

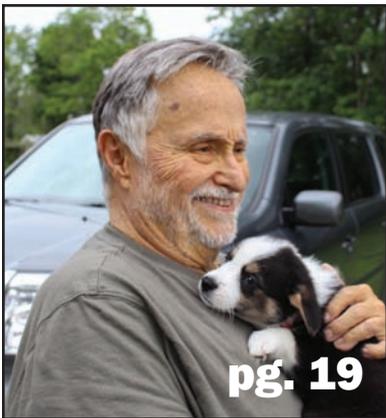
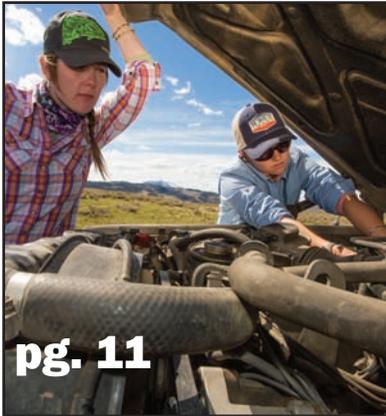
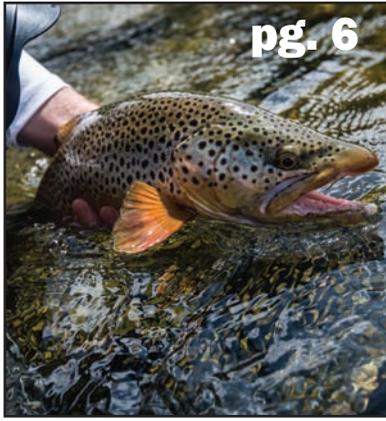
Outdoor Writers Association of America

OUTDOORS UNLIMITED

The Voice of the Outdoors

October/November 2015





OUTDOORS UNLIMITED

October/November 2015, Vol. 76, No. 5

- 5 As print goes digital, journalists adapt — *by Brent Frazee*
- 6 Photographing fish: Tips for in front of the lens — *by Matthew Copeland*
- 7 Photographing fish: Tips for behind the lens — *by Steven Brutger*
- 8 Smart phone apps that get you there and back — *by Paul Queneau*
- 9 The art of the interview — *by Tom Keer*
- 10 Writing reviews readers can use — *by John Riutta*
- 11 Selling products by telling stories — *by Jess McGlothlin*
- 19 OWAA legends: Spencer E. Turner — *by Jim Low*

- 4 President's message
- 12 Bookshelf
- 14 Conference preview
- 16 Portfolio
- 21 EIC contest rules
- 26 Supporter Spotlights
- 28 Association update
- 30 New members

ON THE COVER

By Paul Queneau

A mature bighorn ram in Montana's Rock Creek watershed tests the autumn air for signs of pheromonal love using a lip curling behavior known as flehmen, which exposes a specialized sensory organs nestled in the animal's gums. Queneau photographed the ram several months before a pneumonia outbreak killed off three quarters of this herd of more than 200 sheep. See more of Queneau's work in 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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Outdoor places reflect national values

Sometimes you hear a presentation from someone who just “gets it.” In this case it was National Park Service Director Jon Jarvis who gave the keynote speech at OWAA’s annual conference held this year in June in Knoxville, Tennessee.

What was so special about Jarvis’ speech was how he linked our public lands to American values. Jarvis quoted Ken Burns; “the National Parks are a Declaration of Independence applied to the land.”

“We save what we value. If you think about what you retain in your own personal lives; those things that are important to you. Well, as a nation we have set aside 407 places that really represent our national character and define the American experience,” said Jarvis.

Here are some of the values and places Jarvis mentioned in what he referred to as his “Field Guide to American Values:”

Freedom: Places like Independence Hall and Manassas Battlefield.

Equality: Places like the Selma to Montgomery Historic Trail and Women’s Rights Historical Park in Seneca, New York.

Democracy: Places like Federal Hall National Memorial and the Statue of Liberty and Ellis Island.

Fun: Places like the Grand Canyon and Denali National Park.
Courage: Places like Flight 93 National Memorial and military cemeteries, like Antietam.

Honesty: Places like Manzanar and Mesa Verde.

Leadership: Places like Mount Rushmore and the Martin Luther King, Jr. National Memorial.

Conservation: Places like Marsh-Billings-Rockefeller National Historic Park and Yellowstone National Park.

“America’s 407 National Parks are a collective expression of who we are as a people,” Jarvis said. “They are a mosaic of the things that we value most about ourselves. While they define the values they also unite us as a nation.”

OWAA members serve as the voice of the outdoors. Every word we write or speak and every image we capture helps others see and hear what we value

most. You can see all of Jarvis’ keynote address at <http://owaa.org/blog/2015/08/a-field-guide-to-american-values/>. ■



TOM SADLER

— OWAA Executive Director Tom Sadler,
tsadler@owaa.org

2015 Bodie McDowell Scholarship recipients announced

The Outdoor Writers Association of America awarded six scholarships for the 2015-16 school year to undergraduate and graduate students studying outdoor communications. Congratulations to 2015 Bodie McDowell Scholarship winners!

Successful graduate applicants are:

- **Samuel Hudson**, University of Central Florida (\$5,125)
- **Charles Ebberts**, University of Montana (\$4,125)
- **Thomas Hallberg**, Oregon State University – Cascades (\$3,125)

Undergraduate students receiving scholarships include:

- **Tyler Dungannon**, Eastern Oregon University (\$5,125)
- **Bridget Hawkins**, West Virginia University (\$4,125)
- **John Rosa Jr.**, Syracuse University (\$3,125)

OWAA’s Education Committee, chaired by **Jason Jenkins**, reviewed scholarship applications, scored them based upon pre-determined criteria and selected the winners. Headquarters staff solicited applications through emails sent to deans and department chairs of journalism and English and other relevant college departments. Thanks to the following members for judging this year’s applications: Jenkins, **Colleen Miniuk-Sperry** and **Larry Larsen**.

Recipients are paid at the commencement of the fall semester, and also receive a one-year student membership in Outdoor Writers Association of America. OWAA’s Endowment Trustees manage the Bodie McDowell Scholarship Fund and distribute funds to college scholarship recipients each year in accordance with OWAA bylaws. For more information and to learn about how to apply, visit www.owaa.org/programs/scholarships-fellowships/bodie-mcdowell-scholarship. ■

OWAA money matters

As President of OWAA, I feel our organization's financial matters are among the most important things for me to monitor. While OWAA is not yet clear of its financial challenges, I'm pleased to write we're no longer dangling over a precipice by a slim thread. We've now got at least a sturdy climbing rope.

There are a number of reasons why I'm breathing a little easier:

OWAA balanced its budget last year. It's a tight one, but it's not in the red, thanks to Executive Director Tom Sadler's adroit management of our cash flow. I'm confident we'll do the same again in 2015.

Membership is growing. At the first board meeting in Knoxville, Tennessee, Sadler reported membership numbers had dropped, but then rose back to the same level as 2014. By the time you read this, I'm optimistic that our membership numbers will finally be higher compared to the previous year for the first time in the last decade.

We'll repay our loan. Sadler also recently informed me that we would repay the portion of our loan to operations from the Restricted Endowment Fund that's due at the end of 2015 on schedule.

Our endowment is growing. Past-President Rich Patterson, who has agreed to chair the Development Committee for a second year, has laid the groundwork for



LISA BALLARD

long term giving to OWAA's Restricted Endowment with the goal of growing it from \$230,000 to several million dollars. It's going to take time, but Patterson's vision is to accumulate enough money in the Restricted

Endowment to allocate a small portion of the interest earned each year to support a large portion of OWAA's operations. Imagine what OWAA could do across all aspects of our mission with such a strong financial backbone.

All members of the Board of Directors and most life members, including past-presidents, have already donated to this effort.

I hope you will join me in giving annually, even if it's only \$5 per year. Every little bit helps, and those fivers add up over time.

We received a \$5,000 challenge gift. We have the chance to add a much-needed \$10,000 to our operating budget thanks to a challenge gift by a generous former board member. For every dollar that you give, he will match it, up to \$5,000, so it is an opportunity to raise \$10,000 total, but there's a catch: The donations must be received by OWAA by the end of 2015.

I asked you to consider giving your time to OWAA in my last column. Now I ask you to give money, too. If this sounds like a lot of giving, it doesn't need to be. How about volunteering to mentor a green-ribbon attendee at the Billings, Montana conference in July? It might be an editor with whom you've been dying to work. If you order a

regular coffee instead of a latte and skip the cranberry-orange scone next time you're in Starbucks, you would free up that \$5 for a donation.

Whether you give only your time, your cash, or both, I guarantee you'll be pleased with your return on investment.

My husband Jack Ballard, who has been involved in a number of fundraising efforts in his past roles as an OWAA board member and treasurer, reminds me that OWAA is different from say a museum, hospital or conservation group which attracts members because they believe in a cause or community philanthropy. OWAA is a professional organization. Most of us join to bolster our careers as outdoor communicators through networking and professional development opportunities, to get story ideas and earn recognition for our work. A stronger OWAA will offer more professional development opportunities for you, more Marketplace listings, better prizes for the Excellence in Craft Contests, more chances to showcase your work, better conferences, more supporters... the list goes on and on.

When you receive your membership renewal form, please put an amount, any amount, on at least one of the donation lines. Or do it on OWAA's website, www.owaa.org. The healthier OWAA is financially, the more it can do for you.

Thank you for your generosity. Your contribution will make both you and OWAA a more successful "Voice of the Outdoors." ■

— OWAA President Lisa Ballard
Densmore1@aol.com

It's time to renew your OWAA membership

Dues renewal packets for 2016 should be arriving in your mailbox this month. We hope you'll continue to be a part of the nation's oldest and most well-respected outdoor writers group by renewing your membership. To pay your 2016 dues, visit our online store: <http://owaa.org/store/renew-dues/>. You have three options to renew:

- To pay your 2016 dues in full as a single, one-time payment, click "Individual Member dues" or "Supporting Group dues."
- For installment plans for Active, Senior Active, Associate and Senior Associate members, click "Individual Member dues — Installment payments." (Installment plans are not available for student members, Supporting Groups or prorated, second-year dues.)
- To set-up automatic renewal, click "Individual Member dues — Automatic renewal" or "Supporting Group dues — Automatic renewal" as appropriate. Your dues will be automatically charged annually on the day you sign up, until you cancel. (This option is not available for installment plans or prorated, second-year dues.)

