an award-winning public relations, marketing and communications professional who has served as president of OWAA, AGLOW and the Tennessee Outdoor Writers Association. He writes two regular blogs, "The View From Saddle Ridge" and "Common Sense @ Any Age," and an ATV column for Sportsman's Guide. He manages pro staffs for several outdoor clients along with various other marketing and public relations projects.

Seven candidates chosen to run for OWAA board

Board Nominating Committee Chairman **Matt Miller** announced seven candidates who will compete for three seats on the Outdoor Writer's Association of America's Board of Directors.

Three elected candidates will begin serving three-year terms on OWAA's board starting on July 18, 2016.

Candidate profiles and responses to questions will be published in the April/May issue of *Outdoors Unlimited*, and an online election will take place in April.

Active, senior-active and life members are strongly encouraged to vote.

Here is the slate in alphabetical order:

Timothy Brass
Longmont, Colorado

Dawn Faught
Amenia, North Dakota

Robert Ford
Ramey, Pennsylvania

Becky Jones-Mahlum
Bismark, North Dakota

Karen Loke
Austin, Texas

Christine Peterson
Newcastle, Wyoming

Jonathan Stumpf
Seattle, Washington

Advice from the other side

Media and media relations people share do's and don'ts to work together

BY ARLINE ZATZ

It's sometimes a love-hate relationship between reporters and public relations specialists, but anyone in the business knows, they need each other to each do their job.

After querying writers and public relations specialists, and honoring their request for anonymity so they could respond honestly, I've compiled a list of what drives writers crazy when working with those in public relations and the things public relations representatives can't stand when working with writers.

What irks writers when dealing with media and public relations representatives:

- Responding to specific questions with generic press kits or releases.
- Offering a source or spokesman for an interview who is hard to connect with by deadline. If you are offering and encouraging an interview, make sure that source has time readily available.
- Misspelling the journalist's name, or getting generic greetings like "Dear Journalist," or "To Whom it May Concern."
- Demanding proof of assignment after a writer accepts an unsolicited FAM trip. Often times writers pitch after a trip when they have a better sense of the stories they can write.
- When public relations people won't give out information without a publication name and date. Sometimes, as freelancers, we aren't sure who we are writing the story for, and publication schedules can be fluid.
- Don't tell me I'm not important enough for a trip, or interview.
- Allow, and encourage, your people to form relationships with me.
- Don't expect me to lie. If a hotel is horrible, I want readers to know not to book it.
- Don't send press releases that don't apply to what I cover. Know what I write about.
- Don't insist on sitting in on an interview. This suggests you don't trust me and changes the dynamics between myself and the subject.
- If you insist on sitting in on an interview, don't try to redirect the conversation or the subject's answers.
- If you say you'll get back to me within a few days, I expect you to meet that timeline. If it takes you longer, don't be mad when I don't use your information — it probably came in after my deadline.
- Don't send follow-up emails on generic press releases. If I'm interested, I'll respond to the first one.
- Don't write press releases full of links you need to follow to understand the basic information.
- Don't ask for my questions in advance. Not only does it stilt the interview, it creates extra work for me. I jot notes reminding me of questions I might ask, but never write out full questions

ahead of time.

■ Don't ask me on a trip or to an event and then cancel if someone higher profile comes along. I won't forget and I won't accept the next time I'm asked. and who knows who I might be working for next.

Public relations people respond

- Often times we don't mind if a significant other accompanies a writer on a trip, but don't say the companion is an experienced travel photographer if they aren't. It's a waste of our time to set up extra photo opportunities.
- Come to us with a definite assignment.
- When requesting a press trip, send general information about yourself, like other articles you've written, and about the publication, such as its circulation and market.
- Give me time to find experts for you to interview. I can't always find someone within an hour.
- Know what size images you need and how many. "Hi-res" can mean different things to different people and publications and send "whatever you have," or "a bunch," is too vague.
- Double check your information on our organization or company by looking at email signatures or media kits on our websites. It's surprising how many writers get names and numbers wrong in articles.
- Be upfront about how much information you will use. Don't say you want to feature a destination in an article and then only run a sentence or two.
- It's easier for us to secure complimentary accommodations on FAM trips if the writer will mention the hotel in the article.
- Let us know when the article will run.
- Do research before you call me.
- Bring and use a GPS unit during visits. It saves us time from preparing directions when you are on your own.
- Don't request extravagant amenities unless you have a story assignment that is about extravagant amenities.
- Reply when we follow-up with you after a trip.
- Don't cancel a media trip at the last minute, unless it's a serious, unavoidable reason. It takes a lot of time to put together the events and if people don't show up, it makes us look bad in front of our clients.
- Show up on time for trips, follow our planned itinerary, stay for the entire duration and don't opt out of activities at the last minute.
- Let the trip planner know about any food allergies or dietary restrictions before a media trip.
- Don't forget contributing partners. They should also be named in articles about events or trips.
- Request everything you want from a trip up-front, whether it's complementary accommodations, meals or spa services.

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The press release is dead

Embrace new ways to reach readers

BY MATT MILLER

For those of us in the public relations realm, the press release is an old friend. Trustworthy, humble, familiar: The press release has served us well. I know. I've written and sent hundreds.

But that old friend has not been looking too well lately, and it's time to accept the inevitable. The press release, as a communications tool, is dead. Or it should be.

This may not be easy to hear. After all, the press release is ingrained in communications — not only for public relations staff, but also for our bosses. But let's consider the new media climate and assess whether the press release actually fits.

First, it's not news to anyone reading this that newspaper staff positions have been gutted. That means it's harder than ever to find someone to cover your outdoors and environmental story.

You used to send out a press release and reporters called back minutes later requesting interviews. How often does that happen now?

But there's a worse fate for a press release than being ignored. An overworked reporter may simply plug the press release, verbatim, into the newspaper (or email newsletter). Why is that bad? It's a placement, right?

Well, sort of. The problem is, press releases are not very reader friendly. You may tell yourself that 25,000 readers saw your release on page 12 of the local newspaper, but evidence suggests otherwise. After all, the press release contains ingredients that are fatal to your audience. Inevitably, there's a listing of partners — important to the partners but no one else. There are canned quotes — and yes, they read like canned quotes. The press release is filled with organizational message points — probably message points that were group edited ad nauseum. To the reader, those messages seem contrived, inauthentic and, well, like

they were written by a committee. Non-profit press releases are all filled with predictable pronouncements: every project is collaborative, science-based and a win-win.

Your reader is not buying it.

Readers have a lot to choose from online and elsewhere. Why would they read this press release? They want stories, they want opinions. They want writing that connects to their passions.

You can provide this. It's time to scrap the press release, and be your own media.

Through blogs, podcasts and video, you can deliver creative content that is a story — not a rehashing of tired message points. As a public relations professional, you should rejoice at this development. While the press release is so predictable you can write it in your sleep, if you're honest you'll also admit that writing them is boring.

Being your own media means you can be creative. Instead of being behind the scenes, your voice matters. Your personal connections to the work matter. Instead of including 10 quotes about why a new policy is good for fisheries, you can tell a fishing story.

Being your own media is interactive. Your audience will tell you when they like something, and when they don't. Google analytics will round out that picture — people will stay with an online story they like. They will bounce away from stories that are boring or filled with jargon.

I've seen this with the blog Cool Green Science, which I run for The Nature Conservancy.

When I started this blog three years ago, many colleagues predicted failure. No one will want to read a science blog. I was given an ultimatum. For the organization to support the blog, I had to guarantee at least 10,000 unique readers a month in the first year — and many thought that this would be a significant challenge. Three years later, we're attracting 150,000 readers per month (and growing), and other media outlets — including major newspapers — pick up our content far more than any organizational press release.

But it's clear that you can't just put anything on the blog. Some people start blogs but just use them as a press release library. What works for Cool Green Science are the stories that connect to our audience's passions: Fish and fishing, birding, unusual wildlife, cool research findings.

They love to geek out over science, and they'll come back for writers they enjoy. That's why **Ted Williams** is now writing a column for us. Ornithologist Joe Smith writes a monthly feature on the "science of backyard birds" that is the most popular series ever run by our organization. In my own writing, I now incorporate my own interests and adventures and quirky passions — and the audience continues to grow.

On the flip side, if it's boring, people leave. Period. A lot of conventional wisdom about blog length is flat-out wrong. People will stay for a long feature, if it's interesting and well written. People spend from five to eight minutes on our essays and features, long enough to read a fairly lengthy piece. But I ran a story on fire ecology that was essentially a press release. For that story, people stayed on the page an average of 12 seconds. Yes, it contains all the message points we "have" to feature. But no one sticks around to see that information.

Your organization's membership has reasons for supporting you that have nothing to do with your internal buzzwords. They want to see real wildlife, real adventure and real people. They want to see you in your stories.

So let the press release rest in peace — and give your audience what they want: A story. ■



Matt Miller is director of science communications for The Nature Conservancy. Read more at blog.nature.org/science.

Photographing what you can't see

An introduction to high speed flash and remote photography



Photographer **Joe McDonald** used a UV light to attract insects like this fishfly, at night. He aimed his beam and fired the camera continuously, with a shutter speed of 15 seconds, all night. If an insect broke the beam the flashes fired, and he recorded an image. Photos by Joe McDonald.



McDonald uses an infrared remote trigger wired to flashes, which create an exposure as soon as a creature, like this bat, breaks the beam. His techniques allow him to capture animals he otherwise might not see, or that are too fast for his reflexes.

BY JOE MCDONALD

What you're about to read could open up a whole new world of photography, or, it could get you killed. I'm referring to the world of high speed flash and camera triggers, using infrared beams, lasers, or microphones to fire a camera. This is the type of photography you'll need to capture images of animals you'll likely never see, or movements too fast for your reflexes and gear.

While some of this type of work can be done unmanned, don't think it's not true photography, for the art is in the set-up — the lighting, focus and gear placement.

For camera triggers, I usually use a flash to obtain specific exposure and depth of field and in many cases to insure I'm stopping action. I use manual flash mode at least 90 percent of the time. That way I don't have to worry about the size of my subject in the frame, or the background, as the light output is constant for a given distance. Also, I can dial down the flash to a lower power ratio, like 1/16, for a brief flash duration to stop action, analogous to a fast

shutter speed, while using up little battery power.

Many inexpensive second market flashes only work on manual but still provide variable power ratios. For multiple flash setups, these cheap units work just fine.

I usually use more than one flash to provide even lighting, generally having one or two key lights — the main light source and either a backlight, if I'm not concerned about the background exposure, or a background light, when I am. For example, an ocelot at night will look better with a backlight, creating a hair light effect, while a hummingbird needs a background light to avoid the unnatural look of a hummer flying about at night.

Understanding the relationship between flash and natural light is important to determine what role you want the ambient light to play. To avoid "ghosting" (the double image resulting from recording both a flash and a natural light exposure), I usually completely underexpose the ambient light via ISO, aperture, or shutter speed, and use the flashes as my only light source. If I wish, I can expose so that the natural light is only a stop or two underexposed.

I can set up an unmanned camera at a bait station, trail, or feeder



is broken before beam B, or vice versa, to insure a particular direction of travel.

I carry a small kit comprised of three flashes (with manual power ratio capabilities) and one Range IR. I'll have a tripod — often a small one for ground-level work, but for the flashes and Range IR I often use threaded ¼-20 metal rods that I either stick into the ground, strap or lash to a tree, or jab into the ends of bamboo to make a MacGyver light stand on the spot. I'll aim the Range IR at my target area, focus and adjust the flashes for, typically, two key lights and a backlight. The camera is wired into the Range IR, and the flashes are fired by a couple of inexpensive Phottix triggers, with a master on the camera and “slaves” for each flash.