* Please note installment plans and automatic renewal both require you to have or create a PayPal account.

We look forward to serving you again in the coming year! ■

As print goes digital, journalists adapt

A newspaperman embraces video and lists

BY BRENT FRAZEE

First, I have to apologize for starting off with a cliché, but I think I can justify it. “You can’t teach an old dog new tricks.” Well, I am an old dog (64 years old). And I’m learning new tricks.

I’ve been in the newspaper business for 41 years, most of them with The Kansas City Star. When I first came to Kansas City 35 years ago, I worked for two papers, The Times and The Star, both owned by the same company.

Business was booming. Everywhere you went in the city, you’d see a face buried in a newspaper.

But times have changed.

Now everywhere you go you see people’s eyes glued to their cell phone.

We’re a society on the go, and we want our news quickly and immediately.

By the time people read their morning newspaper, many have already read the news hours earlier on the Internet.

That means newspaper veterans like me have to adjust. Newspapers are putting far more emphasis on their websites today than ever before. As newspaper circulations go down, the number of views on websites are going up.

A survey showed that more than 60 percent of The Star’s readership now access us by mobile devices – namely, cell phones.

That signals unique opportunities for outdoor writers. It allows us to get creative in ways like never before.

Instead fighting for space in an ever-shrinking print product, we can report on the outdoors and present it in an attractive manner on a website that is continually looking for new material.

Here are some of the ways we are reporting the outdoors in the digital age:

■ **Videos:** Last year at this time, Facebook had 1 billion views of videos per day. This year, that number is up to 4 billion per day.

It’s no wonder newspapers encourage reporters to include short videos to accompany many of their stories. This provides a special opportunity for outdoor writers. We make our living painting a picture with our words. Now we can add video of some of the beautiful places we write about.

Surveys show short videos are better for grabbing viewers. We tend to run videos accompany stories that are two minutes or shorter. Our video department doesn’t want us to return with merely a “talking head.” They want us to shoot an intro and different seg-

ments of B roll – like footage of our subject fighting a fish, scenery, a close-up of the lure or bait being used and maybe some wildlife such as a blue heron fishing in the shallows.

The idea is to give the viewer a sense of what the experience is like. I am especially careful to make sure the video provides additional information to support the story and doesn’t just repeat the same content in a different format.

I shoot these short videos with my cell phone and edit them there through the Videolicious program.

■ **Soft news:** Sometimes, web readers want to be entertained, not informed. We have a regular segment called “You can’t make this stuff up,” in which we take a look at the wild and zany side of the outdoors. We’ve featured a guy who invented the Goosinator, a drone that scares geese off golf courses; an eBay listing that was selling the location of the new world record bass; and a pro fisherman who won a big tournament by using a lure that was supposed to look like a redwing blackbird, among others.

■ **Lists:** Readers love lists. The top 10 spots to camp in the region, the best bass lakes in the area, the top float-fishing rivers in the Ozarks; the best public-hunting areas, etc.— they’re all easy to compile and provide readers with a lot of information in an easy-to-read format.

■ **Regular features:** We include a “Lure of the Week” feature spotlighting new lures that are creating news. We also have an “Adventure of the Week,” highlighting something like a hiking trail in the Ozarks or a whitewater stream ideal for kayaking or canoeing.

The downside for the extra content? It takes additional time. So ask your editor for a raise.

Wait, don’t do that. I was just kidding. Your compensation for the extra work will be a greater following of your outdoors coverage.

Take it from an old dog who is actually enjoying learning new tricks. ■



Brent Frazee has been the outdoors editor at The Kansas City Star for 35 years. During that time, he has won multiple national, regional and state awards for his writing and photography. He lives in Parkville, Missouri, with his wife Jana and two Labs, Zoey and June.

Photographing fish: Tips for in front of the lens



When photographing fish make sure to keep them wet. Fish look better and also survive better when photographers minimize time they are kept out of the water. Photo by **Steven Brutger**.

BY MATTHEW COPELAND

The blog I run with **Steven Brutger**, *Stalking the Seam*, has published 148 photographs of fish, some better than others. (Read some taken by Steven, others by me). For every shot that's made the cut though, a half-dozen or more pics were made unusable by simple mistakes. Their Achilles' heels were sometimes technical, but as often as not, the fatal errors happened in front of the lens, where they're easiest to avoid.

When it comes time to document your next catch, keep the following handful of ideas in mind. If hard-won experience is any guide, they should help you dodge some all-too-common pitfalls and end up with more brag-worthy images.

The grip. "Nice fish... at least I assume so from what I can see of it between your hairy knuckles."

You know the shot I'm talking about, right? A fish head — eyes bulging and mouth gaping — followed by two fists and maybe a glimpse of tail fin. It may be the fish of your life, but such a ham-handed grip disqualifies it from the highlight reel every time- and it's even worse for the fish.

Try this instead. Wet your hands in the river. (ALWAYS wet your hands before touching a fish.) Hold both hands so that your palms face away from you, your finger-tips point down, and your thumbs are to the outside. Use the thumb and index finger of one hand to encircle and secure the fish's tail, just above the tail fin. It'll look kind of like an upside-down "Okay" sign. Then form a shallow lit-

ter by gently curving your remaining fingers side-by-side under the fish. The fish's belly should rest on the second and third segments of your fingers. The flank opposite the camera can rest against your palms, while only your finger-tips peak through on the camera side.

It'll feel a little awkward the first few times, but it'll keep your hands out of the shot. More importantly, this technique also minimizes two of the big threats fish face from handling— desliming by skin to fish contact and squeezing pressure.

The grin. "Whoa, hey there fella! This ain't that kind of photo-shoot!"

Everybody knows how to mug for the camera. But between smiling with your eyes, being sexy on the inside and handling fish, the finer points of body language and positioning often fall by the wayside. Awkward bends, pained looking contortions and wrestling matches with streamside foliage are regular offenders. The classic goof though, the self-deployed photo-bomb that ruins more shots than any other, is the crotch shot. It's perfectly understandable, of course. You want your butt low, head high and knees apart when crouching on slippery, uneven terrain. But that doesn't make it ok. Nobody wants to see that. Trust me.

Luckily there are two easy fixes. Instead of squatting, you can stand in deeper water, or, if you've landed a fish in the shallows, kneel.

Pick your place. "Give me a place to stand, and I'll move the

CONTINUED ON PAGE 27

Photographing fish: Tips for behind the lens



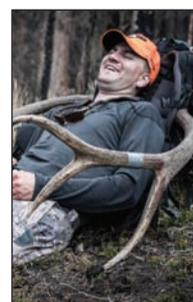
water in the early morning, or retying a rig.

Get good light. Good light is often the difference between a good image and a great image in pretty much all photos. Fish pictures are no exception. Early morning and evening light give the incredible colors and details of fish a chance to shine. Try backlighting a fin by framing the sun behind your catch, or capturing reflections off the water to add an extra dimension to your shot.

Focus on the eye. What qualifies as a good photo is subjective in many ways, and nearly every so called rule is made to be broken. But with that said, when there's a fish eye in my frame, I always want it to be in focus. We are drawn naturally eyes. I often shoot with a shallow depth of field to highlight certain parts of the fish. Even then though, I want the eye to be tack sharp. In general, when the eye is out of focus, the image doesn't make the cut.

Go wide or tight. Folks commonly take hero shots at a medium distance, framing both the entire person and the fish. Consider abandoning that middle of the road approach next time, and go wide or tight instead. Wide shots, where the fish is often just a small element of the whole picture, can be great for conveying the beauty or feel of the environment where you are fishing. Fish, after all, rarely live in ugly places. Conversely, shoot up close or tight. The gill plates, eyes, fins and markings of fish are all worthy of dedicated attention, so go ahead and get up close and personal. ■

— Editor's note: This story originally appeared on www.stalkingtheseam.com.



A freelance photographer based out of Bozeman, Montana, Steven Brutger has a tendency to dive in with gusto. He goes full throttle when it comes to photography, but maintains enough energy for raising his two kids, fishing, training gun dogs, or chasing elk (although he recognizes children are ultimately a bigger commitment).

When photographing fishing, don't take pictures just of fish. Images with people are usually more interesting and tell the bigger story of the sport. Photos by **Steven Brutger**.



Tight shots showcase the details of a fish.

Don't take pictures of fish. Fish are gorgeous and photos of them can be too. But alone they hardly scratch the surface when it comes to telling the story of fishing. In the last two months I shot fishing images on 14 occasions. I realized in reviewing the resulting thousands of images that I only photographed one fish- and it was not the only fish caught in my presence. All of the details, people, and activities that go into fishing provide great insight as to why we fish. Consequently, some of the most memorable fishing shots don't have a fish in them at all.

Capture a piece of the action. Many of your classic grip and grin shots are static. Capture instead the moments that show the action and excitement of fishing. Fighting, netting and releasing fish; high-fiving a buddy; the look of dejection after losing a good one — all of these actions are full of emotion that will come through in your images and get at the heart of what makes fishing great. In addition to high action, look for some of the more reflective moments or subtle details, such as an angler reading the

BY STEVEN BRUTGER

On the previous page, **Matt Copeland** shared some hard learned advice for how to get better fish photos when handling fish in front of the lens. Well, it takes two to tango, and the one holding the camera also has a lot to do with how the final product turns out. Here's a handful of behind the lens tips to help you capture fishing images that do the fish — and your experiences — the justice they deserve.

Smart phone map apps that get you there and back

BY PAUL QUENEAU

In my job I'm often deployed to remote places to photograph and write about parcels of land that have recently been protected or otherwise conserved.

I relish this chance to get to explore new country and try to capture its most appealing angles in photographs. Yet often time getting there becomes part of the adventure. Trying to navigate myself to the right spot can take me scrambling up dirt roads or single-track trails at zero-dark-thirty hoping to catch good light at sunrise.

My first line of defense has long been a collection of war-torn, coffee-stained Delorme state gazetteers. Then I switch to more detailed USGS maps. But lately those have started shacking up with my smart phone

Chances are you're already accustomed to a computer voice emanating from your phone telling you a take a right in 500 feet.

But what about when you leave the cell tower grid behind? The rule book goes out the window. Your GPS may still technically work, but mapping data doesn't stream without a tower. This requires you to download and cache the maps for the area you plan to visit well before you leave the digital comforts of civilization.