So how can this get you killed? This work opens up some exciting possibilities that could get the sloppy or incautious photographer in trouble. Catching a .357 bullet in flight, a diamondback rattlesnake striking, or jaguars prowling in the Pantanal poses risks. On a recent trip, after checking my rig at dawn, I decided to rearm the system for the morning and see what I'd catch. At noon I returned, to find that minutes after I rigged the setup a jaguar walked by and may have been watching me the entire time I was there. ■

You won't get a great photo every time. McDonald captures images of ocelots, like this one, about every third time he tries — and that, he says, is a high success rate.



and use a camera trigger to shoot. While game and trail cameras work similarly, the image quality is poor. My set-up, which includes a triggering device to shoot, allows me to use a good single-lens reflex camera. I use the Range IR (www.cognisys-inc.com), a little black box barely larger than a pack of cards. It emits an infrared beam that when broken, triggers either a camera or a flash. With two, and an accessory unit called a StopShot, I can cross-beam the Range IRs for a precise triggering point (at the X), or program the StopShot so that the camera will fire only if beam A

McDonald used four flashes, two in front, one as a backlight and another directed at the background to make sure it didn't look like night, to capture this ruby-throated hummingbird.



Joe McDonald's latest book, "Creatures of the Night," is now available. He also teaches a flash and remote photography course at his studio in central Pennsylvania. Visit his website at <http://hoothollow.com/index.html> for more information.

ADVICE FROM THE OTHER SIDE

CONTINUED FROM PAGE 6

to accommodate complimentary requests during the busiest part of tourism season, or during holidays or weekends.

- Share the article with us once it's published. Send a link or a tear sheet.
- Respond to pitches, even if it's a simple “no thanks.” ■



Arline Zatz, a member of OWAA, is the award-winning author of “Best Hikes with Children in New Jersey;” “30 Bicycle Tours in New Jersey;” “New Jersey's Special Places;” “New Jersey's Great Gardens and Arboretums;” and “100 Years of Volunteer Wildlife Law Enforcement in New Jersey.” Her features and photographs appear nationally in newspapers and magazines. She is also a Certified Tree Steward and a Certified NRA Hunter Education Instructor.

The fine art of fly-fishing photography

BY LEFTY RAY CHAPA

Imagine a stream winding through a grassy meadow in Montana on a July morning where there is mist rising into the sky and a fly angler is trying to cast to a rising fish. The fly line moves back and forth in a graceful manner almost to the beat of a Mozart symphony. My first thought would be, “Where’s my camera?”

Capturing a fly line in motion is easy, but making a spectacular photo is hard. While a fly line is significantly thicker than typical monofilament fishing line, sometimes it is still so thin it substantially visible.

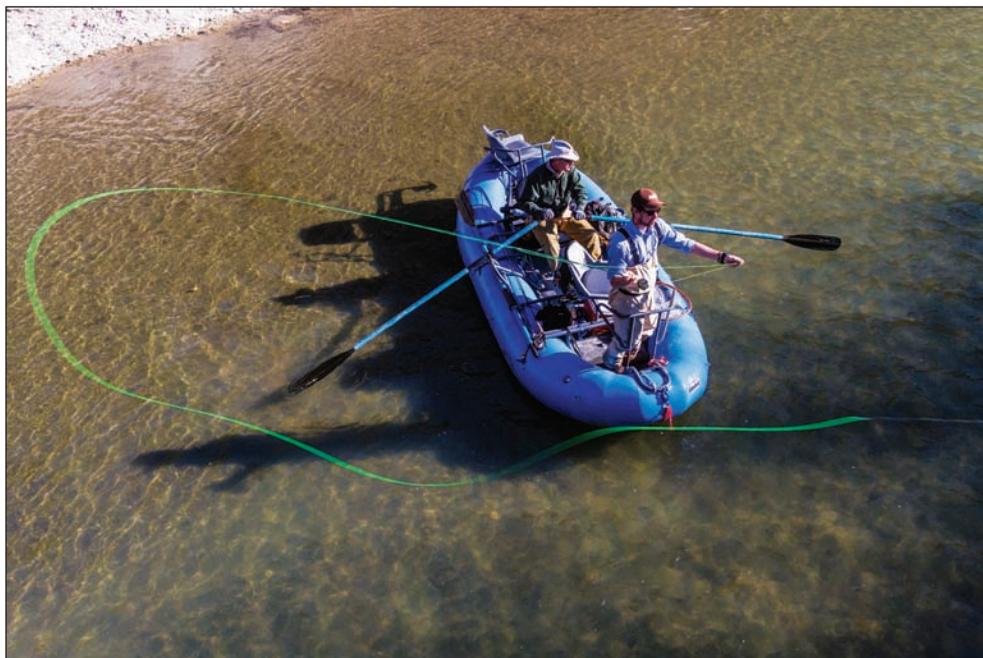
Yet you can capture it and create a beautiful and exciting image if you follow a few of these tips.

Size up. Fly tackle come in different sizes called weights. The rod, reel and fly line must be the same weight designation for it to be a balanced fishing tool. Each weight is aimed at a particular species or size of fish. For instance a 6-weight outfit would be great for rainbow trout or bass. A 4-weight outfit would easily subdue panfish or smaller trout. A larger sized 8-weight would be great for saltwater fish like red drum. The bigger the weight number, the bigger the line. In any case jump up one or two sizes. This makes the fly line more visible to the camera.

Think about fly line color. Most fly line companies make products in a variety of colors. Some are colored to fool the fish and some are colored to help the angler cast. Anticipating your background might be hard, so I suggest taking a light colored and a dark colored fly line to contrast with the background.

Find a contrasting background. Sometimes you might not have the option of different colored fly lines available so in that case, move around and try to capture the fly line against a contrasting background.

Cut the fly off. A telltale sign of a good fly caster is the loop they create in the air as the fly line goes back and forth. However, a good fly angler will adapt to the water conditions and may add tiny split shot on the leader or use a heavy fly. This extra weight on the leader will make the angler compensate to get the fly out there which means the



To make the fly line more visible, the angler used a bright colored line and the photographer used a slowed shutter speed to blur the line to make it more visible. Photo by Lefty Ray Chapa.

pretty loop will not be so pretty any more. For photo purposes, have the angler cut off the fly and remove the split shot so that the fly line moves back and forth with ease. From any distance the missing fly will not be noticeable.

Use flash. In low light or no light situations use a flash. For better results use a remotely triggered flash that is some distance away from the camera but aimed at the fly line path.

Downsize the fly tackle. We talked about sizing up your tackle, but if you downsize, a hooked fish will put more bend on a rod giving the illusion of a bigger fish and a tougher fight. This really increases the drama in a photo, but take care that you do not prolong the fight and exhaust the fish beyond recovery.

Use low angle. I consider shooting horizontally at my height, 5’8”, very boring. Try bending your knees and angle up. This will create a very different perspective. At the extreme, lay on the ground or boat deck and shoot straight up.

Strip it out. I hate photos of fish on the bank but sometimes there is no one around to pose with it, so strip out some line on the ground and then place the fish on top of it. This changes the photo from boring to

abstract.

Slow the shutter speed. Slowing the shutter speed will blur the fly line and make it look thicker.

Silhouette against the sun. Early morning or late evening light from the sun is perfect for creating contrast with a fly line.

Anything goes. I once captured what appeared to be a fly reel that over ran and line was tangled all over the place. The amusing thing is that this is very easy to do with a baitcasting reel, often called a “birdnest,” but very hard to do with a fly reel. The key is to be on the lookout for anything unusual being done with a fly line. The angler might have coils of extra fly line in their teeth or the reel might be spinning at a high speed and the fly line is spitting out water in a circle. ■



Lefty Ray Chapa is a San Antonio, Texas, based freelance outdoor photographer and writer who specializes in fly-fishing and wing shooting topics. He lectures on Texas fly-fishing destinations to various clubs across the country. He is also president of the Texas Outdoor Writers Association.

Get engaging interviews

BY DAN SMALL

Unless you have a scintillating personality, can wax eloquently on a wide range of topics, or know more about a particular subject than just about anyone, the best way to ensure your radio show will attract and hold listeners is to choose good guests and get them to share their expertise, secrets and amazing stories.

To accomplish this, some outdoor radio hosts choose celebrity guests — pro football players who also hunt, country music stars who are bass-fishing nuts, or NASCAR drivers who do just about anything. This is not a bad idea, but lining up these high-demand guests takes a lot of work, and you run the risk of a celebrity backing out at the last minute because his agent got him a bigger gig.

I've found you can create good radio with local and regional talent. With a little research, you can find folks who are every bit as knowledgeable, funny and fascinating as the celebs. A guy who trains dogs to find shed antlers and recover wounded deer will strike a chord with anyone who has an interest in antlers or who has ever lost a deer. A small-town police officer who coaches the state-champion scholastic pistol team will keep listeners glued to their radio, especially when they learn more than half of his star shooters are girls. The author of a series of whodunits with titles like "The Nail Knot," "The Clinch Knot" and "The Blood Knot" will intrigue mystery fans and trout anglers alike.

Not every dog trainer, shooting coach, novelist or even celebrity, will give you a good interview. Here's a few ways you can help your guest make your show look (and sound) good.

Try to qualify a guest before you schedule him or her. Talking with someone in person is the best way, but you can get a pretty good idea in a brief phone conversation whether a potential guest has what it takes for a lively interview. If you can't talk to the guest beforehand, look for an online video or ask someone who knows the person.

Once you have a guest scheduled, do the same kind of background research you would for a magazine or newspaper feature. Where did he grow up, how did she learn the skills in question, how does this guest's approach differ from that of other trainers, coaches, authors? The five basic journalistic questions (who, what, when, where, how) are a good place to start, but don't overlook the why, as well. And for goodness sake, read the guy's book, visit her website and run an online search for more information.

Let your guest know in advance if the interview will be live or recorded and how long you expect the segment to run. If your show is recorded, tell your guest you resist stop-and-restart interviews, which almost always turn out worse than a live interview, but that you can tweak a little if you have to.

In an hour-long interview, you can delve into the guest's background and elicit a few anecdotes. In a ten-minute interview, there

is still time for at least one story, which is often the best part of the interview. So always ask questions like, "What's the craziest — or most unexpected, funniest, most embarrassing, etc. — thing that happened to you in the course of your work?" or "What do you hope listeners will take away from this interview?" or "What is the most important piece of gear you forgot to take on your three-week canoe trip?"

Make a list of questions for your guest, but be prepared to ditch it if the interview goes off in a more interesting direction than the one you planned. Listen to your guest's answers and ask follow-up questions when the guest says something you didn't expect or had not heard before. Show genuine interest in what your guest is saying — the guest and your listeners can tell if you are engaged in the conversation or just moving down a list of humdrum questions.

Offer anecdotes from your own life only if they add to the interview, but avoid the temptation to share a story just because the guest's comments made you think of it.

Unless your show's format is confrontational, you'll get better interviews by empathizing with a guest's position, but don't be afraid to challenge someone to support a point of view with hard facts.

When time permits, I like to ask a guest if there's anything I forgot to cover. Sometimes this elicits an unexpected gem that is the highlight of the interview.

On rare occasions, a 10-minute interview will be rolling along so well that I'll want to keep it going. In that case, I'll find a stopping point and announce a break, then continue recording the interview and either run the second half right after the break or say something like, "We'll hear more from [Dazzling Guest] next week." This might mean shuffling another scheduled guest to a different time slot or a later show altogether, but it's usually worth the trouble. Use run-on interviews sparingly, however. I've found it's best to leave listeners wanting more than to give them a longer interview than they are prepared to stay with.

When you find yourself mired in an interview that's going nowhere or with a guest who is too nervous, dull, inarticulate or otherwise terrible, thank the guest, cut the interview short and fill the time with a news item or story of your own. It's your show, after all, and ultimately you are the one responsible for making it interesting to listeners. ■



Dan Small is host/producer of *Outdoors Radio*, which airs on 16 stations throughout Wisconsin and about a dozen podcasts. Since 2007, Small and his on-air partner, Jeff Kelm, have won a total of 86 first, second and third place awards in OWAA's Excellence in Craft contests in radio/podcast categories.

Run and gun: The new industry standard

BY ADAM STIELSTRA

If you've shot video with a 20-pound Betacam slung over your shoulder with only available light, you should be familiar with the term "run and gun." At some point in everyone's cinematic career we've had to bite down hard and wave production value for fast documentation, compromising art completely. Or in other words — sometimes we have to pay the bills.

I came from the school of big production. Rolling 35mm film was par for the course in Chicago in the 1990's. By 1999 I had made it to cinematographer status and director followed close behind. Productions were robust and so were the budgets, but that's all changed.

Digital media threw a rather large rock in the pond of video and still photography back the mid to late 2000's. What seemed like a fixed tradition for the last millennia nearly bottomed out overnight. Everything changed. If you were in business then you might have felt the impact of YouTube, Facebook and iStock.

Television as a mainstay format was on the outs as the first outdoor websites where anyone could showcase their work- and amateurs happily did it for free — began to spring up.

The days of big production were nearly halted or immediately confined to a few large commercial agencies and Hollywood. The people in the middle, the working class artists and craftsman, were all scarred in some way by this surprise plague of shabby amateur video and low audience standards. Some of us lived. Some of us died. Some of us were reborn.

I took hard hits myself for a few years. Things were lean.

But the novelty of YouTube wore thin as sites like Vimeo became the standard for new digital quality. Everyone noticed, including the companies who wanted this quality back, but the budgets never truly returned.

Manufactures of computers, software and cameras quickly saw dollar signs as they scaled down costs and increased availability and quality to basic production gear. Apple made exceptional non-linear editing software. Canon and others made prosumer mini-dv cameras then quickly shifted by eliminating tape altogether with their digital single lens reflex cameras; simultaneously giving access to both the highest quality stills and high-definition video.

The digital revolution was ablaze, clearing new paths for beginners to attain production quality that appeared to match old-world budgets.

With post-production tools that could virtually fix anything, compact cameras that mimicked 35mm and young, willing pupils at the ready, why would anyone pay more for content?

For the aged survivors, we had the skill set to make these new tools sing.

We knew how to tell a good story beyond relying on tech alone. For us, composition, lighting and wise editing were pre-programmed. Even with all the new platforms and advances, storytelling differentiated the amateurs from the pros and viewers knew it.

We just had to figure a way to do it lean. We had to go back to old school run and gun.

I recently completed video projects for **Trout Unlimited** and Yale University's 360 website.

These projects' budgets barely covered travel, meals and lodging, let alone the multiple days of dawn to dusk shooting. I was able to create videos that pleased the clients and audiences within that budget by taking on the projects as a one man band.

If you haven't already, I strongly recommend you learn to edit for video and sound; possibly go so far as to learn more sophisticated software like Adobe After Effects and advanced Photoshop techniques. Wielding these post-production tools is key to making money in this business. It's more work, but it also generates more income for you, instead of having to spend chunks of your budget on hiring out help.

I began learning non-linear editing in 2002 using my own footage shot in my spare time to feel my way around the software. Learning color correction, motion graphics, 2-D animation and even some rudimentary web skills, became a natural next step. If I wanted to continue in this profession, I needed to evolve. I went so far as to enroll in community college courses on improving my web skills. The leg-up I earned for my diligence paid for the tuition and continues to keep me relevant, so long as I stay aggressive.

I had the experience to already know that story was at the successful core of everything I made. Without a story, you're just spinning wheels while going nowhere. Any good writer knows there must be a narrative among all the information otherwise all you have are random words on a page. Without story in filmmaking, all you have are pretty pictures. While all the technological knowledge and sexy gear is nice, you must first learn to understand your audience. Moreover, learn what it will take to impact them and what you need to learn to make that happen.

Run and gun is now the industry standard for working-class production. It has to be if we are going to work within the mini-budgets we're presented. But with the advances in technology it's more flexible than ever.

Look at some of the more innovative work being produced and study it. Is it just a bunch of well-placed GoPro's and quick editing to intense music beats? Or is it documenting a powerful story enhanced by solid production that hooks us and pulls at our hearts while one lone writer/producer/director/editor stands there with a drone remote in his or her hands, ready to run and gun? ■



Adam Stielstra has been directing/shooting/editing films both large and small for 21 years. He resides along Colorado's Front Range with his wife and two kids. Feel free to reach him with any video production needs. Visit his website, picturesheal.com and write him at picturesheal@gmail.com.

BOOKSHELF

All Things Jerky: The Definitive Guide to Making Delicious Jerky and Dried Snack Offerings

By **Andy Lightbody** and Kathy Mattoon with a forward from Jim Zumbo; Skyhorse Publishing; E-book and softcover; 192 pp.; 100 color photos; \$14.95.

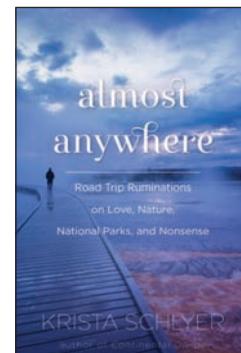
Jerky, one of the oldest forms of food preservation, has become a national obsession. Exotic jerky — wild salmon, buffalo, alligator — was even projected to be the hot culinary trend of 2015 by Parade's Community Table. The average consumer has begun to realize that there is nothing like tasty, chewy jerky for satisfying those hunger cravings. And homemade jerky is far superior to the packaged kind, is much less expensive, and is surprisingly simple to make. *All Things Jerky: The Definitive Guide to Making Delicious Jerky and Dried Snack Offerings* focuses on one hundred of the best tried-and-tested recipes from around the world and includes recipes designed for everyone from supermarket moms to the avid hunter and fisher.



Almost Anywhere: Road Trip Ruminations on Love, Nature, National Parks and Nonsense

By **Krista Schlyer**; Skyhorse Publishing; hardcover; 276 pp; \$24.

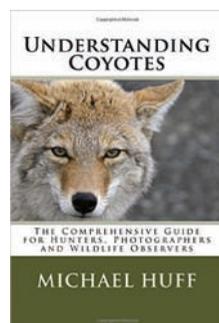
At 28 years old, Krista Schlyer sold almost everything she owned and packed the rest of it in a station wagon bound for the American wild. Her two best friends joined her—one a grumpy, grieving introvert, the other a feisty dog—and together they sought out every national park, historic site, forest, and wilderness they could get to before their money ran out or their minds gave in. The journey began as a desperate escape from urban isolation, heartbreak, and despair, but became an adventure beyond imagining. Chronicling their colorful escapade, *Almost Anywhere* explores the courage, cowardice, and heroics that live in all of us, as well as the life of nature and the nature of life.



Understanding Coyotes: The Comprehensive Guide for Hunters, Photographers and Wildlife Watchers

By **Michael Huff**; CreateSpace Independent Publishing Platform; softcover; 120 pp.; \$19.95.

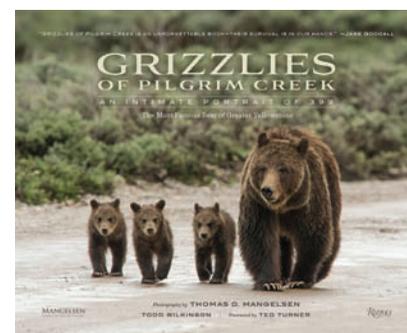
The book provides a comprehensive overview of every aspect of the coyote's life. Topics covered include biology, dispersal patterns, territories, diet, diseases, predation and interactions with domestic livestock. The author, Michael Huff, interviewed many of the leading coyote researchers in the United States and spent numerous hours observing the animals throughout the United States. Predator hunters will find the detailed chapters on the animal's visions, smell and hearing of special interest. It includes how to overcome its super senses to get close to coyotes in the wild.



Grizzlies of Pilgrim Creek, An Intimate Portrait of 399, the Most Famous Bear of Greater Yellowstone

By **Todd Wilkinson** with photograph by Thomas D. Mangelsen; Rizzoli/New York; hardcover; 240 pp.; 150 photographs; \$60.

Grizzlies of Pilgrim Creek tells the harrowing story of famous grizzly mother 399 and her family of offspring, who inhabit Jackson Hole, Wyoming. Their lives provide a window into understanding the lives—and deaths—of both bears and people vying for space in the 21st century, grizzly conservation, the move to remove grizzlies from federal protection and the potential consequences of bringing back a trophy sport hunt. ■



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Teaching future hunters to shoot — with a camera

BY STEVE MAANUM

In 2008, the U.S. Fish and Wildlife Service reported that the trend in outdoor activities for the years 2001-2006 showed decreases in hunting (-10 percent) and freshwater fishing (-14 percent).

The Kaiser Family Foundation reported that the current trend shows kids are spending as much as seven and a half hours a day or 53 hours a week with television, computers, video games and cell phones. This is generally “inside time.”

On the surface, that data may paint a pretty bleak picture when thinking about connecting today’s youth with their natural world. But look deeper and the answer becomes clear. The Kaiser report demonstrates that our youth are captivated with technology. But the fish and wildlife service survey also shows an increase of 35 percent in nature photography. By combining those two facts, we can use technology, through digital media devices, as the catalyst to connect kids to nature through the lens of a camera.

I started hunting when I was 8 years old. In 1958 I was a third grader and that October I shot four pheasants and one mallard with my Stevens .410 double barrel.

My dad was my hunting and fishing partner and nature mentor. He taught me how to cast and how to tie a jig on my fishing line. He taught me how to arrange a set of decoys and blow the right notes on my duck call. He also taught me how to enjoy the beauty of a sunrise and the peacefulness that surrounds it.

I became interested in wildlife photography in high school. It didn’t replace my hunting; it extended it to 12 months a year. To a photographer, seasons never close and lands that may not be available to hunters are usually available to photographers. When I’m on a photo outing I use all the hunting skills my dad taught me as a kid. A background in hunting has made me a better photographer and a background in photography has made me a better hunter.

We can reverse the trend of kids losing interest in outdoor activities, by reversing the strategy. I became a hunter first and that led me to an interest in photography. What if we help kids become photographers first? Could it spark an interest in hunting and fishing?

I recently teamed up with a group of volunteers to conduct a Youth Bowhunting workshop at Itasca State Park. It may be best known as the headwaters of the Mississippi River or as Minne-

sota’s oldest state park, but it is also known for its programming initiatives. The diverse staff included a retired forester, three active Department of Natural Resources wildlife specialists, a former educator with 4-H and others.

The day’s schedule included a brief history of bowhunting and the changes in equipment, instruction in shooting safety and etiquette, target shooting on an official range, an elevated stand and from a ground blind. While one group was shooting, another group was instructed in scouting techniques before taking a hike to identify food sources and search for deer trails, tracks, rubs, scrapes, and beds. Because it was early August, we had to enhance the area with a mock scrape, a rub on a sapling, and even a fake blood trail. As the participants walked in search of deer sign, we talked about the value of trail cameras as we inventoried the trees along the trail. We let them select a good location and then attached a camera so they could see how to set the proper height and angle. As we continued our walk and they found the rub and scrape, they stopped to photograph them with their digital cameras and smart phones. I discussed how their camera can be an effective scouting tool. By photographing such things as deer droppings, rubs, scrapes and beds hunters can draw detailed maps of their hunting areas. It helps make wise choices for placing deer stands.

A wildlife photographer becomes a student of nature. Whatever the photo subject, paying attention to its habits – what it eats, when it eats, where it rests, and when and where it migrates are all taken into consideration when planning a successful camera outing. Hunters understand the value of the same information in planning a successful gun or bow hunt.

It all ties together so let photography be an important part of hunting throughout the seasons and make sure you fill the role as nature mentor for our youth. ■



Steve Maanum is a retired teacher who has used his backgrounds in science and language arts as a foundation for his nature writing and photography. As an outdoor communicator, he strives to help others make nature connections through his family-style nature photography workshops and his presentations in schools and at young writers’ and artists’ conferences.

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Diversifying demographics

How outdoor sports and industry can reach more people

BY BILL BRASSARD

Sitting on a diversity panel at the Outdoor Writer's Association's conference in McAllen, Texas, in 2014, I was prepared to talk about engaging Hispanics in the outdoors. I was armed with research and numbers, but it was a personal story of a fellow panelist that hit home the hardest.