Two summers ago at the OWAA conference, I was introduced to a superb app called GPS Topo USA by Gogal Publishing Company. For \$7 it quickly delivers any USGS topographic quad in the United States to your iPhone at the same 7.5-minute detail that outdoorspeople of a certain age will know all too well. The app's maps, though, are shaded to better show mountains and valleys, and it allows you to swap to a satellite image à la Google Earth, or to sandwich both map layers together.

But the killer feature for me is that fact that once you've viewed a map, it's automatically saved in memory so you needn't have any cell-tower coverage to pull it up again. Before I leave town I just run my route plans with my finger, and all my maps are stored and ready.

For fish-heads, Gogal also publishes a Colorado Wild Trout app that maps out the Centennial State's streams by fish species, access points and other key data. Again, it is designed to work with or

without phone service. The company is also hard at work on similar apps for the Northeast, Pacific Coast and other areas, and makes a mapping app for National Parks and Monuments as well.

Gaia GPS is a similar app for both iOS and Android with more bells and whistles. At \$19.99, it's almost three times the price, but includes world-wide topo maps, weather radar (if you've got cell coverage), and tools for printing maps, among other features.

If you need map layers for landowner names, property boundaries and hunting units, OnX's HUNT app delivers. It requires an annual subscription of \$29.99 per state, but if legal boundaries are a concern, it will be money well spent keeping you in the good graces of the law.

For photographers, another type of app worth considering is one that provides data on sunrise and moonrise times, angles and directions of light for any given date, and even what direction the sun or moon will appear behind a given mountain. The Photographer's Ephemeris app (\$8.99) provides all this and more, but suffers from an overloaded interface due to its smorgasbord of options. PhotoPills (\$9.99) is another option with a better interface, and adds exposure recommendations for time-lapse, star trails and other photo-exposure techniques.

No matter what the app, though, it's worth looking for the term "offline viewing" to assure you can store e-maps and other data away for the backcountry. Also remember that using the GPS can zap your battery, so leave with a full-charge.

Do you have an app that you've found especially useful in your outdoor storytelling work? Share it on OWAA's Facebook page at <https://www.facebook.com/OWAAonline>. ■



Paul Queneau is an editor for Bugle magazine at the Rocky Mountain Elk Foundation in Missoula, Montana. He is also a freelance writer and photographer with credits in Outdoor Life, Montana Quarterly and other publications.

OWAA receives matching gift

Thanks to the generosity of one of our members, OWAA has the chance to receive an infusion of funds. All donations to OWAA's operating fund received by the end of the year will be matched dollar for dollar, up to \$5,000. You can mail your donation or go online to owaa.org/store/donation; just be sure to mark it for the operating fund. Please donate today and help OWAA take full advantage of this very generous challenge gift.

The art of the interview

Crafting conversations for personality profiles

BY TOM KEER

In the outdoor world, Lee and Tiffany Lakosky are about as hot as fish grease. Their show, "The Crush: Lee and Tiffany," documents their hunting pursuits, management practices and conservation ethics. Media outlets interview them constantly, so much so that social media sites are cluttered with scandals and other prattle. I was interviewing them for a cover story for USA Today's Hunt and Fish magazine, and I wanted to make sure it popped.

But when we got on the phone, they routinely offered answers to questions they thought I would ask. Following their lead would produce content similar to everything that was already written, so I changed the game.

"Did either of you play sports in high school?" I asked.

"Uh, yeah, but what does that have to do with the show?"

"Not much, but before we get into the show I want to get to know you both. You know, what life for you both was like pre-show."

A wonderful series of conversations (not interviews) followed over the next few months, and we forged a great working relationship that allowed me to write a story full of information readers couldn't find elsewhere.

With print, digital and video audiences craving personal, behind-the-scenes information, there is an increasing demand for personality profiles. These types of stories are a little different than our normal assignments, and that means to craft them we need to tap into some different skill-sets.

■ Listen Up

Great interviews are a direct result of good listening skills. The technical ques-

tions which answer the who, what, where and when questions are important, but if that is the thrust of your interview your story will be topical at best. Rapid-fire question and answer sessions begets a disjointed interview, one which covers too much ground.

The magic lies not in what is said, but what is implied. Facial expressions, voice inflections, pauses and reflections reveal deeper, emotional connections than what might be found in just the verbal answer. Unearthing the emotional sentiment provides outstanding content in an interview.

■ The most important question

I recently read an interview that felt mechanical. My feeling was that the questions were pre-scripted, and that charted course was followed to the letter. The result was a call-and-response function; who, what, where and when, omitting the most important question: Why.

Why answers the underpinning of the subject's decisions. Let's say someone retires from a big-city career and launches a hunting lodge late in life. We can talk about the acres, the game and the local airport. But the question of "why" is the most important and also the most interesting. Of all the things the owner could do in retired life, why open a hunting lodge? Why not just go hunting? Why not travel the world in search of exotic species? The answers to these questions reveal the subject's passion and makes them come to life as real people to whom we can connect.

■ Formality and Freedom

The balance between formality and freedom is important. If you allow someone the opportunity to free associate you'll get lots of interesting musings that are tough to assemble in a meaningful way. Too much structure begets boring content. Pull your

subject in a direction and let him drift. Sometimes it's worth letting the subject take you in a different direction, but when the drift is too significant to be relevant to your goals, rein him in. As trolling motors are bow mounted (it is easier to pull a chain than to push one), so are good interviews.

■ Time and Follow Up

Some great writing comes in a flash, while other pieces take time. Either way, allow time to rest your work. Time adds unparalleled perspective gained only when a writer is not under deadline constraints. Some time delays confirm a sound direction or they suggest a different tack. Answers to secondary and tertiary questions add an essential depth.

So after a fermentation and maturation process, revisit your subject in a follow up interview or three. The odds of both of you arriving at a "you know, I remembered something that might be of interest" is high. Parts you may have considered scrap frequently emerge as the core of the story. The process is like eating an artichoke; we remove the layers to arrive at the meat.

Writing a great interview requires time and patience, so carefully choose a subject. Then go watch Gregory Peck and Audrey Hepburn's "Roman Holiday" before you conduct an interview. Whether or not you follow through and publish your piece, the intimacy generated through time together yields impeccable fruit. ■



Tom Keer is an award-winning writer who lives on Cape Cod, Massachusetts. Keer writes regularly for over a dozen outdoor magazines and owns The Keer Group, a full-service, outdoor marketing company. Visit www.thekeergroup.com or at www.tomkeer.com.

Writing reviews readers can use

BY JOHN RIUTTA

I founded The Well-read Naturalist in 2009 after noticing how many interesting books on natural history subjects languished for lack of attention. It seemed that naturalists of various interests — with the exception of bird watchers - had no effective way of discovering new books about their favorite topics.

I combined my passion in studying nature — I've been an amateur naturalist since childhood — with my professional experience in marketing and writing to produce a site dedicated to works on natural history.

The skills I've learned through publishing scores of full-length and short book reviews can be summed up in six basic rules you can apply to reviewing books of any genre.

■ Don't write negative reviews.

While some critics find negative reviews a way to show off their cleverness, they do little good for the reader or the reviewer. After all, why would anyone want to waste their time reading about a book that you're telling them not to bother reading? And as all too many "slap suits" filed against authors of negative reviews by both book authors and publishing houses in recent years have shown, negative reviews generate more headaches for the reviewer than they're worth.

Yes, there are some books that deserve to be harshly criticized, but in today's social media driven, "look at me!" society, negative criticism only serves to generate attention for the very thing you wanted to deprive of it. Therefore when you encounter a book so bad that you wish to heap censure upon it, it's best to stick to Oscar Wilde's famous line from "The Picture of Dorian Gray," "there is only one thing in the world worse than being talked about, and that is not being talked about."

■ Do write enthusiastic reviews.

It's OK to let your readers know you're excited about a book you're reviewing. Academic criticism calls for a dispassionate stance in regard to the subject, but unless you're reviewing a book for a scholarly journal, it's perfectly fine to be open about how interesting you found the book, how much you learned from it, or simply how much you enjoyed reading it. If you really want others to read the book you're reviewing (and after all, isn't that the reason you're telling them about it in the first place?) showing your own enthusiasm about it is one of the best cornerstones upon which to build your argument.

Don't review books where the content is beyond your level of knowledge.

While I'm a fairly well-rounded general naturalist, there are some subjects in which I am better informed than others. There are shelves of books published each year about subjects I don't know a lot about. In these cases, I take one of two approaches. Books written by professionals in the field for other professionals I tend to

leave alone; I don't think I'm qualified to comment on the content of such works. As to books on subjects I know little about, but which are written for a general audience, I consider how much I learned about the subject from reading it. In many cases, the author wrote the book to educate people. I try to reflect my enthusiasm for discovery which makes the review interesting and useful.

■ Do review books on subjects in which you are interested.

From a young age, I was blessed (or cursed, depending upon whom you ask) with an insatiable curiosity about most everything in nature. Consequently, there aren't many natural history subject areas that I don't find interesting — including some subject matter I may have not known existed until I found a book on it. It's this interest in the subject matter that really carries the weight in a good review.

■ Don't review books just because you think they'll be popular.

I twice picked up a book to read and review because I thought its popularity would bring more attention to my writing, even though I thought the book wasn't particularly worthwhile. Both times I wrote reviews I didn't like.

They seemed flat and forced. Since writing these two reviews, I haven't reviewed any books that after reading it I wouldn't say "you really need to read this book," and whole-heartedly mean it.

■ Do review books you think people might otherwise not read.

I write book reviews to help people discover interesting and enjoyable books. I started reviewing natural books because I hated the idea that people wouldn't discover books they'd like. Reviewing books is meant to be a way to introduce people to new titles, authors and subject matter.

So there you have it - my six basic rules for reviewing books. None of them are really trade secrets; simply common sense ideas that I've gained from years of experience in the craft. I hope that the next time you find yourself faced with the reading and reviewing of a new book that you'll give them a bit of thought. They've long helped me in my work and I offer them here in the hope that more books will be written about for the good of readers everywhere. ■



Founder and publisher of *The Well-read Naturalist* (www.wellreadnaturalist.com), John Riutta is also a sports optics development professional whose resume includes a long tenure in both communications and development with Leupold, and his present position of product manager for sports optics with Celestron.

Selling products by telling stories



Capture the moments when something goes wrong. This shot from a fashion editorial shoot in Montana for Orvis shows the models dealing with the less-than-perfect side of it all. It's relatable. Photos by Jess McGlothlin.

BY JESS MCGLOTHLIN

Put 10 photographers in a room. Toss a technical jacket into the middle of the group and ask each professional how they would photograph it. Give the parameters of an assignment, give a ballpark and see what happens.

You'll get 10 very different creative solutions.

Any time a client approaches me with product to be photographed, my first response is a simple question: What feeling(s) are you trying to convey? Are we going for elegance, simplicity, a high-tech vibe or something that says hardcore? Give me some "vibe" keywords.

The best products will come with a "feeling" already, but even then it pays to discuss intention. The client may be looking to reposition. No matter the scope of the project, the client and I both need to set a tone, preferably in the first conversation.

As with any creative undertaking, communication is key and it's all too easy for things to get lost in translation. My idea of authentic outdoors might be wildly different from the client's. For larger projects I'll

often ask for pre-pro images — I request the client page through my website and find shots similar to what they have in mind. It's a good way to drive the client to my site and, if they are not already, to familiarize them with how I shoot. Often this is the most important step to generating a good conversation and helping steer the client to an end result with which we are both happy.

Next we'll talk the technical points: What product? How much product? Are we looking for still life selling shots, on-model shots, or a combination? Eventually this conversation leads to a shot list, whether generated by me or by the client. A shot list is a must — this general outline of images to be taken ensures both the client and I are on the same page. And while the best shots often (in fact, almost always) happen in the spur of the moment, I maintain my sanity throughout a shoot if I have a master list of expected images I can work against.

On a multi-day shoot, after uploading and reviewing images, I'll go through and physically tick off shots, ensuring we've captured what was planned for the day. This process is especially critical on long, high-energy, multi-day shoots — it's amazing how the lack of sleep that always occurs on

Don't underestimate the power of a still moment. It's clear the model is gearing up to go fishing and this quiet moment captures the waders and clothing for the client.

location saps brain power, and the shot list ensures nothing goes undone.

Now, for authenticity. That's a word we hear tossed around a lot these days. It's a buzzword and a term commercial photographers forever struggle with. How do we adhere to a shot list while ensuring the shots don't look canned? We've all grimaced at the images of models who have obviously never held a fish before warily grinning at the camera and looking like they don't quite know what to do with the slimy thing in their hands. In this world of Instagram-famous models who can selectively display certain moments in lieu of others, it's incumbent upon the photographer to ensure their models are savvy. Yes, sometimes a client has a model in mind who photographs well but doesn't really know how to do what they are being asked to it. It happens, and it makes a shoot far more challenging. It's our job as the photographer to capture images of the pseudo-model looking like he or she knows what they are doing. This

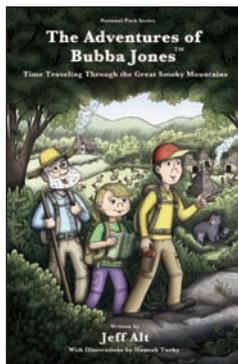
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BOOKSHELF

The Adventures of Bubba Jones: Time Traveling Through the Great Smoky Mountains

by **Jeff Alt**, illustrated by Hannah Tuohy; Beaufort Books; <http://www.bubbajones.com/>; paperback; 177 pp.; 18 illustrations and maps; \$9.99.

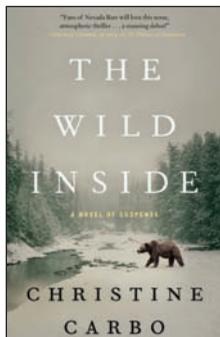
“The Adventures of Bubba Jones” is a new series taking youth on an educational, time-traveling adventure through America’s beloved National Parks. The first book explores the Great Smoky Mountains. The stories are designed to engage kids with wild animals, history, science and the environment. Bubba Jones and Hug-a-Bug travel back in time and meet the park’s founders, its earliest settlers, native Cherokee Indians, wild animals, extinct creatures and learn what the park was like millions of years ago.



The Wild Inside

By **Christine Carbo**; Atria books; paperback and e-book; 404 pp.; \$16 or \$11.99 for e-book.

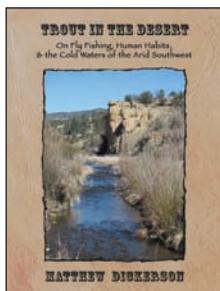
“The Wild Inside,” a hunting crime novel set in Glacier National Park, is about a man who finds himself at odds with the dark heart of the wild and the even darker heart of human nature. It was a clear night when a grizzly bear attacked and killed 14-year-old Ted’s father. Twenty years later as an agent for the Department of the Interior, Ted is called back to investigate a crime that mirrors the horror of that night, except this time the victim was tied to a tree before the mauling.



Trout in the Desert: On Fly Fishing, Human Habits, and the Cold Waters of the Arid Southwest

By **Matthew Dickerson**, Linocut Illustrations by Barbara Whitehead; Wing Press, www.wingspress.com, milligan@wingspress.com; hardback and e-book; 96 pp.; \$16.95.

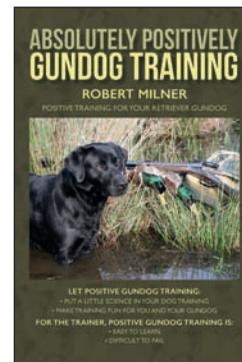
“Trout in the Desert” begins with a childhood memory of a nameless, pristine trout stream, “small enough to straddle,” in the Sangre de Cristo mountains of New Mexico. Thirty years later, he leads us on a tour of the desert Southwest, fishing the San Juan River, the Colorado River (at the head of the Grand Canyon), the Gila River, and finally, the Frio and Guadalupe Rivers in the hill country of Texas. But more than just telling stories of discovering cold-water trout in unlikely (and often blisteringly hot) places, Dickerson examines the history of trout in these waters and the health of their delicate ecosystems.



Absolutely Positively Gundog Training

By **Robert Milner**; CreateSpace Independent Publishing Platform; softcover and e-book; 135 pp.; \$12.

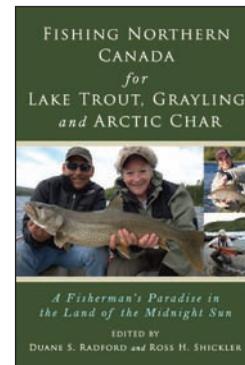
Robert Milner has taken the latest scientific research on how dogs learn and combined it with his own vast experience and common sense training methods. The result is an approach that is as effective as it is easy. For the hunter who wants a calm, steady and obedient retriever, there’s no better training method. Whether you want your dog to be a gundog, a water dog, a shed dog, an upland dog, a deer tracker or a fishing companion, this book charts the course. You can also get a companion video on amazon.com for \$4.



Fishing Northern Canada for Lake Trout, Grayling and Arctic Char

By Ross H. Shickler and Duane S. Radford; North Country Press; soft cover and e-book; 233 pp.; \$22.

Featuring engaging — and sometimes play-by-play thrilling — articles from leading American and Canadian authors that highlight their firsthand experiences, “Fishing Northern Canada for Lake Trout, Grayling and Arctic Char” belongs in the library of every angler. A veritable treasure trove of tips and information, the book not only explores the title fish, but also northern pike, brook trout and Atlantic salmon. With stories about many top streams and fishing lodges in northern Canada, as well as some do-it-yourself adventures in the North Country, it is a must-read for any keen fisherman.



Bears in the Backyard: Big animals, sprawling suburbs and the new urban jungle

By **Edward R. Ricciuti**; The Countryman Press; paperback; 248 pp., \$14.95.

Coyotes in New York City. Bears in suburban New Jersey. Cougars in metropolitan Chicago. Mountain lions in Los Angeles and panthers in Miami. Where are all these wild animals coming from, and what can we do about it? Science journalist Edward Ricciuti has spent years studying wildlife encounters and in “Bears in the Backyard,” he provides a complete guide to this increasingly common phenomenon including why large animals are more commonly found in our suburbs and cities in recent years; how these animals can impact us, for better and for worse; and what local governments and communities can do about it. ■



Greybeards and green ribbons

A first-timer reflects on OWAA's conference in Knoxville, Tennessee

BY DON KNAUS

With Knoxville, Tennessee, in my rearview mirror, my first OWAA Conference was done. Our car aimed north on I-81. As my bride and guide dozed, the Tennessee map on her lap, I had time for reflection. I'd been a member of OWAA for several years, but never attended a conference until this year. Why, I wondered, did it take so long for me to attend my first OWAA Conference? After all, I'm into my 70s — so old that I felt embarrassed to have that first-timer green ribbon on my name badge.

But I was glad I attended. Old friends like **Bill Brassard** with the **National Shooting Sports Foundation** and **Terry Brady** with the Pennsylvania Department of Conservation and Natural Resources spoke at the "Becoming an Outdoors Communicator" workshop. That first workshop alone was worth the price of admission.

At other sessions outdoor communicators discussed ethics in the field and climate change, drones and launching your own book tour. Jonathan Jarvis, director of the National Park Service, gave an inspiring keynote address on the upcoming 100th birthday of his agency.

At Breakout Day, I shot an AR-15, a Crossman air rifle and a 50 caliber pistol. (My elbow is still sore from the recoil.) I learned about places where I could find story ideas and websites that could offer me professional help. I rode in a Porta-A-Boat and was amazed at the stability. Most importantly, I met some very fine folks, including some editors who were receptive to my story ideas.

Before I left for Knoxville, OWAA staff paired me with a conference mentor, **Pat Wray**. Wray reached out to me via email beforehand to introduce himself.

"Don't expect a young stud. I am quite aged for a first-timer," I responded. "Just look for the white hair."

For whatever reason I didn't get involved in professional outdoor writing groups until I retired from education. I'd dabbled in outdoor writing, publishing a few stories. I joined my state organization, the Pennsylvania Outdoor Writers Association less than 12 years ago, but I jumped in. I hosted a 5-day conference and served on the Board of Directors. The organization elected me president at the last

conference.

I suppose I am the poster boy for other outdoor communicators who discover their passion later in life. But if someone had approached me about becoming involved in the Pennsylvania Outdoor Writers Association, or OWAA years earlier, I would have been become a much more prolific writer. Who knows? I coulda been famous like Pat Wray, someone I saw win Excellence in Craft Contests, receive the Jade of Chiefs award and I now count as a friend.

That's my message. Contact young writers and photographers and invite them to join hands with long-time pros.