The panelist talked about an older relative having the opportunity to visit the Grand Canyon for the first time during a driving trip between Texas and California. Yet he decided to pass, basically saying "That's a place for white people."

For those of us in the outdoor industry, or for those of who care about future preservation of outdoor places, this is alarming. The Latino population is growing in the United States and they are a group with not only growing economic power, but also a voice in outdoor recreation. They are also a demographic that might not have tried some of our most beloved outdoor activities.

At the **National Shooting Sports Foundation**, we are working to introduce people from all backgrounds to the recreational benefits and personal defense aspects of firearms ownership. We and others who promote outdoor activities are learning how to better understand and communicate with diverse audiences. We're working on developing tools to help industry, marketers and media share the activities we enjoy with others in a changing America.

According to a report by the National Shooting Sports Foundation, one of every five Americans is Hispanic.

About two-thirds of those are natural-born Americans who have a higher level of

education and income potential than Hispanics and other ethnic groups less familiar with English and American culture. The Hispanic population is estimated to be 57 million, carrying \$825 billion in consumer buying power.

The 1,265 Hispanics who participated in the survey indicated a high level of interest in firearms ownership and use: 30 percent would like to own a firearm and 40 percent would go to a firearms retailer or shooting range if invited by friends or family to give target shooting a try. Of those who said they had previously visited such establishments, a remarkable 91 percent came away with a positive impression. Why? Top reasons were being in a safe, controlled environment and being assisted by knowledgeable staff.

One of the most interesting findings in the report is that language does not appear to be a barrier. Surprisingly, the majority of Hispanics surveyed (79 percent) indicated a preference for obtaining information about firearms in English. One reason Hispanics prefer English is because of the number of varied cultures labeled Hispanics, including Mexican, Cuban, Puerto Rican, Dominican, Salvadoran and others, all who might have different dialects or languages.

If you are in the business of promoting your sports, products or services to a Hispanic audience, you'll need to craft messaging and use appropriate imagery to appeal to the local Hispanic population. According to Rick Tobin, who heads up the Tobintel agency, developer of the report for NSSF, soccer analogies may not play well to audiences of Caribbean ancestry, while baseball references may not be understood by South American Hispanics.

"When marketing messages or imagery are not understood or related to by the target

audience, the normal human reaction is to reject the marketer at some level," he said. In short, you can very quickly alienate the audience you're trying to win over.

Two other noteworthy discoveries from the report were that 61 percent of Hispanics are aware of their state wildlife agency, and 82 percent have a very positive image of that agency. These high scores imply a positive opinion regarding outdoor activities in general and an opportunity to coordinate outreach efforts with your state wildlife agency.

Five states report the highest Hispanic populations, representing approximately 70 percent of the U.S. Hispanic total: California, Texas, Florida, New York and Illinois. Additionally, projected population estimates for the year 2020 show up to 40 percent of the populations of New Mexico, Arizona and Colorado will be Hispanic. If you want to interest more Hispanics in everything from your products to ideas, developing or expanding outreach directed toward Hispanic cultures in those states should be on your radar.

"A Hispanic Market Study: Firearms and the Shooting Sports" is available to media on request. If you are an NSSF media member, access it via nssf.org/research, otherwise send an email to me at bbrassard@nssf.org for a PDF copy. ■



Bill Brassard is a former newspaper editor and reporter and now in his 18th year as a senior communications director and media spokesman with the National Shooting Sports Foundation. He is a target shooter, bird hunter and general outdoors enthusiast.

Portfolio

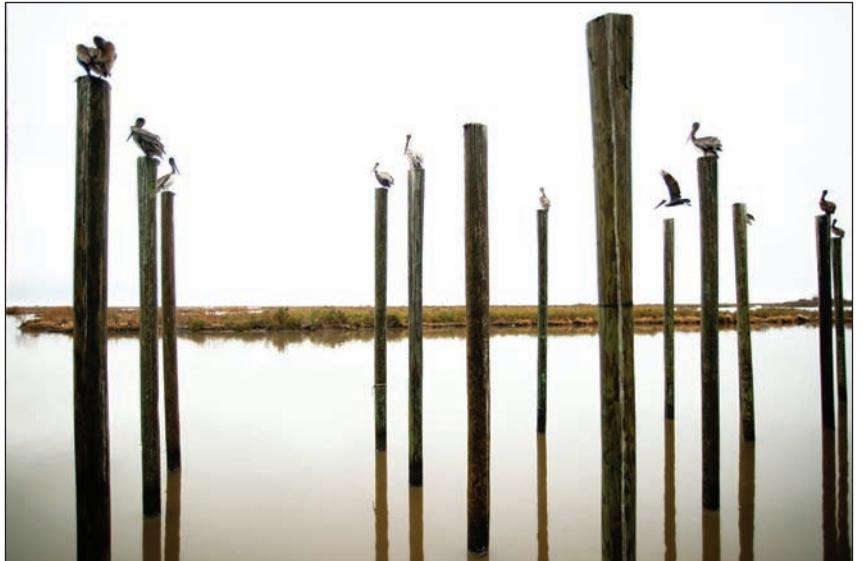
By Tim Romano



A fisherman shows off a catch while sea-run brown trout fishing in southern Argentina on the Rio Grande River.



(Above) A sea-run brown trout swims to safety on the Rio Grande River in southern Argentina.



(Right) Birds are calm before a storm moves in in Delacroix, Louisiana.



A fisherman moves through an old growth forest at the base of the Gore Range in the Eagles Nest Wilderness, in Colorado.



Mixing business and pleasure. This employee takes his work break fly-fishing for carp on the South Platte River in downtown Denver.



Fishermen head out at night for sea-run brown trout on the Rio Grande River in southern Argentina.



(Left) Trailside mushrooms are found deep in the rainforest in the Damdochax River drainage, in northern British Columbia.



(Right) A brook trout swims in North Boulder Creek near Boulder, Colorado.



Aspen trees shelter a pine tree on the trail to Pierre Lakes in the Maroon Bells-Snowmass Wilderness in Colorado.

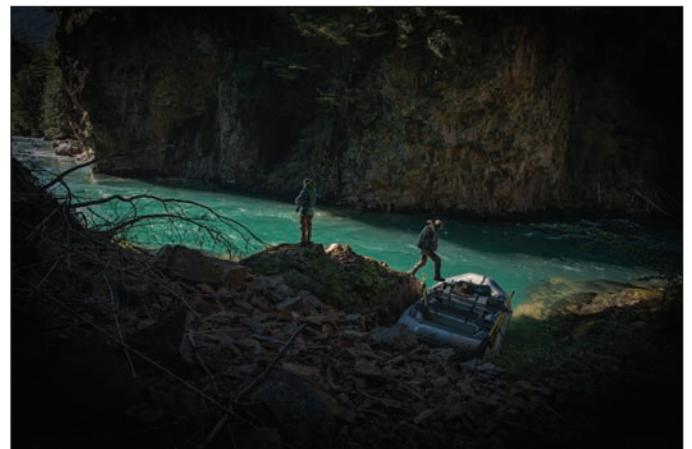


A hunter looks for pheasants in the Missouri Breaks region in northern Montana.

A fisherman celebrates the end of a storm while redfishing near Hopedale, Louisiana.



Big fish require big nets in Bristol Bay, Alaska.



Boaters take in the scene on the Rio Paloma in southern Chile.

It's time to license ATVs

BY PAT WRAY

I was hunting chukars east of Juntura, Oregon, when I heard the unmistakable growl of an all-terrain vehicle. I expected to see the machine become visible on a nearby fire trail. Unfortunately, not one, but two ATVs emerged from a draw not far from me and headed off across an open hillside. Not only were they traversing off road, but they weren't even bothering to stay in each other's tracks; they were making two separate trails as they went.

We were on Bureau of Land Management land, where there are already plenty of established trails, yet they blazed new ones.

I motioned to my son and we wandered over to riders.

After the obligatory round of introduction and pleasantries, we learned they were waiting for friends who were hunting elk nearby. Presumably, those men would be so tired they couldn't walk another half-mile downhill.

I asked for their names and addresses.

"Why do you need them?" they asked.

"So I can report you for illegal usage of a motor vehicle," I said.

They said they didn't know they'd done anything illegal.

"No problem," I said. "I'm sure the cop will take your ignorance into consideration. Now, what are your names?"

Unsurprisingly, they opted not to provide me with the information I requested.

"You are doing something today that

you know is illegal, that you are ashamed to have your names attached to," I said. "Congratulations. Your children would be proud."

My experience is anything but unusual. Confrontations like this one are becoming more common, occasionally dangerous and mostly unproductive because people like me don't authority, nor do we have a way of identifying the culprits. Here in Oregon we don't even have a requirement for titles and registration of ATVs, which would be necessary precursors for what we really need, which are ATV license plates.

I have neither the space nor the inclination to beat around the bush, so let's just cut to it. A small but significant number of ATV riders make a habit of ignoring laws, closed roads, gates and any other impediments to public lands. In so doing they ruin vegetation, harass wildlife, cause extensive erosion and ruin the experience of law abiding users. Some of these riders are hunters, but the only label that matters is criminal.

We need to be able to identify these people when we see them and turn them into the authorities for ticketing and prosecution, without potentially perilous personal confrontations. The best way to do so is to require ATVs to display easy-to-read license plates. That way, witnesses could write down or photograph the identification and turn the information into the authorities. Obviously, ATVs used only on private lands could be exempt.

It would seem that any reasonable person could see the wisdom in a license plate

system but Oregon House Bill 2725, put forth by Rep. Peter Buckley of Ashland came to an early end last spring in the face of organized resistance from ATV riders and sellers. A few years ago, Utah legislators actually rescinded an existing law requiring ATV license plates in the face of pressure from the ATV lobby.

The bottom line is this: Illegal ATV use is an assault on public lands and on the wildlife within them. It is rampant and increasing. Let's not pretend otherwise. Education is not working. Self-regulation is not working. We need to impose accountability in order to protect our natural resources and the experience of the law abiding public. Titles, registration and license plates, are the tools we have to do the job. Let's use them. ■

— Circle of Chiefs articles are written by those who have received the Jade of Chiefs Award for conservation reporting and coverage. The Jade of Chiefs are considered OWAA's conservation council and policy spokesmen. The article reflects the opinion of the author. If you'd like to add to the discussion, please send a letter to the editor.



Recipient of the 2015 Jade of Chiefs award, Pat Wray is a freelance writer and book author residing in Corvallis, Oregon, with his long suffering wife and two hunting dogs. The dogs don't suffer: His most recent book is "Corvallis Reflections."



THE VOICE OF THE OUTDOORS®

"The relationships I develop through Outdoor Writers Association of America keep me in business. As a freelance outdoor journalist and filmmaker, I create video and print content for multiple media outlets. I find those outlets through OWAA.

My production company, Tight Line Media, is now producing projects for people all over the country thanks to connections made through OWAA.

— KRIS MILLGATE, Idaho Falls, Idaho member since 2009



OWAA's annual conference: Billings, Montana, July 16-18, 2016

Photography in the field

A workshop with Ann and Rob Simpson

Bring your camera and join **Ann** and **Rob Simpson** in a special hands-on, pre-conference photography workshop.

The Simpsons are not just professional shooters whose work has appeared in publications such as Audubon, National Geographic, National Geographic Traveler and Ranger Rick, and the more than 15 books they've written. They are also seasoned instructors leading Canon "Photography in the Parks," workshops teaching thousands of visitors in places like the Grand Canyon and Yellowstone National Park. Their teaching style has been described as relaxed, patient and stress-free

Instruction begins in the classroom at 1 p.m. at the Holiday Inn Grand Montana. After about two hours participants can practice what they've learned with a field session at Pompeys Pillar.

This workshop is for seasoned pros, as well as beginners playing with their point-and-shoot cameras. Classroom attendance is not required for joining the field session.