Many of our outdoor sports like hunting, fishing, hiking and canoeing are tilted toward a timeworn fellowship of guys approaching geezer status. A number of states, including Pennsylvania, started mentored youth hunting and fishing programs in the hope that younger hunters and anglers, once introduced to the outdoors, will restock the sporting community. We can learn from those state early hunter/angler programs. OWAA — as well as state and regional outdoor communicators organizations — needs to reach out to young folks before they hit old age.

The description for the Becoming an Outdoors Communicator workshop in Knoxville said it all, "Invite young communicators; attend yourself; break into new fields."

If you see someone from your state who might qualify for membership, talk to them about it. Invite them to a conference. Ask other organization members to meet the young writer, blogger or photographer. We all should be actively recruiting our replacements and then some. We, as a professional association, have something good to sell. And, as would have been the case with me some 30 years ago, it might be an easy sale. ■



Retired teacher, principal, coach and life-long sportsman, Don Knaus is an award-winning outdoor writer and author of several books that deal with hunting, fishing and the outdoors. He is a life-long outdoorsman and he has written about hunting and fishing for years. His book, "Of Woods and Wild Things" is a volume of short stories dealing with hunting, fishing and the outdoors."



THE VOICE OF THE OUTDOORS®

Being a member of OWAA does more than provide unique story ideas, opportunities to increase skills and grant access to impressive contacts. Being a member also leads to lifetime friendships with peers. Joining OWAA as a young outdoor communicator was one of the best career choices I made and it came on the advice from a longtime member.

— **BRETT PRETTYMAN**, Salt Lake City, Utah, member since 1992



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

Fishing frenzy

Billings offers an array of angling options

It's almost an understatement to say that Billings is at the heart of some of the most diverse fishing opportunities Montana has to offer.

Travel an hour-and-a-half southeast and you're fly-fishing for big trout on one of the premier blue-ribbon rivers in the West – the Bighorn. Venture just a half-hour east of town and wet a line for catfish, sauger, walleye and smallmouth bass on the Yellowstone River.

Need a change of scenery? Drive an hour south to the Beartooth Mountains and hike into crystal clear alpine lakes atop a 9,000-foot high plateau. Keep driving another hour and you're in Yellowstone National Park tossing a fly to native cutthroat trout.

If your inner angler is still not satisfied, drive the four hours northeast to Fort Peck Reservoir, which has more shoreline than the coast of California, and cast a lure that has an equal chance of hooking a trophy northern pike, walleye or smallmouth bass all from the same water. There are even chinook salmon and lake trout finning in the reservoir's depths for those looking for some deep-water trolling.

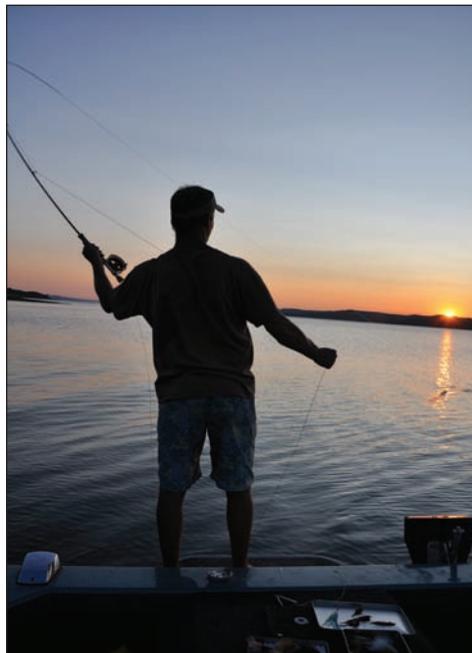
Now that your appetite is whetted, here are some details.

■ If you only have a couple of hours and want to chase trout, drive a half-hour west out of Billings to the Buffalo Jump fishing access site. By hiking upstream a ways to avoid the crowd, anglers have the opportunity to tie into a rainbow or brown trout. Spinners work great – like a 1/8- to 1/4-ounce Panther Martin Teardrop in gold and black, or the classic Blue Fox Vibrax spinner of the same size in bronze. Work it just below the riffles and along the deep banks.

Fly anglers can try stripping stream-



A Yellowstone cutthroat trout swims in water in Yellowstone National Park. There's a variety of fishing opportunities near Billings, Montana. Photos courtesy Jack Ballard.



An angler fishes at Fort Peck Reservoir four hours away from Billings, Montana.

ers or dead-drifted Yuk Bugs, the Grinch, Bitch Creek Nymphs or Girdle Bugs. Ant and beetle imitations are good choices for dry flies, or if the timing is right you could float a hopper pattern. For a dropper, try a

beadhead Hare's Ear, Copper John or Prince Nymph in sizes 12 to 14.

Billings shops offering fishing licenses, tackle and advice include Big Bear, East Rosebud Fly and Tackle, Scheels and Wild Fly Angler.

■ For warm-water species, travel a half-hour east to the small town of Huntley. Just west of town is the Huntley Diversion Dam on the Yellowstone River, a spot where catfish and smallmouth bass are known to stack up, along with the occasional sauger. The Minnow Bucket (406-696-1281) offers bait and advice on the best places to go. Or travel farther east to the Bundy

Bridge fishing access, right next door to Pompeys Pillar National Monument. That's where Capt. William Clark signed his name in the sandstone formation. There's more information in the visitor center about the explorer's amazing journey.

■ Without a doubt the main attraction for trout anglers visiting Billings is the Bighorn River, which is essentially a huge spring creek. Emerging just below Yellowstone Dam about 90 miles southeast of Billings, the river between Three Mile and Bighorn fishing access sites contains more than 4,500 fish measuring 8 inches and larger per mile. These fish have a PhD in detecting line drag and the wrong patterns, but find the right combo and you'll hook into strong rainbows and browns that will put a pleasing purr in your reel.

Fly shops like the Bighorn Trout Shop and Bighorn River Guides are based right in the town of Fort Smith only minutes from the water. Bighorn Fly and Tackle has a shop in Hardin, which anglers drive through on the way to Fort Smith. Float trips for two anglers start at just under \$500 but can offer the detailed advice it might take days to

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

Finding the future at OWAA's conference

Do a Google search on “finding the future” and you will get more than 707 million results.

Who doesn't want to know what's next? “Finding the Future” also will be a central theme for the 2016 OWAA conference in Billings, Montana, but our search will be more narrowly focused than a couple million randomly related Internet entries.

We won't be dusting off a crystal ball. We won't be analyzing tea leaves or Tarot cards and we won't engage in palm reading (although another Google search will show there are a few palmistry experts and psychics in Billings, but you're on your own finding them).

Instead, conference sessions in Billings will dig deep into two areas — the future of conservation funding and the future of outdoor journalism.

Both tracks will take a three-pronged approach that touch on the history, challenges and ideas for moving forward.

For example, conservation funding sessions will begin with thorough background on traditional programs like the Land and Water Conservation Fund and Wildlife and Sport Fish Restoration Fund. Additional sessions will explore challenges that stretch current budgets, such as wildlife disease, invasive species, fire borrowing, maintenance backlogs for national parks, and more.

We'll wrap up the track with a look at various proposals being offered to address the future of conservation funding.

On the topic of outdoor journalism, OWAA members don't need a primer on the history and challenges associated with our chosen field. We're all well aware of the rapidly changing climate of today's communications world. We've all seen — and in many instances experienced — the erosion and even elimination of markets for our work.

So, the “future of outdoor journalism” track will eschew nostalgia and focus on

inspiration.

If you attended this year's conference in Knoxville, you probably remember the Pechakucha session put on by OWAA's Photo Section. It featured a series of fast-paced slide shows presented by different members on topics of their choosing.

We're borrowing that framework to have OWAA members — and perhaps some non-members — present new ways they are finding to communicate the outdoor story. Presentations will explore crowdfunding, non-profit online news sites, multi-media collaborations, and more. We're looking for volunteers, so email me at philbloom.owaa@frontier.com if you have something to share.

There will be plenty more on the Billings agenda, but these two themes — conservation funding and outdoor journalism — are aimed at giving conference attendees plenty of information and inspiration. ■

— *Phil Bloom, Conference Program Chair*



Jack Ballard holds a Yellowstone cutthroat trout he caught outside of Billings, Montana.

the water on your own. Anglers often catch fish right at the boat launches.

Fly patterns that mimic the native sowbugs and scuds are a staple, as is the San Juan Worm. By the second to third week of July anglers can typically count on grasshoppers for some dry fly action, depending on the weather.

■ Anglers who like intimate freestone streams can travel west 45 minutes along Interstate 90 to the Columbus exit and make their way across the Yellowstone to reach the Stillwater River. This

tributary to the Yellowstone is a much smaller, less technical stream more typical of the Rocky Mountains. With less finicky fish, fly anglers can toss traditional caddis (Elk Hair Caddis) and mayfly (Adams) patterns followed by nymphs like the Copper John. Farther upstream the river gets more wadeable and offers fantastic views of the Beartooth Mountains. Stillwater Anglers (406-322-4977) in Columbus can offer local advice and float trips.

■ Not far from the Stillwater River anglers can travel to Emerald and West Rosebud lakes to be fully enveloped by the Beartooth Mountains. This is a great place to launch a float tube or canoe, or simply sit on the bank and bobber fish. More adventurous anglers can trek up the trail to Mystic Lake, a 6-mile roundtrip hike on a well-maintained trail. Cast spinners from the bank to catch trout, or continue upstream to other mountain lakes to take in more jaw-dropping Alps-like scenery.

■ If none of these sound quite right, check out the Montana Fish, Wildlife and Parks' fishing access page on its website (<http://fwp.mt.gov/fishing/searchFas.html>). There you can punch in the river, lake or region you want to fish and get a list of possible sites to reach the water. For up to date fishing conditions, check out The Billings Gazette's weekly fishing report in its Thursday Outdoors section, or log on to the newspaper's website at www.billingsgazette.com.

Trying to condense all of the great fishing opportunities available close to Billings is no easy task, so pick a species, pick a place and do some homework. You won't be disappointed with the great variety the area has to offer. ■

— *Story by Brett French, courtesy Visit Billings*

Portfolio

By Paul Queneau

Fall is breeding season for North American big game. The “rut” as it’s known, offers wildlife photographers a world-class chance to capture one of nature’s most dramatic displays of courtship.

Following a lazy summer, groups of males (“bachelor herds”) begin testing each other’s strength and guile before abruptly parting ways on quests for females. Bull elk kick off the festivities in early September with screaming bugles that fill the forests. They gather harems of cow elk they will defend to the death if necessary, destroying trees with their antlers and wallowing in urine-drenched mud up to their eyeballs to advertise virility. This continues into early October and tends to peak with the flaming hues of the fall foliage.

On the Great Plains, pronghorn enter the rut around the same time as elk, an ideal time to witness their lightning sprints that may eclipse 60 mph—they are the fastest mammal on the continent. Bull moose start roaring in September with gravelly moans, as well as frequently thrashing the brush with their antlers and any photographers that approach too close.

White-tailed and mule deer bucks begin sparring as soon as they rub the velvet off their antlers, but won’t go into full rut until November, when fighting becomes blood sport. Antler tips are broken off, eyes gouged out and hides punctured as bucks duke it out for females, which they will chase every hour of every day until they are on verge of collapse — which many do.

November also goads bighorn rams to strut like Greco-Roman wrestlers, ostentatiously prodding and kicking each other’s nether regions before suddenly locking stares (the most peculiar peepers in the animal kingdom, mind you), rising up on their haunches and launching forward like freight trains to collide with such violence it can seem incomprehensible they even survive.

No matter where in America you reside, the rut is a spectacle that worth watching for. It will leave nature-lovers breathless and photographers’ flash-cards brimming.



Shapes in Cerulean: A statuesque bull elk in Western Montana tends to his harem of cow elk in late October, weeks after the mating season has ended for most elk herds.



Mob Scene: A mass of bighorn rams mob behind a pair of ewes in early November at the onset of mating season in Western Montana.

(Right): Itch... Right... There:
A bull elk loves up to a young aspen it had just spent 30 minutes flailing with its antlers during the height of the fall rut in Colorado’s high country.



(Left): Wrestlemania: Two stout Western Montana mule deer test each other’s wit and skill and strength as the rut begins to heat up on November 1.





Sounding Off: On the first day of October, a bull elk in the prime of its life fills a Colorado mountain basin with its bugling, challenging nearby bulls for dominance.



(Bottom left): Snowberry Standoff: A pair of pronghorn bucks face off while feeding on snowberries in Western Montana.

(Top left): Fall Fling: A massive bull elk unfurls some mating season angst on stream-side vegetation in Montana.

Top right: On Point: A mature mule deer buck debates its next move during the height of the late November rut in Colorado.



Thunderclap: Bighorn rams greet each other with a crack of their horns in a Western Montana canyon.



Weather Rack: A well-insulated whitetail buck just coming out of the fall rut in mid-December begins the long haul through an epic Montana winter.



Open Space: A hefty whitetail buck presides over a Western Montana mountainside where he remained the dominant breeder for many falls.

Rank and File: A pair of mature bighorn rams in Western Montana square off in a parallel march, one of many shows of dominance that are traditional fall mating rituals not only for bighorn sheep but elk and deer as well.



Pine Canyon Pair: A mature mule deer buck hangs close to a doe in Western Montana as the November's mating season begins.

Spencer E. Turner: Iron man in chest waders

BY JIM LOW

When each of us writes -30- at the end of our career, we will have left tracks in the sand. Not all of us blaze trails, however, and fewer still will be able to look back and see, as **Spencer E. Turner** can, that they opened new frontiers.

Spence, as his friends know him, took a while to find his calling. Before, during and after serving in the U.S. Air Force, he attended various universities, starting out as a business major. But while stationed in Alaska he studied at the University of Alaska and decided he needed to be outdoors, not behind a desk. Accordingly, he changed his major to fisheries science, eventually earning a bachelor's degree from the University of Wisconsin at Stephens Point and then a master's degree in the field from Colorado State University. His thesis topic was Microhabitat of Hatchery Rainbow Trout. On the strength of this work, he landed a job in 1969 with the **Missouri Department of Conservation**, where he would spend his entire career.

BLAZING TRAILS

Turner belongs to a cohort of resource scientists who entered wide-open fields of inquiry in the mid-20th century. Little was known about the biology, behavior, food habits or habitat needs of fish and wildlife at that time. They plunged into these uncharted fields, exploring the terra incognita of fish and wildlife management.

Turner's research debunked the widely accepted notion that brown trout could not be overharvested, because they were too difficult to catch. His field work demonstrated that under Missouri's then existing regulations, most brown trout were harvested before they reached trophy size. He also demonstrated that use of natural and soft baits resulted in unacceptable mortality of under-sized trout, a fact that led to imple-

mentation of regulations prohibiting such baits in trophy trout areas. These were just part of a long list of ground-breaking studies Turner conducted.

The work of Turner and his cohort created an unprecedented body of knowledge that served as the basis for managing the fish and wildlife they studied. In Turner's case, this meant melding his knowledge of trout and smallmouth bass with stocking and recruitment rates, length and creel limits, fishing method restrictions and other factors to ensure sustainable yields of fish for anglers, then developing management strategies to produce wild and trophy trout and smallmouth bass fisheries.

Several eastern and southern states modeled their own fisheries management programs after ones Turner devised.

ROCKING THE BOAT

It wasn't enough to just come up with policy. Turner wanted the public on board.

In 1977, he sent a memo to the chief of Missouri Department of Conservation's Fisheries Division, advocating a formal communication plan to ensure continued public support for Missouri's burgeoning conservation program.

"I believe this is a symptom of a much larger problem," Turner wrote to his supervisor's boss. "Individuals in our work generally are introverts ... we know more about the effects of our programs on the animals than the effects on the people using the resource. We are also reluctant to inform the public about our programs unless specifically asked ... we have to become more involved at the grass-roots level and more aggressive politically ... The lines of communication from the public to the Conservation Department must be opened."

Turner suggested ways of keeping citi-



Spence Turner joined OWAA in 1983 and has served as a board member and president. Photo by **Jim Low**.

zens informed and engaged and advocated offering seminars to build conservation employees' communications skills. He also suggested that public outreach be included in employees' annual performance evaluations.

Turner organized public meetings, public service announcements, radio interviews, newspaper stories and cooperative promotions with the University of Missouri, the University Extension Service and the Missouri Farm Bureau. He created an annual Day with Wildlife event to raise the agency's public profile and inform and involve the public in budding conservation efforts.

He became a fixture at meetings of groups such as the Ozark Fly Fishers, he helped organize Trout Unlimited chapters in Kansas City, Bennett Spring, St. Louis, and Columbia, and met with the Missouri Trout Fisherman's Association and Conservation Federation of Missouri. These citizen conservationists were eager for knowledge about and involvement in trout



Spence Turner, left, uses electrofishing gear to sample smallmouth bass populations in the North Fork River in Missouri. Turner worked for the **Missouri Department of Conservation** for 28 years. Photo courtesy of Missouri Department of Conservation.

management.

When his best efforts were stalled by institutional inertia or politics, Turner occasionally was canny and bold enough to feed inside information and tactical advice to citizen conservationists. Agency leadership might not always have been thrilled to follow Turner’s activist lead, but he sometimes left them little choice.

Turner possessed more than scientific acumen and missionary zeal. He had a gift for framing a convincing argument.

Finishing his term on Missouri’s Conservation Commission, G. Andy Runge wrote a letter praising Turner’s seminal Life History of Wild Rainbow Trout in Missouri. He said he found it fascinating. “I’m not sure these reports are supposed to be fascinating,” wrote Runge, “but I certainly enjoyed it. It was well done, your recommendations are well taken, and I hope will be adopted.”

During his 28-year career as a scientist, Turner earned Professional Conservationist of the Year awards from both **Trout Unlimited** and the Federation of Fly Fishers and was nominated by Trout Unlimited for the prestigious Chevron Conservation Award. He also found time to serve as secretary-treasurer of the Missouri Chapter of the **Ruffed Grouse Society**, treasurer of Mid-Missouri TU Chapter and conservation chairman of Missouri TU Council.

THE NEXT FRONTIER

Turner started working at the Missouri Department of Conservation in 1969 — the same year **Joel Vance** started at the agency.

In orientation they discovered Turner grew up miles from Vance’s mother’s birth place near Rice Lake, Wisconsin. They fished some of the same streams growing up.

This early connection provided the basis for a lifelong friendship that took them from Oregon to Arkansas and quite a few places between. It gave them both a treasure trove of hunting memories and supplied Vance with humorous hunting stories he turned into marketable copy.

On one outing, Turner left his boat to help free a shocking boat run aground on a gravel bar. But he hopped off on the wrong side and promptly disappeared into 10-feet of icy water.

Once, while on a grouse hunting trip in northeastern Iowa, Turner and Vance stopped for food at a local dinner theater. It was the waitress who noticed the commotion in the backseat of Vance’s shabby-chic Mercedes they’d parked outside the front window.

Turner took his dog Samantha to the vet before leaving for the hunting trip for a shot to forestall an inconvenient heat cycle. Apparently the shot hadn’t worked and a scene of unbridled canine passion unfolded for all to see. While the theater-goers gaped out the window, Turner went on with his meal, acting as if he didn’t know the dogs outside.

Thanks to Vance’s recounting of similar misadventures, Turner’s reputation preceded him into far-flung parts of North America. When meeting new people, they sometimes said, “Oh, you’re THAT Spence Turner!”

It was Turner’s friendship with Vance that led him to OWAA. Vance was judging entries in OWAA’s Excellence in Craft Contests while sharing a room with Turner at a meeting and he was so disgusted with one shoddy entry, he blurted out that even a scientist like Turner could do a better job. Turner took that to heart, and with Vance as his sponsor, joined OWAA in 1983.

He wrote for *Outdoor Life*, *Field and Stream*, *Gun Dog*, *Game & Fish Publications*, *Outdoor Guide*, *Fur-Fish-Game* and other magazines, as well as producing a regular column for his home-town newspaper, the *Columbia Daily Tribune*.

Turner went on to serve two terms on OWAA’s Board of Director and received the Outstanding Board Member award in 1995. He served as president from 2005 to 2006. In 2014, he won the J. Hammond Brown Memorial Award for his lifetime service to OWAA.

IRON MAN SPENCE

To his upland bird hunting buddies, Turner was known as “The Iron Man,” due to his ability to chase dogs all day without flagging. When hunters fell by the wayside, Turner was still raring to go.

I’m inclined to believe that his indefatigability was less a function of physical stamina than mental toughness. Though I never endured an all-day hunt with Turner, I had the privilege of watching and then serving with him through some of OWAA most trying times. If he ever broke a sweat, no one knew it. Grace and rationality under fire are in his DNA.