Pompeys Pillar National Monument lies 25 miles east of Billings, Montana, overlooking the Yellowstone River. The pillar is a sandstone butte, or mesa, covering about two acres at its base and standing about 150 feet high. As the only sandstone outcrop on the south side of the Yellowstone River for miles in either direction, it has served as a landmark for centuries and contains the last physical evidence of the Lewis and Clark Expedition. Captain William Clark carved his name and the date, July 25, 1806, into the sandstone during his return to the United States through the Yellowstone Valley. He named the tower for Sacajawea's son Jean Baptiste Charbonneau, whom he called "Pomp."

Directly north of the pillar is a viewing area of the Yellowstone River. The riparian areas nearby, dominated by cottonwood and willow along the Yellowstone, are great habitat for warblers, vireos,



Pompeys Pillar offers a beautiful landscape perfect for practicing your skills with a camera. **Ann and Rob Simpson** will offer a photography workshop at the historic site. Photo courtesy **Visit Billings**.

Field photography workshop

Who: Professional photographers **Ann and Rob Simpson**

What: Workshop for photographers of all abilities

When: 1 to 3 p.m. classroom instruction and 3 p.m. field session, Friday July 15

Where: Classroom instruction is at Holiday Inn Grand Montana, field session is at Pompeys Pillar, carpool arrangements available.

How much: Free

To register: Visit <http://owaa.org/2016conference/pre-and-post-conference-trips/>

tanagers, kingbirds and other passerines. Great horned owls as well as bald eagles and osprey all nest either on site or nearby. The prairie to the south provides great habitat for falcons, sparrows, pheasant and a variety of other species.

The Pompeys Pillar Interpretive Center opened in 2006 to coincide with the bicentennial of the Lewis and Clark Expedition. Exhibits in the 5,700-square foot center cover the Yellowstone River Valley journey of Captain Clark and his detachment, including Sacagawea and her son Pomp in 1806. The center also focuses on native culture, flora and fauna, the Lewis

and Clark Expedition and the history of Pompeys Pillar.

For more information on the site visit <http://www.pompeyspillar.org/> and to register for the workshop visit <http://owaa.org/2016conference/pre-and-post-conference-trips/>. ■

OWAA's annual conference: Billings, Montana, July 16-18, 2016

Conference keynote speaker: Outside magazine founder Tim Cahill

Tim Cahill is often identified as an outdoor adventure writer, but it's not the identity he prefers.

"What I am is a writer," he told John Pulkasky, host for the TV show *That's Montana*. "What I found interests me and what I do well is outdoor stuff."

OWAA can now refer to Cahill in a different way — keynote speaker for the 2016 annual conference in Billings, Montana (July 16-18).

Cahill will speak on July 16 at the Holiday Inn Grand Montana.

He is perhaps best known as a founding editor of *Outside* magazine and the author of nine books, several with such colorful titles as "Jaguars Ripped My Flesh," "A Wolverine Is Eating My Leg" and "Pecked To Death By Ducks."

The fearsome sounding titles are throwbacks to a bygone era when manly adventures appeared in such pulp magazines as *Adventure*, *The Argosy* and *Frontier Stories*.

The back story to the titles for his books is linked to early discussions with two colleagues at *Rolling Stone* — Harriet Fier and Michael Rodgers — as that publication was developing *Outside*. Initially, there was doubt that the travel adventure genre was suitable for *Outside*. He disagreed ... and prevailed.

"Our very simple concept for *Outside* back in the '70s was to produce literate writing about the out of doors," Cahill said. "Seems like a slam dunk now, but back in the day we were ridiculed for 'wasting' National Book Award winners and Pulitzer Prize winners on outdoor stories when it was well known that people who went outdoors were not literate. They were knuckle dragging mouth breathers.

"Our nine national journalism awards — competing against magazines like the *New Yorker* or *The Atlantic* — were final proof that our concept had legs."

Cahill's travel adventures became popular features of the magazine, largely because



Tim Cahill is a founding editor of *Outside* magazine and author of several books. He'll speak at OWAA's 2016 conference in Billings, Montana, in July. Photo courtesy Tim Cahill.

he didn't shy away from incorporating his mishaps and misfortunes in stories that revolved around his flirtation with risk and the attendant fears it produced.

"You don't need Superman to do an adventure story," Cahill said in an interview with FORA.TV. "Where's the drama with Superman? What's gonna go wrong? He can leap tall mountains in a single bound. He's not going to have any trouble.

"You've got to have somebody who's a little clumsy. You've got to have somebody who can write a coherent English sentence but is easily frightened. I recall Harriet Fier saying, 'Tim, you do it.' And that's how I came to be an adventure writer."

Cahill was born in Nashville, Tennessee, but grew up in Wisconsin, where he became an accomplished youth swimmer. He helped Waukesha High School capture two state championships by winning individual titles in the 50- and 100-yard freestyle races, despite competing with a broken foot.

"Which may have led me to believe that

obstacles make the story," he said.

Cahill earned an athletic scholarship to swim at the University of Wisconsin, earning a bachelor's degree in European intellectual history.

His first break as a writer was a feature article on vultures that he sold to the *Sunday* magazine of the *San Francisco Examiner*, but he says the turning point of his career was his first book — "Buried Dreams: Inside the Mind of a Serial Killer." His examination of John Wayne Gacy, who was convicted of murdering 33 young men in suburban Chicago in the 1970s, was a national bestseller, but convinced him to seek a different path with his writing career.

"Publishers wanted me to take on every new whack job that came down the pike," he said. "Jeffrey Dahmer, those kind of guys. But I had exhausted my curiosity about serial killers, and I did not want to spend the rest of my life in the brains of those foul men. No, outdoor adventure was psychologically healthier for me. It didn't pay as well, but I enjoyed the work."

His stories have been singled out for National Magazine awards from the American Society of Magazine Editors and Lowell Thomas Awards from the Society of American Travel Writers. He was the co-writer on three short nature documentaries that were nominated for Academy Awards.

Another of his books is "Road Fever," an account of his rapid ride with professional driver Garry Sowersby from the southern tip of Argentina to Prudhoe Bay in Alaska. They covered the roughly 19,000 miles in a Guinness Book of World records time of 23 days, 22 hours, and 43 minutes — less than half the time of the previous standard.

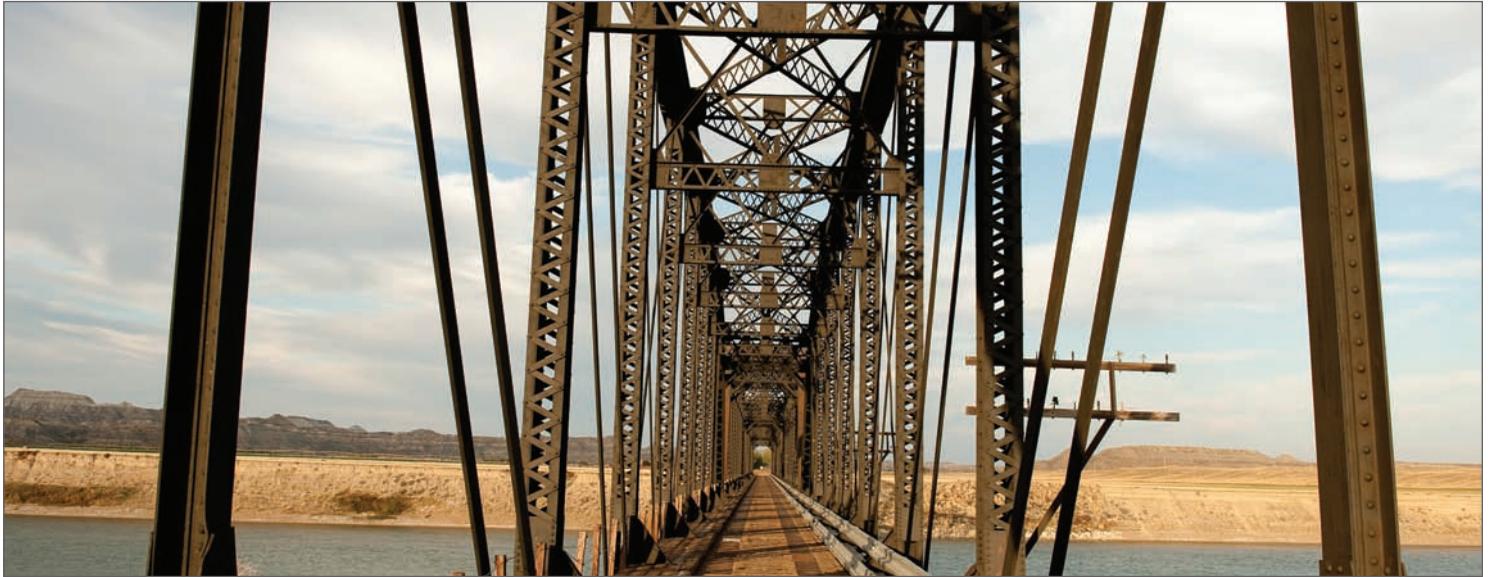
Cahill currently resides in Livingston, Montana, which will make his commute to Billings and the 2016 OWAA conference a more manageable 120 miles. ■

— Story by Phil Bloom
Conference program chair

OWAA's annual conference: Billings, Montana, July 16-18, 2016

Into the unknown

5 Montana destinations you've never heard of



The Calypso Trail is marked by an old railroad bridge which crosses the Yellowstone River. It takes you into the Terry Badlands. Photo courtesy Donnie Sexton.

We all know about Yellowstone and Glacier National Park. We've seen the grizzly bears, the bighorn sheep and the waterfalls. But Montana has far more to offer than the obvious. Here are five incredible destinations in Southeast Montana you might not have heard of, but you'll want to see when you visit Billings, this summer.

5. Calypso Trail

The Calypso Trail, which winds through the most scenic areas of the Terry Badlands was named for an old railroad stop which has been out of service for more than 100 years. It's been used as a freight road, a wagon trail and even a bootlegging route during prohibition. Today the trail is used solely for recreation. Although its vistas are shrouded from travelers on the nearby interstate highway, the Terry Badlands possess some of the most unique topography in Montana. It's the perfect place for anyone in the mood to get way, way off the beaten path (and has a vehicle that doesn't mind a little rough terrain). Though it isn't difficult to find, any resident of the little town of Terry, Montana, will be happy to point the way to travelers in doubt. Just watch for the rickety old railroad bridge crossing the wide expanse of the Yellowstone River. Once you've crossed it, you've arrived.

4. Medicine Rocks State Park

Medicine Rocks State Park is another scenic stop with extremely unusual, almost bizarre topography. To find the park head south from Baker, on Highway 7. The blacktop winds through winsome prairie habitat, rising and falling in a seemingly endless stretch of grassy rolling hills. Suddenly strange pillars of sandstone jut



William Clark of the Lewis and Clark Expedition carved his name at Pompey's Pillar, now a national monument. Photo courtesy Tim Mazzeferro.

up amongst the bales of hay and rustic farm houses. Almost out of nowhere what appears to be a city of squatty sandstone towers, pockmarked and carved by wind and snow to have the look of Swiss cheese, rise from the hills, marking the entrance to the park. The location received its name from Native American hunting parties who often camped in the area and believed it to be a "place of big medicine." Any visitor to this most singular of state parks will undoubtedly feel the same.



Makoshika State Park is named after a variation of the Sioux word meaning “Land of Bad Spirits.” Its a place known for its dinosaur bones, fossils and spectacular badlands wilderness. Photo courtesy Dennis Coello.



The 70-mile Bighorn Canyon offers boating, fishing and stunning scenery. Photo courtesy Dennis Coello.

3. Pompeys Pillar National Monument

Whether your main interest is history or scenic beauty, Pompeys Pillar National Monument is worth a stop. Located about 30 minutes east of Billings, the massive sandstone pillar was named after Jean Baptiste Charbonneau, the young son of Sacajawea whom William Clark had nicknamed “Pomp.” During the Lewis and Clark Expedition’s return journey, the two explorers split up, with Meriwether Lewis taking the northern route and Clark heading

south to travel along the Yellowstone River. Stopping at the pillar, Clark commented in his journal about the abundance of Native America carvings in the soft sandstone, and wanting to make his own mark, carved his name and the date of his arrival at the site. Railroad men, ranchers, and finally the federal government, saw the signature’s importance and preserved it. Today the site boasts a beautiful, modern visitor information center and museum, as well as interpretive ranger walks, living history presenta-

tions and much more. The monument is also a wonderful place to relax along the Yellowstone River. A wooden boardwalk leads visitors from the base of the pillar up to Clark’s signature. Those willing to face the many steps can continue up the boardwalk to the top of the pillar, which offers spectacular views of the Yellowstone Valley and the river itself.

2) Makoshika State Park

At more than 11,000 acres, Makoshika State Park is Montana’s largest state park, and is home to some of the most spectacular badlands wilderness in the West. The name Makoshika is a variation of a Sioux word meaning “Land of Bad Spirits.” Some believe it got its name from the Sioux due to the many dinosaur bones and skulls protruding from the dirt. Eastern Montana and the western Dakotas are the best places in the world to find dinosaur fossils, and paleontologists from across the country have come to Makoshika to unearth its treasures. For those in need of some recreation, Makoshika offers miles of trails which wind through bizarre sandstone rock formations and colorful layers of earth, with each color revealing a different time in history. A scenic drive winds to the top of the plateau, where campers can set up their tents under shady trees and admire the incredible view below. A host of prairie wildlife species inhabit the park, including birds, mammals and reptiles.

1) Bighorn Canyon National Recreation Area

Whether you enjoy architectural marvels, world-class fishing, breathtaking scenery, or historic discovery, Bighorn Canyon National Recreation Area is a must-see for any visitor to Montana. The canyon offers a different landscape than anywhere else in the state, with 1,000-foot cliff walls towering over a lake which stretches through this remarkable rift in the landscape for 70 miles. On the rim, you can follow the path of the Bozeman Trail, which once carried soldiers and miners into the rich gold fields of western Montana, and upon which the Sioux Chief Red Cloud launched his war against the U.S. Cavalry. Pontoon boats can be rented at either end of the canyon to explore the lake, or visitors can drive and hike the rim to discover breathtaking views.

— Story by Nick Mann
courtesy Visit Southeast Montana

Member discounts and deals

Check out the 2016 discounts offered by OWAA Supporting Groups, Agencies and Businesses

Supporting group access to OWAA is open to groups, agencies and businesses with an interest in the outdoor field and a desire to support OWAA programs — for expanded public information on outdoor recreation and conservation, professional craft improvement and recognition of outdoor writing as a specialized field.

Traditionally, many OWAA supporters have extended media discounts to OWAA members to help build relationships with individual members, allowing for increased access to products and services. This list is posted in the members-only section of OWAA's website at www.owaa.org/members-area. Additional discounts are being added all the time and you'll also find discounts for car rentals, hotels and health insurance.

If you offer a benefit or discount to members that is not included on this list, please contact OWAA headquarters at membership@owaa.org or 406-728-7434.



Absolute Outdoor Inc. offers a 20 percent media discount to OWAA members on Full Throttle, Onyx and ArcticShield products. Contact Mary Snyder at msnyder@absoluteoutdoor-inc.com or 320-252-2056, ext. 103 for ordering information.

Aqua-Vu has extended its VIP program to OWAA members. Aqua-Vu's VIP program entitles you to purchase Aqua-Vu temperature and depth technology products directly at a discounted price. OWAA members are eligible for one VIP order per calendar year. Find the VIP order form at www.owaa.org/discounts/aqua-vu-VIP-order-form-2015-2016.xlsx. Contact Leslie Sundahl at leslie@traditionsmedia.com or 612-839-4322 to complete your order or with any questions.

Brownells offers editorial discounts to writers, videographers, broadcasters and other media. Requests are handled on a case-by-case basis. To take advantage of this opportunity, contact Roy Hill at roy.hill@brownells.com.

Environ-Metal Inc., makers of non-toxic shot developed to replace steel in waterfowl hunting, offers a media discount on the entire family of HEVI-

Shot products. Contact Kelly Sorenson at ksorensen@hevishot.com to get setup for their online portal.

Eppinger Mfg. Co., makers of the world famous Dardevle spoon, offers writers traveling on assignment a loaner tackle box stocked with the appropriate lures for the location where you'll fish. Contact marketing director John Cleveland for your custom tackle pack. We ask in return you feature our products in some way in the article and require a copy of the published story. When the project is completed we ask you return the box minus any tackle you wish to keep for further adventures. We also offer writers a 50 percent discount off factory retail pricing on any purchases directly through our factory. For more information please contact Cleveland, John@eppinger.net, Dardevle1@aol.net, 313-582-3205 at our factory in Dearborn Michigan.

OWAA members can purchase rods from **G. Loomis Inc.** at 50 percent off list price. Pre-payment by credit card is required. To take advantage of this offer, contact Bruce Holt at holt@gloomis.com or call 800-662-8818, ext. 231.

For **GRABBER Inc./HEATMAX Inc.** products for OWAA members use the offer code OWAA25 for 25 percent off at www.warmerwarehouse.com and www.coolingwarehouse.com.

Humminbird's VIP program entitles you to purchase Humminbird products directly at a discounted price. OWAA members are eligible for one VIP order per calendar year. Contact Leslie Sundahl at leslie@traditionsmedia.com or 612-839-4322 to obtain the price sheet and order form or with any questions.

For **Hunt's Photo & Video** discounts, contact George Trickel, 781-462-2340, gtrickel@wbhunt.com. Watch for direct mail and email specials throughout the year, or visit www.wbhunt.com/blog for product reviews and the latest company news.

L.L.Bean is pleased to offer OWAA members a discount up to 20 percent on all sporting goods, apparel and footwear (not included are items from the home, travel or kids catalogs). To receive the discount, members can call 800-458-3058, ext. 38136 during the week. Identify yourself as an OWAA member. The discount is not available

online or at L.L.Bean retail or factory stores and is intended for the individual OWAA member use only.

Martin Flory Group's public relations services include a variety of manufacturers in the outdoors, boating, fishing and RV markets. Many of these companies work with writers on discounts and product review projects. For a complete list of clients, go to www.martinflory.com and then contact Martin Flory Group about your specific projects at news@martinflory.com or 847-662-9070.

Mepps (Sheldons', Inc.) offers a 50 percent writers' discount on lures and lure kits. Mister Twister offers a 40 percent discount on soft plastics, kits and electric knives. For more information, contact Mepps communications coordinator at 800-237-9877.

MyTopo, A Trimble Company, is pleased to provide OWAA members with free products for evaluation, or discounted products for personal use. MyTopo's suite of products includes SD cards with topographic maps and private land data for smart phones; professional geographic information system mapping software — Terrain Navigator Pro, a suite of mapping apps for hunting, fishing and general outdoor use; subscription-based mapping services for desktop and tablet mapping, and a wide array of printed map products the company prints and ships within 24 hours. MyTopo provides one complementary map a year to OWAA members. Use the promotional code "OWAA" during checkout at www.mytopo.com to order your free map at or contact Paige Darden, paige@mytopo.com, or 877-587-9004 to take advantage of this offer.

PhotoShelter is pleased to offer a \$55 a year discount on standard and \$70 a year on pro accounts to OWAA members at www.photoshelter.com. Use the promo code "OWAA_2014."

PhotoShelter is the leader in photography portfolio websites. Its websites are packed with powerful tools that make doing business easier and help photographers generate more income from their work. More than 70,000 professional and serious amateur photographers around the world use PhotoShelter's complete solution to display, market, sell, deliver and manage their photography online.

Porta-Bote Folding Boats offers OWAA writers a 50 percent discount and free delivery to the lower 48 states for its unique line of folding boats available in eight, 10, 12 and 14-foot lengths. All fold to four inches flat. Colors include olive drab, aluminum and pacific pearl. This includes the brand new ALPHA 1 Series with newly patented folding transom. For more information, call 800-227-8882 or email info@portaboat.com. Porta-Bote folding boats has also been awarded a sales franchise by Suzuki Outboard Engines. This means it can offer very low OWAA prices to writers for these outboards up to 30hp.

Seaguar allows OWAA members to purchase Seaguar products for personal use at a discounted price. Send an email to support@seaguar.com with the subject line "Seaguar VIP Request - OWAA Member." A Seaguar VIP representative will then contact you to verify your membership and provide instructions to register. Whether you are battling a blue fin tuna or a perch, Seaguar has the best lines and leaders to fit your needs.

SportDOG Brand offers a purchase program in which OWAA members can purchase any desired dog training products at a substantial discount. If you'd like to obtain price quotes or place an order, simply contact Marian Visscher at mvisscher@sportdog.com.

OWAA has joined the **Staples** Advantage Premium program offering free

next business day delivery, 3 percent off orders over \$250, \$29.99 cases of copy paper (sku # 324791) and more. The OWAA master account is set up and you can take advantage of these savings now. Contact Lauren Hemphill at lauren.hemphill@staples.com to set up your shipping and billing profiles and start saving money.

Suzuki Marine (Outboard Motors) offers discounts to OWAA Members in the continental United States and Alaska. Discounts vary with motor size, rigging parts, labor and location. Contact Dean Corbisier, dcorbisier@suz.com, 714-996-7040, ext. 2234, with your needs.

Join **The Orvis Company Inc.'s** "Orvis Friends in the Field" program designed to provide professionals in the outdoor industry access to the best fly-fishing and wingshooting products offered by Orvis. To register, go to www.orvis.com/OFF and enter "OWAA" in the sponsor field.

Media FAM/editorial trips available with **Visit Central Florida** for OWAA members looking to cover the region. Contact communications specialist Al Snow, al@visitcentralflorida.org, for more information.

Wrangler ProGear/Wrangler Rugged Wear offers a 50 percent discount for apparel to active OWAA members to support their work in the great outdoors. For test-and-review and other gear-oriented articles, there is generally no charge. Request the written policy from Ben Elliott, 336.332.3431, Ben_Elliott@vfc.com.

Yo-Zuri Inc. is pleased to offer OWAA members dealer pricing on all products that they offer in the U.S.— a substantial savings over retail pricing. For price inquiries and orders, please contact the sales department, 772-336-2280, sales@yo-zuri.com.

WELCOME TO OWAA



Dr. Peter Brookes escapes his Washington, D.C. “think tank” job in foreign policy to America’s woods and waters as often as possible to partake of Mother Nature’s bounty and write about it. (Considering international politics, one must do what one can to preserve one’s sanity.) As a part-time, freelance scribbler, his writings on the great outdoors have found a home with the Northern Virginia Daily, an award-winning Shenandoah Valley newspaper where he’s written on topics from bonefishing in Hawaii, to rabbit hunting with beagles in Virginia. A prolific commentator on foreign policy, Brookes has made more than 3,000 TV and radio appearances, published more than 500 op-eds and articles and one book. He’s a graduate of Georgetown University, Johns Hopkins University and the U.S. Naval Academy.



Mark Johnson grew up hunting and fishing on his family’s Christmas tree farm in the rural Appalachian mountains of North Carolina. After a 10-year stint as assistant editor of a statewide agricultural publication in Tennessee, Johnson became communications director for the 70-year-old Tennessee Wildlife Federation in 2013. In addition to editing the organization’s magazine, Tennessee Out-of-Doors, Johnson directs e-marketing, social media, media relations and other communications needs. In early 2015, he created a public education campaign — “Tennessee’s Wildlife is YOUR Wildlife” — based on the public trust tenet of the North American Model of Wildlife Conservation. Johnson lives in the middle Tennessee community of Kingston Springs with his wife, Holly, and the couple’s three children, Sam, 14; Ava, 13; and Pete, 8.



The adventures and grandeur of the mountains and the serenity of early mornings overlooking his favorite white-tail woods, drives **Cody Metz’s** creative passion for outdoor media. Metz entered the outdoor industry through a hunting-based television show that crafted his videography skills over a five year period. After writing his first published article in North American Whitetail, he quickly realized he wanted to spend more time and effort on the writing and photography side of media. He created his blog when he started submitting freelance articles to outdoor magazines. The blog has now become a point of focus not only for marketing his writing, but marketing key partners in the outdoor industry. While Metz is new to this industry, specifically the literature side, he is looking forward to the opportunities to not only grow his writing abilities, but also his list of outdoor friends through OWAA. You can find his work at www.calculatedsavage.com.