Besides all this, Turner is a shrewd and careful thinker whose presence at the table during board meetings often spread oil on troubled waters. Few of us will equal his professional and personal attainments, but he gives us all something to cast for. ■

— *Editors’s note. A full-length version of this story can be found online at <http://owaa.org/?p=4744>.*



Jim Low is indebted to Joel Vance and to Missouri Department of Conservation archivist Joe G. Dillard for much of the information in this article.

Excellence in Craft Contests & Rules

- The OWAA Excellence in Craft contests recognize and honor the best work of outdoors communicators during each year.
- The Excellence in Craft contests are open to all OWAA members.
- Contest descriptions and rules follow. Please pay close attention to deadlines and fee schedules.
- Sponsors will be added in the coming months.

If you have questions, email eic@owaa.org or call 406-552-4631. Please check for updates at www.owaa.org/eic.

CONTESTS:

“Published” shall be either in traditional media or on the Internet. All entries must be related to the outdoors and must be a professional effort, meaning the member has received direct payment or otherwise derived income through advertising or other sponsorship related to the entry.

■ TELEVISION/VIDEO/WEBCAST

The entrant must select one or more of following roles on the entry form: Producer/Director, On-Camera Talent, Videographer, and/or Editor. The entry shall be judged only for the entrant’s role(s) in the production.

Categories:

- 1. Hunting or shooting sports** — This includes hunting for both large and small game, and competitive or recreational shooting. This includes archery, firearms and other methods. Recreational shooting stories can be human interest stories or inspiring stories about a competition.
- 2. Fishing** — This includes freshwater and saltwater, any tackle. Emphasis should be on human interest or adventure within the sports.
- 3. Conservation or nature** — Emphasis on successes or challenges within conservation; interesting new discoveries within nature; or a fascinating tale about a creature, plant or ecosystem.
- 4. Humor** — Better be funny and outdoors oriented.
- 5. Gear/technical** — Must be informative about gear; or instructional in how to use outdoor equipment in an entertaining yet easy-to-understand manner.
- 6. Outdoor fun and adventure** — Best outdoor recreation story from the various non-consumptive sports. This includes, but is not limited to, outdoor sports such as camping/backpacking, boating, hiking, birding, snow skiing, orienteering, mountain biking and general outdoor activities.
- 7. Family Participation/Youth Outdoor Education** — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

■ RADIO/PODCAST

Encompasses all forms of audio-specific production. Entries must be submitted as originally produced for air, podcast or subscription.

Categories:

- 1. Hunting or shooting sports** — This includes hunting for both large and small game, and competitive or recreational shooting. This includes archery, firearms and other methods. Recreational shooting stories can be human interest stories or inspiring stories about a competition.
- 2. Fishing** — This includes freshwater and saltwater, any tackle. Emphasis should be on human interest or adventure within the sports.
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- 7. Family Participation/Youth Outdoor Education** — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

■ MAGAZINE/E-ZINE

The entry must be published during the contest period in a printed magazine or on a website (e-zine).

Categories:

1. Hunting or shooting sports —

This includes hunting for both large and small game, and competitive or recreational shooting. This includes archery, firearms and other methods. Recreational shooting stories can be human interest stories or inspiring stories about a competition.

2. Fishing — This includes freshwater and saltwater, any tackle. Emphasis should be on human interest or adventure within the sports.

3. Conservation or nature — Emphasis on successes or challenges within conservation; interesting new discoveries within nature; or a fascinating tale about a creature, plant or ecosystem.

4. Humor — Better be funny and outdoors oriented.

5. Gear/technical — Must be informative about gear; or instructional in how to use outdoor equipment in an entertaining yet easy-to-understand manner.

6. Outdoor fun and adventure — Best outdoor recreation story from the various non-consumptive sports. This includes, but is not limited to, outdoor sports such as camping/backpacking, boating, hiking, birding, snow skiing, orienteering, mountain biking and general outdoor activities.

7. Family Participation/Youth Outdoor Education — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

■ NEWSPAPER/NEWS WEBSITE

The entry must be published during the contest period in a printed newspaper or on a news website.

Categories:

1. Hunting or shooting sports — This includes hunting for both large and small game, and competitive or recreational shooting. This includes archery, firearms and other methods. Recreational shooting stories can be human interest stories or inspiring stories about a competition.

2. Fishing — This includes freshwater and saltwater, any tackle. Emphasis should be on human interest or adventure within the sports.

3. Conservation or nature — Emphasis on successes or challenges within conservation; interesting new discoveries within nature; or a fascinating tale about a creature, plant or ecosystem.

4. Humor — Better be funny and outdoors oriented.

5. Gear/technical — Must be informative about gear; or instructional in how to use outdoor equipment in an entertaining yet easy-to-understand manner.

6. Outdoor fun and adventure — Best outdoor recreation story from the various non-consumptive sports. This includes, but is not limited to, outdoor sports such as camping/backpacking, boating, hiking, birding, snow skiing, orienteering, mountain biking and general outdoor activities.

CONTESTS OPEN OCT. 1

To enter the 2016
EIC contests,
fill out entry forms and upload
digital copies of your entries*
at www.owaa.org/eic.

*Television/Video/Webcast, Radio/Podcast
and Book/E-Book contests require mail-in entries.

7. Family Participation/Youth Outdoor Education — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

■ BLOG

The entry must be published during the contest period.

Categories:

1. Hunting or shooting sports —

This includes hunting for both large and small game, and competitive or recreational shooting. This includes archery, firearms and other methods. Recreational shooting stories can be human interest stories or inspiring stories about a competition.

2. Fishing — This includes freshwater and saltwater, any tackle. Emphasis should be on human interest or adventure within the sports.

3. Conservation or nature — Emphasis on successes or challenges within conservation; interesting new discoveries within nature; or a fascinating tale about a creature, plant or ecosystem.

4. Humor — Better be funny and outdoors oriented.

5. Gear/technical — Must be informative about gear; or instructional in how to use outdoor equipment in an entertaining yet easy-to-understand manner.

6. Outdoor fun and adventure — Best outdoor recreation story from the various non-consumptive sports. This includes, but is not limited to, outdoor sports such as camping/backpacking, boating, hiking, birding, snow skiing, orienteering, mountain biking and general outdoor activities.

7. Family Participation/Youth Outdoor Education — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

■ COLUMN

From newspaper, magazine, website or blog. Three samples required. This can be on any outdoor recreation, nature or conservation topic, but must be a regularly published, opinion-style column, not a general news or feature story.

Categories:

1. Overall — 1st, 2nd, 3rd. No subject-based categories.

■ BOOK/E-BOOK

A work of 30 pages or more on any outdoor subject. A book can be entered in only one book category.

Categories:

1. General audience — Must be a factual and informative book about an outdoor recreation or conservation topic.

2. Youth audience — Must be a factual and informative book about an outdoor recreation or conservation topic and written for a youth audience.

■ CHILDREN’S STORY IN A NEWSPAPER, MAGAZINE OR WEB PRODUCT

Can be a feature or informative story about outdoor recreation or conservation that is clearly aimed at a youth audience. (The only NON media-based contest.)

Categories:

- 1. **Overall** — 1st, 2nd, 3rd. No subject-based categories.

■ ILLUSTRATION/GRAPHIC

Must be published in newspaper, magazine or online. Cartoon/cartoon strips accepted. (Excludes photographs.)

Categories:

- 1. **General/overall outdoor** — Based on outdoor recreation or nature.
- 2. **Outdoor humor** — Better be funny and based on outdoor recreation or nature.

■ PHOTOGRAPHY

Black-and-white AND color photos. The entry must be published; sold as fine art in a gallery, on a website or other public display; or have otherwise created revenue for the photographer or a nonprofit organization as a donation by the photographer, during the contest year.

Categories:

- 1. **Action** — Captures action (movement, motion) in an outdoor subject.
- 2. **People** — Primary subject is one or more people in an outdoor setting.
- 3. **Scenic** — Portrayal of a landscape or other outdoor scene in which the general view, rather than a specific person, animal or plant, is the theme of the image.
- 4. **Flora** — Wild plant(s) is the main subject in its natural setting.
- 5. **Fauna** — A wild animal, bird, fish, insect or other live creature is the main subject in its natural setting. Human beings are excluded from the subject matter.
- 6. **Outdoor fun and adventure** — Best outdoor recreation story from the various non-consumptive sports. This includes, but is not limited to, outdoor sports such as camping/backpacking, boating, hiking, birding, snow skiing, orienteering, mountain biking and general outdoor activities.
- 7. **Family Participation/Youth Outdoor Education** — Recognizes excellence in communicating the value and enjoyment of family participation and youth education in the outdoors.

PRIZES:

Prizes will be awarded to the top three entries in each category. Honorable mentions may also be awarded at the judges’ discretion. A minimum of three entries are required in a category; prizes will be awarded at the judges’ discretion. If no prizes are awarded in a category due to insufficient entries (minimum of three), then entry fees for that category shall be returned to participants.

EXCLUSIVELY-SPONSORED CATEGORY

Value in cash plus prizes, distributed as follows:

- 1st: \$350 + plaque
- 2rd: \$200 + certificate
- 3rd: \$125 + certificate
- Honorable mention: Certificate only

SPONSORED AND UNSPONSORED CATEGORY

All sponsorship proceeds plus portion of entry fees divided equally and distributed as follows:*

- 1st: 50% (up to \$500) + plaque
- 2nd: 20% (up to \$200) + certificate
- 3rd: 10% (up to \$100) + certificate
- Honorable mention: Certificate only

*Aside from disbursing monies to 1st, 2nd, and 3rd place winners, 20% will go toward the price of plaques and administrative costs.

In addition to cash prizes, prize packages may also include product prizes at the discretion of OWAA and category sponsors.

DEADLINES:

CONTEST	DEADLINE	EXTENDED DEADLINE
Television/Video/Webcast	Jan. 11, 2016	Feb. 1, 2016
Radio/Podcast	Jan. 11, 2016	Feb. 1, 2016
Magazine/E-zine	Jan. 11, 2016	Feb. 1, 2016
Newspaper/Website	Jan. 11, 2016	Feb. 1, 2016
Blog	Jan. 11, 2016	Feb. 1, 2016
Column	Jan. 11, 2016	Feb. 1, 2016
Book/E-book	Dec. 1, 2015	—
Children’s Story	Jan. 11, 2016	Feb. 1, 2016
Illustration/Graphic	Jan. 11, 2016	Feb. 1, 2016
Photography	Jan. 11, 2016	Feb. 1, 2016

CONTEST RULES:

■ TELEVISION/VIDEO/WEBCAST

Television/video entries shall be submitted by DVD, accompanied by the entry form available on the OWAA website. All entries should be viewable using Quicktime and Windows Media Player. One entry per DVD.