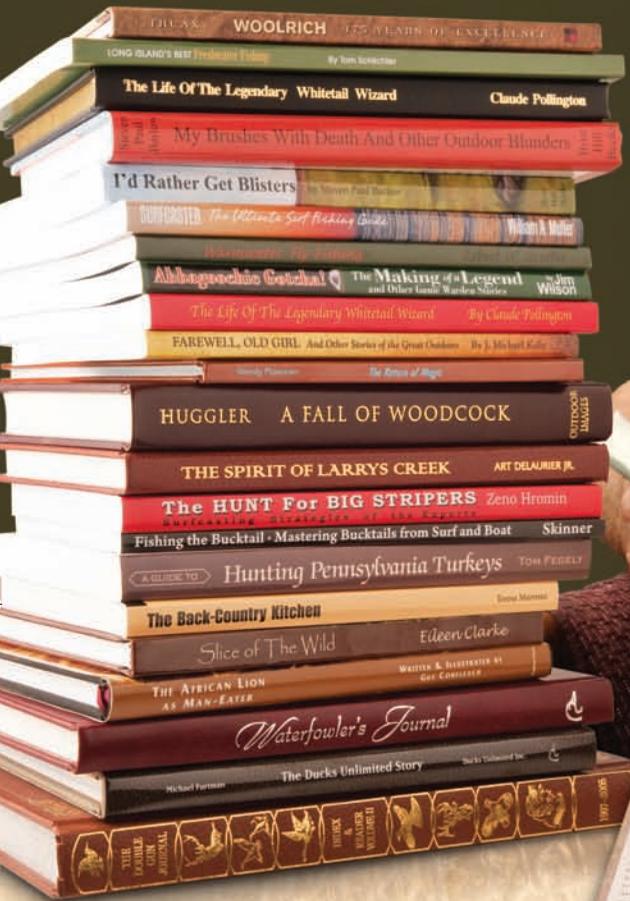


Benjamin Alva Polley is currently in the environmental sciences and natural resource journalism program at the University of Montana. His work has been published in Lake Superior Magazine, Whitefish Review, Written Rive magazine, Black Heart Magazine, Flathead Living magazine, Montana Headwall and in other publications. He is an associate editor of the Whitefish Review.



Krista Schlyer is a photographer and writer living in Mount Rainier, Maryland. Her work, which focuses on wildlife, natural history and conservation, has been published by BBC, The Nature Conservancy, High Country News, National Parks and Sierra. Schlyer is the author of three books including “Continental Divide: Wildlife, People and the Border Wall,” a winner of the 2013 National Outdoor Book Award. She is also the 2014 recipient of the Sierra Club’s Ansel Adams Award for Conservation Photography and the 2015 Vision Award, from the North American Nature Photographers Association. Schlyer’s newest book, “Almost Anywhere: Road Trip Ruminations on Love, Nature, National Parks and Nonsense,” recently released by Skyhorse Publishing, chronicles a journey that begins in a small Kansas town and culminates in America’s National Park System.

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ASSOCIATION UPDATE

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October, November and December brought monetary gifts from generous donors. These tax-deductible donations are dedicated to funds designed to boost OWAA efforts ranging from education programs to operational costs. For details about OWAA funds, contact OWAA headquarters at 406-728-7434.

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NEW MEMBERS

New member listings include references to acronyms that relate to Skills, Subject Matter, and Sections. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-skills-subject-matter-sections/>

Peter Brookes, 66 Mountain Dr., Fort Valley, VA 22652. (H) 703-644-6307, brookesoutdoors@gmail.com. Part-time freelance outdoor columnist for Northern Virginia Daily newspaper. Concurrently, Washington D.C. think tank scholar on national security, Boston Herald columnist and member of the congressional U.S.- China Commission. To credit one book, more than 500 articles and 2,500 TV and radio appearances. Former Pentagon official, CIA, State Department employee and naval officer. Graduate, Georgetown, Johns Hopkins and the Naval Academy. Skills: N; Subject Matter: ABCDFLM; Sections: MN. Approved for Active membership; sponsored by **Paul Smith**.

Richard Hammack, The Vigorous Chase, 3120 Eaton St., Wheat Ridge, CO 80214. (H) 303-881-2048, (C) 303-881-2048, thevigorouschase@gmail.com, thevigorouschase.wordpress.com. Staff writer, Survivalist magazine. Personal outdoor website with hundreds of page views

per month. Educational outdoor tour guide in the Colorado Rocky Mountains. (Natalia) Skills: CLOW; Subject Matter: ABCDG-KLPRS; Sections: M. Approved for Active membership; sponsored by **Gordan East**.

Jerry Hamza, 14 Silco Hill, Pittsford, NY 14534. (H) 585-682-0320, (C) 585-329-3125, (W) 585-232-4365, jjhamza@yahoo.com, www.jerryhamza.com. Relatively new at writing career. Winner, Robert Traver award for outdoor writing based on a short story published in Fly Rod & Reel. Author, "Outdoor Chronicles." (Mae) Skills: B; Subject Matter: ACF; Sections: M. Approved for Active membership; sponsored by **John Kruse**.

Earl Harper, Harper Studios, 5531 Airport Way S., Seattle, WA 98108. (C) 206-200-1105, (W) 206-763-9101, earl@harperstudios.com, www.harperstudios.com. Owner, along with his wife, of Harper Studios in Seattle, Washington. They specialize in photographing products for the outdoor industry. Fly-fishing is his main sport of choice. Credits include Fly Fisherman, The Drake and Flyfish Journal. (Doreen) Skills: S; Subject Matter: ABLNT; Sections: P. Approved for Active membership; sponsored by **Paul Queneau**.

Bridget Hawkins, 352 Brockway Ave., Apt. B, Morgantown, WV 26505. (C) 216-256-8984, bmhawkins@mix.wvu.edu. Student at West Virginia University. Strategic communications manager for the school's Davis College of Agriculture and Design, School of Natural Resources. Outdoor leader for Adventure West Virginia orientation trips and outdoor education center. Skills: IOQ; Subject Matter: GLOR; Sections: CMP. Approved for Student membership.

Peter Lewis Horn II, Beretta USA, 295 Salem Rd., Pound Ridge, NY 10576. (H) 914-763-5696, (C) 443-255-1761, (W) 212-583-1864, (F), phorn@berettausa.com. Works for Beretta writing books on premiums and hunts and acting as an adviser to the marketing and communications departments at Beretta. Most recent credits with Sporting Classics and Sports Afield. Author, "Hunting Across the Danube." (Debbie) Skills: BOW; Subject Matter: CD; Sections: CM. Approved for Active membership;

ASSOCIATION UPDATE

sponsored by **Alex Brant**.

Michael T. Huff, 5401 Yale Place, Macungie, PA 18062. (H) 610-751-3403, (C) 610-751-3403, (W) 610-751-3403, paghuff@gmail.com, www.masterpredatorhunting.com.

Freelance writer and photographer specializing in predators. Author, "Understanding Coyotes: The Comprehensive Guide for Hunters, Photographers and Wildlife Observers," predator hunting guide. Skills: BILNOSW; Subject Matter: CDQS; Sections: CMNP. Approved for Active membership; sponsored by **Kermit Henning**.

Mark Johnson, Tennessee Wildlife Federation, 300 Orlando Ave., Nashville, TN 37209. (H) 615-512-4221, (C) 615-512-4221, (W) 615-353-1133, mjohnson@tnwf.org, www.tnwf.org. Director of communications for the Tennessee Wildlife Federation since April 2013. Editor of Tennessee Out-of-Doors magazine and handles social media and e-marketing as well. Prior to the federation, Johnson served for 10 years as assistant editor of the Tennessee Cooperator magazine, the member publication for the federated farmers cooperative system in Tennessee. (Holly) Skills: CDEOQW; Subject Matter: ACDGOU; Sections: CMPV. Approved for Active membership; sponsored by **Shane Townsend**.

Cody Metz, 102 Pineview Dr., Marietta, OH 45750. (H) 304-917-8189, (C) 304-917-8189, (W) 304-917-8189, codydmetz@gmail.com, <http://calculatedsavage.com/>. Currently runs a blog and soon to be a podcast called Calculated Savage, <http://calculatedsavage.com/>. (Sarah) Skills: CLNOWX; Subject Matter: ACFLQ; Sections: CV. Approved for Associate membership; sponsored by **Kris Millgate**.

Benjamin Polley, 107 S. Third St. W, Apt. 60, Missoula, MT 59801. (H) 406-261-4586, bepolley@gmail.com, www.benjaminpolley.blogspot.com. Graduate student in the journalism program with emphasis in environmental sciences and natural resources at the University of Montana. Has worked 13 years on backcountry trail crews all over the West with 10 of those years in Glacier National Park. Has

also helped with numerous wildlife studies there including wolverines, lynx, fisher, northern hawk owls, harlequin ducks, loon, pikas and mountain goat studies. Previously a fire lookout in the Bob Marshall Wilderness Complex and a volunteer at a remote cabin for eight fall seasons to keep an eye out for poachers and smugglers in Glacier National Park. Currently works at MPG, a conservation ranch in Condon, Montana. His work has appeared in Lake Superior Journal, Whitefish Review, Written River, Black Heart Magazine, Flathead Living, Montana Headwall and other publications. Associate editor, Whitefish Review. Skills: CO; Subject Matter: FGLM; Sections: M. Approved for Student membership.

Dr. Kelly Reyna, University of North Texas, 1155 Union Circle, #305220, Denton, TX 76203. (W) 940-565-4287, reyna@unt.edu, www.quail.unt.edu. Executive director of UNT Quail and professor of biology. His research centers on America's greatest game bird, the northern bobwhite quail. Reyna publishes scientific articles regarding bobwhite quail and writes his semi-periodic newsletter for UNT Quail. (Debbie) Skills: I; Subject Matter: Q; Sections: C. Approved for Active membership; sponsored by **Sam Caldwell**.

Krista Schlyer, 3511 Bunker Hill Rd., Mount Rainier, MD 20712. (H) 202-213-6215, kris_schly@yahoo.com, <http://kristaschlyer.com>. Freelance photographer and writer living in Mount Rainier, Maryland. Her work has been published by BBC, The Nature Conservancy, High Country News, Ranger Rick, National Parks magazine and Sierra Magazine. Author of three books including "Continental Divide: Wildlife, People and the Border Wall," winner of the 2013 National Outdoor Book Award. Recipient of the Sierra Club's 2014 Ansel Adams Award for conservation photography and the 2015 Vision Award from the North American Nature Photographers Association. Schlyer's newest book, "Almost Anywhere," recently released by Skyhorse Publishing, chronicles a road trip to America's national parks and wilderness areas. Skills: BELOSJ;

Subject Matter: GLOQRS; Sections: MP. Approved for Active membership; sponsored by **Phil Bloom**.

Charles Sparks, 2757 Tremainsville Rd., Lot 510, Toledo, OH 43613. (H) 419-472-2004, csparks706@aol.com. Student, North American School of Outdoor Writing. Covers hunting, fishing and trapping. Approved for Student membership; sponsored by **Roger M. Brunt**.

Alex Strickland, Adventure Cyclist Magazine, 150 E Pine St, Missoula, MT 59802. (H) 406-546-4070, (C) 406-546-4070, (W) 406-532-2744, astrickland@adventurecycling.org, <https://www.adventurecycling.org/adventure-cyclist/>. Editor-in-chief of Adventure Cyclist magazine, the member publication of the Adventure Cycling Association. A cyclist for more than half his life, he is a graduate of the University of Montana School of Journalism and has worked for small regional newspapers, marketing and advertising agencies and regularly freelances both editorial and marketing work in the cycling and outdoor industries. (Kerian) Skills: E; Subject Matter: LN; Sections: M. Approved for Active membership; sponsored by **Paul Queneau**.

REINSTATED MEMBERS

Reinstated member listings include references to acronyms that relate to Skills, Subject Matter, and Sections. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-skills-subject-matter-sections/>.

Louis Dzierzak, LKD Media, (Active) 7315 James Ave. S., Richfield, MN 55423. (C) 612-618-2780, (W) 612-618-2780, lkdcom@visi.com. Fulltime freelancer since 1997. Areas of expertise include business aspects of outdoor recreation, product design and technology and emerging sports. Managing editor, RootsRated.com and Outdoor Insight. Contributing editor, Running Insight. Gear columnist, Silent Sports. Editor, Cross Country Skier. Previous experience includes multiple assignments for Gun Trade World, Tackle Trade World and Hunting Business. Avid runner, cyclist, paddler, hiker, camper

ASSOCIATION UPDATE

and triathlete - biggest challenge is finding enough time to pursue his outdoor passions. (Carey Seeley Dzierzak) Skills: ENOW; Subject Matter: AFGJKLMNQPQRS; Sections: M.

Dick Hess, (Senior-Active) 19506 Kimball Creek, P.O. Box 417, Collbran, CO 81624. (H) 970-487-3308, (W) 970-487-3308, coloradohess@hotmail.com. Freelance writer, wildlife consultant, outdoor seminar speaker and photographer. Specialties include caribou, elk, deer, antelope, ducks, geese, turkey hunting and trout fishing. Field tester, evaluating hunting, fishing and camping gear. Column in biweekly Plateau Valley Times. Available for assignment. (Mavis) Skills: LNOW; Subject Matter: ACDFQ; Sections: N.

Wayne Hubbard, (Active) P.O. Box 12538, Kansas City, KS 66112. (H) 913-334-1740, (W) 913-334-5177, (F) 913-334-5177, uaotv@aol.com, www.uaotv.com. Host and producer of award-winning TV show "Urban American Outdoors." It is outdoors from a different perspective. (Candice Price).

Stephen M. Miller, (Senior-Active) 17 N. Franklin Ave., Madison, WI 53705. (H) 608-630-8370, (W) 608-630-8370, broadbill12@yahoo.com. Retired manager, University of Wisconsin Press, journals division. Freelance writer and photographer. Writer and editor of books and periodicals. Skills: BEINOSW; Subject Matter: ACGOQRS; Sections: MP.

Candice Price, (Active) P.O. Box 12538, Kansas City, KS 66112. (H) 913-334-1740, (W) 913-334-5177, (F) 763-374-5177, uaotv@aol.com, www.uaotv.com. CEO and owner, "Urban American Outdoors" TV show, first created in 1999 and in 2003 the show aired and was syndicated. Emmy nominated and winner of 50 broadcast awards. (Wayne Hubbard).

Robert E. Rich Jr., (Active) 81100 Old Highway, Islamorada, FL 33036. (H) 305-664-8492, (W) 716-878-8000, (F) 716-878-8008, bobrich@rich.com, www.richs.com. Chairman, Rich Products Corporation. Vice chairman, International Game Fish Association. Author, "Fish Fights," "The Fishing Club," "The Right Angle," and numerous articles for outdoor magazines. Guest lec-

turer, "Anglers of the Oval Office," George W. Bush Presidential Library. (Mindy) Skills: B; Subject Matter: AB.

Bill Sherck, (Active) 1000 Boone Ave N. Ste. 1200, Golden Valley, MN 55427. (H) 651-470-5769, (C) 651-470-5769, (W) 651-470-5769, (F) 952-545-4688, bsherck@gmail.com. Six-time Emmy Award-winning outdoor television show host and producer. Known for his unique and engaging style of television storytelling. Current host and producer of "Due North Outdoors" and "Rooster Tales" on Fox Sports and "The Flush" on the Outdoor Channel. Focus on fishing, upland hunting, camping and paddling sports. Also contributes to various radio and magazine projects. Open to writing and producing inquiries. (Katie) Skills: LOQRTVW; Subject Matter: AC-GHJKLMOPST; Sections: CMRV.

Evan Swensen, (Active) 8370 Eleusis Dr., Anchorage, AK 99502. (H) 907-439-2428, (W) 907-349-2424, (F) 907-349-2426, evan@publicationconsultants.com, www.publicationconsultants.com. Along with his wife, Lois, Swensen publishes books by Alaska authors. Former publisher and editor of Alaska Outdoors Magazine, producer of Alaska Outdoors television show and outdoor videos, and the host of Alaska Outdoors Radio Magazine. Swenson has been published in many national magazines. He is the author of three books, "One Last Cast," "Angler's Guide to Alaska" and "Hiker's Guide to Alaska," and publisher of more than 300 books by other Alaska authors. He claims to have the best job in the world; he gets up in the morning, puts on his fishing vest, picks up his fly rod, kisses his wife goodbye, tells her he's going to work — and she believes him. (Lois).

E. Donnal Thomas Jr., (Active) 1898 Timberline Rd. P.O. Box 939, Lewistown, MT 59457. (W) 406-350-2661, thomasdon@me.com, www.donthomasbooks.com. Freelance writer and photographer, Gray's Sporting Journal, Alaska, Traditional Bowhunter, Retriever Journal and others. (Lori) Skills: BESW; Subject Matter: ABCF; Sections: MP.

Todd Wilkinson, (Active) P.O. Box 422, Bozeman, MT 59771. (H) 406-587-4876, (C) 406-587-4876, (W) 406-587-4876,

tawilk@aol.com. Professional journalist for almost 30 years, traveling the world on assignments and writing for a wide range of magazines and newspapers. A native of Minnesota, started his career as a violent crime reporter with the legendary City News Bureau of Chicago. Best known for writing about issues in the American West and for 20 years has been a western correspondent for The Christian Science Monitor. Author of several books, most of them relating to the environment, outdoors, natural history, and art. Author, "Last Stand: Ted Turner's Quest to Save a Troubled Planet," and an earlier book, "Science Under Siege: The Politicians' War on Nature and Truth," both of which met with critical praise. Skills: BELNOPW; Subject Matter: ACGLMOQRSU; Sections: CMN.

CREDENTIAL REVIEWS

The following members have successfully passed the review of their member credentials.

Marty Basch
Terrence (Terry) J. Brady
Cliff Covington
Pat Ford
Bob Frye
Bill Hilts Jr.
Richard A. Jordan
Randall Kadish
Dennis Kamstra
N. W. "Bill" Karr Jr.
Carey M. Kish
David Kopel
Bob Livingston
Katherine K. McKalip
Stephen C. Moore
Mary Peachin
Angelo Peluso
Shawn Perich
Robert J. Romano Jr.
Javier J. Serna
Scott Shalaway Ph.D.
James Smedley
Jack Smith
Tim C. Smith
Wm. Hovey Smith
Craig Springer
Robert Alan St. Pierre
Jodi Applegate Stemler
Steve G. Suman

ASSOCIATION UPDATE

John Warner Unkart
Don Vachini
Bill Vanderford
Noel Vick
Betty Wills
Kevin Wilson
Randy Zellers

NEW SUPPORTING GROUPS, AGENCIES AND BUSINESSES

Supporting Group listings include references to acronyms that relate to resources they provide. A key for those acronyms can be found at <http://owaa.org/ou/about-owaa-supporter-resources/>.

Farcountry Press, P.O. Box 5630, Helena, MT 59604. Contact: Linda Netschert, publisher. (W) 406-422-1263, (Toll Free) 800-821-3874, (F) 406-443-5480, linda@farcountrypress.com, <http://farcountrypress.com>. Formed in 1980 and based in Helena, Montana, award-winning publisher Farcountry Press specializes in softcover and hardcover color photography books showcasing the nation's cities, states, national parks, and wildlife. Farcountry also publishes several children's series, as well as guidebooks, cookbooks and regional history titles nationwide. The staff produces about 25 books annually; the backlist has grown to more than 300 titles. Sweetgrass Books, www.sweetgrassbooks.com, is the custom publishing division of Farcountry Press and utilizes the same excellent staff to help individuals publish their own titles. Farcountry Press also serves as the distributor for several book publishers, including the University of Montana Press. Supporter Resources: IO.

Livingston Lures, 4310 West Ave., San Antonio, TX 78213. Contact: Ken-

dell Hodges, vice president of sales and marketing. (W) 210-979-3397, (Toll Free) 800-678-7841, (F) 210-579-6518, kendell.hodges@livingstonlures.com, www.livingstonlures.com. Creator of fishing lures that look and act like traditional lures but exclusively contain electronic sound technology that projects the natural biological sounds of a variety of dietary food sources and baitfish predator fish feed on adding the audible advantage to the visual attraction. Supporter Resources: GI.

Fishing League Worldwide, 8096 Excelsior Blvd., Hopkins, MN 55343. Contact: Joseph Opager, director of public relations. (W) 612-337-1989, (F) 612-337-1977, joseph.opager@flwfishing.com, www.flwfishing.com. Fishing League Worldwide is the industry's largest tournament-fishing organization, providing anglers of all skill levels the opportunity to compete for millions of dollars in prize money nationwide over the course of 240 tournaments across five tournament circuits, four of which provide an avenue to the sport's richest payday and most coveted championship trophy — the Forrest Wood Cup. Fishing League Worldwide tournament fishing can be seen on the Emmy-nominated "FLW" television show and is broadcast to more than 564 million households worldwide, making it the most widely distributed outdoors-sports television show in the world. For more information about Fishing League Worldwide, visit FLWFishing.com and look for Fishing League Worldwide on Twitter, Facebook, Instagram and YouTube. Supporter Resources: O.

Guy Harvey Outpost, 1850 SE 17th St., Ste. 108, Ft. Lauderdale, FL 33316. Contact: Sue Cocking, blog writer. (W) 954-524-2227, (F) 954-467-4103, scocking@guyharveyoutpost.com, www.guyharveyoutpost.com. Secondary contact: Chris Langos, marketing, clangos@guyharveyoutpost.com. Guy Harvey Outpost is a unique collection of waterfront destinations held up by our pillars of fishing, diving, discovery, relaxation and adventure to provide our guests with top of class properties and once in a lifetime journeys and adventures to create memories for a lifetime. Supporter Resources: CIO.

LOWA Boots LLC, 4 N. Vista de la Luna, Laguna Beach, CA 92651. Contact: Ingrid Niehaus, public relations manager. (W) 949-499-2225, (F) 949-499-1225, ingridn2@mindspring.com, www.lowaboos.com. LOWA Boots LLC, with headquarters in Stamford, Connecticut, is a partnership with LOWA Sportschuhe GmbH founded in 1923 and based in Jetzendorf, Germany. The U.S. company, launched in 1996, sells, markets and distributes a complete line of four-season, outdoor, footwear for walking, hiking, backpacking and mountaineering, as well as everyday use. In addition, LOWA offers collections of specialized footwear for field sports and professional task force use. Supporter Resources: GIP.

Wind River Visitors Council, 263 N. Eighth St., Lander, WY 82520. Contact: Paula McCormick, president. (W) 307-332-5546, (F) 307-332-5336, mccormickmarketing@bresnan.net, www.windriver.org. The Wind River Visitors Council and McCormick Marketing have been representing Northwest Wyoming for over 20 years. Supporter Resources: O.

DECEASED MEMBERS

Ben Callaway
William M. Feinberg ■

Nature photography webinar

Join professional photographer Mike Moats at 2 p.m. EST on Feb. 17, for a special webinar sponsored by **Hunt's Photo and Video**. Moats will talk about ways to make money, from selling to teaching, as a nature photographer. This webinar is free to OWAA members. To register visit <https://attendee.gotowebinar.com/register/384746978245271554>.

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615 Oak St., Ste. 201
Missoula, MT 59801
406-728-7434**

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This will be the last issue of Outdoors Unlimited delivered to members and supporters who do not renew by March 11, 2016. Don't miss out on future issues of OU and many other benefits such as:

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