- A. Entries must have been broadcast between Jan. 1, 2015, and Dec. 31, 2015.
- B. Submit via postal mail: Three DVDs, plus proof (such as a letter from station manager) of broadcast date. On each DVD, include the airdate, running time, the network or station, your name and your role(s) in the production. DVDs must contain ONLY the segment to be judged. Any DVD that contains multiple entries will be disqualified.
- C. Copies of entries will not be returned.

■ RADIO/PODCAST

Radio/podcast entries shall be submitted as mp3 files on CD, accompanied by the entry form available on the OWAA website. One entry per CD.

- A. Entries must have aired between Jan. 1, 2015, and Dec. 31, 2015.
- B. Submit via postal mail: Three CDs, plus proof (such as a letter from station manager) of broadcast date. Include title of program on each copy. Do not include entire broadcast. CDs must contain ONLY the segment to be judged. Any CD that contains multiple entries will be disqualified.
- C. Copies of entries will not be returned.

■ MAGAZINE/E-ZINE and NEWSPAPER/NEWS WEBSITE

Magazine/E-zine and Newspaper/News Website entries shall be submitted as PDF/JPEG files, accompanied by the entry form on the OWAA website.

- A. Entries must have been published between Jan. 1, 2015, and Dec. 31, 2015.
- B. Remove article from magazine or newspaper section.
- C. A multi-part series may not be submitted as a single entry.
- D. Submit two PDFs/JPEGs: Submit one legible PDF/JPEG with publication name, date and byline included and one legible PDF/JPEG for judges with bylines and photo credits rendered unreadable. (If names and photo credits can still be seen through black marker, etc., entry will be disqualified.) Headlines, photos and

graphics accompanying the article need not be removed.

■ BLOG

Blog entries shall be submitted as text-only PDFs along with a web address that links to the original source. If public access to the original source is not available, the entrant should provide an additional PDF or image of the blog which shows the original web page. These files and links shall be accompanied by the entry form on the OWAA website.

- A. Entries must have been published between Jan. 1, 2015, and Dec. 31, 2015.
- B. Submit one PDF: Submit one PDF with just the text of the article and no byline – this can be accomplished by copying and pasting the text if a text-only PDF cannot be generate from the website. A website link to the original posting containing byline and publish date should also be provided. If the content is only available by paid subscription or some other kind of restriction, the entrant should provide an additional PDF or image of the blog which shows the original webpage with byline and publish date.

■ COLUMN

Column entries shall be submitted as PDF/JPEG files, accompanied by the entry form on the OWAA website.

- A. Entries must have been published between Jan. 1, 2015, and Dec. 31, 2015.
- B. Three samples required. This can be on any outdoor recreation, nature or conservation topic, but must be a regularly published, opinion-style column, not a general news or feature story.
- C. Remove article from magazine or newspaper section.
- D. Submit two PDFs/JPEGs of each sample: Submit one legible PDF/JPEG with publication name, date and byline included and one legible PDF/JPEG for judges with bylines and photo credits rendered unreadable. (If names and photo credits can still be seen through black marker, etc., entry will be disqualified.) Headlines, photos and graphics accompanying the article need not be removed.

■ CHILDREN'S STORY

Children's story entries shall be submitted following entry format guidelines for applicable media as instructed in other contests. (For example, if submitting a magazine article, follow submission guidelines for Magazine/E-zine contest), accompanied by website entry form.

ENTRY FEES:

\$10 per digital entry. \$20 per entry sent via postal mail.*

**All CDs, DVDs and book entries are \$10 per entry even though they are sent via postal mail.*

Entry fees can be paid by individual or employer. Limit of two entries per category. All entries submitted electronically (or postmarked, if applicable) after Jan. 11, 2016, will be assessed a late fee of \$5 per entry. Late fees must accompany entries submitted after Jan. 11, 2016. Entries received after Feb. 1, 2016, will be disqualified. Entry fees will not be returned in event of disqualification. Entry fees will be refunded for those submitted to any category that did receive enough entries (minimum of three) to be judged. Electronic payment (credit card or PayPal) is encouraged. Personal checks will also be accepted. See the OWAA website for details.

■ BOOK/E-BOOK

Book entries may be submitted hard-bound or paperback; e-books shall be submitted as PDF files on CDs.

- A. Entries must have been published between Dec. 1, 2013, and Nov. 30, 2015.
- B. Submit via postal mail: Three CDs or three copies of each hard-bound/paperback book. Entries will be donated to judges.
- C. If your entry is a second edition, at least 20 percent of the book must be revised or contain new material.
- D. Republished books may only be submitted if the republish dates falls within the date range above AND the original published version was never entered into a previous OWAA EIC contest.
- E. Editor bylines are not acceptable. Entrant must be listed as the book author.
- F. Copies of entries will not be returned.
- G. **Special deadline: Deadline for this contest is Dec. 1, 2015. No exceptions.**

■ ILLUSTRATION/GRAPHIC

Illustration/graphic entries shall be submitted electronically (300 dpi, high-resolution PDF/JPEG at a maximum size of 10MB), accompanied by the entry form on the OWAA website.

- A. Entries must have been published between Jan. 1, 2015, and Dec. 31, 2015.
- B. Submit two PDFs/JPEGs: Submit one legible PDF/JPEG from magazine, newspaper, book, brochure or calendar/calendar page with publication name, date and photo credit included, and one legible PDF/JPEG for judges with photo credits, mug shots of yourself, and bylines rendered unreadable. (If names still can be seen through black marker, etc., entry will be disqualified.) Captions need not be blacked out. The judging copy may include

only the entry to be judged. (Extraneous photos must be Xed out, covered or removed.) One image constitutes an entry; multiple images entered as a single entry will be disqualified (excluding comic strips).

- C. Each entry must have a title.

■ PHOTOGRAPHY

Photography entries shall be submitted electronically (300 dpi, high-resolution JPEG at a maximum size of 10MB), accompanied by the entry form on the OWAA website.

- A. Photos may have been taken at any time, but must have been published or sold as fine art between Jan. 1, 2015, and Dec. 31, 2015. Calendar entries must carry 2015 date.
- B. Submit two PDFs/JPEGs: (1) Submit one high-resolution JPEG as it was submitted for publication or display. (2) Each entry shall be accompanied by a JPEG or PDF of the image as it appeared in publication, if applicable. If a tear sheet or visual proof of display is not available, then proof of revenue to the photographer or to the charity to which the photographer donated the photo art must be submitted. The proof of publication or display must include a photo credit or otherwise show the photographer's name. The judges will only receive the original photograph (not the tear sheet) so they are not influenced by the quality of reproduction.
- C. When naming files to be uploaded to EIC website, please include the category and entry name in the file name, e.g., "flora-new-england-aster.jpg" Please use hyphens to separate words, do not use spaces or periods.
- D. Winning entries may comprise the OWAA traveling photo exhibit during 2016-2017 and will be displayed at the OWAA annual conference. Suitable prints of winning images will be made by OWAA and may be used for one year in the traveling photo exhibits. Winning entries may be reproduced for exhibitors to use for publicity purposes.

ADDITIONAL RULES:

- All entries must be related to the outdoors and must be a professional effort, meaning the member has received direct payment or otherwise derived income through advertising or other sponsorship related to the entry.
- Members must pay 2016 dues prior to submitting entries.
- Letter of verification from editor/publisher must accompany newspaper and magazine entries not containing bylines or containing pen names.
- Co-authored, co-photographed and co-produced creations may be entered only once, regardless of how many people received bylines/credits. For co-authored, co-photographed and co-produced entries, all authors/photographers/producers must be OWAA members with the exception of the Book contest in which only one author must be an OWAA member. The prize will be split among the co-authors/photographers/producers and one certificate will be awarded with all co-authors/photographers/producers' names on it.
- Entries may be entered in multiple categories (eg. Hunting or shooting sports, gear/technical, etc.) if the category description applies, but with the exception of the column and children's story contests that span different media, an entry may only be entered in a single contest. For example, a single piece may not be considered both a blog and a new website piece. This would not prohibit portions of a text-photo package or other multimedia project from being entered separately into their respective contests.
- Entry constitutes a waiver of copyright restrictions on reprinting or reproducing entries by OWAA and the contest sponsor for the purpose of circulating entries between OWAA and other interested parties.
- Family or friends may enter deceased OWAA members' works, published or broadcast during the contest year.
- Award certificates and checks are made out to individuals, not organizations, publications or broadcast stations.
- Entries submitted during a previous contest year, even though re-published or re-broadcast, may not be entered.
- For entries that are to be sent via postal mail, send to: Contest Coordinator, OWAA, 615 Oak St., Ste. 201, Missoula, MT 59801.
- Entries will not be returned. No exceptions.

SUPPORTER SPOTLIGHTS

Toyota

Yellowstone campus powered by reused Camry batteries

About 100 years ago, President Teddy Roosevelt referred to Yellowstone as a “wonderland,” and said, “The creation and preservation of such a great natural playground, in the interest of our people as a whole, is a credit to the nation.”

Today, we can see that Roosevelt’s wonderland remains as pristine and protected. Toyota is helping preserve Yellowstone for generations to come. Toyota’s long-standing partnership with Yellowstone and the Yellowstone Park Foundation has provided its vehicles, technology and sustainability expertise toward that goal.

Toyota is extremely proud to provide sustainable power for one of the most remote, pristine areas in the United States.

At the Lamar Buffalo Ranch field campus in Yellowstone National Park, an innovative distributed energy system that combines solar power generation with re-used Camry Hybrid battery packs came online earlier this year. The result? Reliable, sustainable, zero emission power to the ranger station and education center for the



Workers install solar panels, which generate electricity stored within 208 used Toyota Camry hybrid battery packs, at the Lamar Buffalo Ranch in Yellowstone National Park. Photo courtesy Toyota.

first time since it was founded in 1907.

Solar panels generate the renewable electricity stored within the 208 nickel-metal hydride battery packs that once powered Toyota Camry hybrids. The used battery packs were recovered from Toyota dealers across the United States.

On an annual basis, the solar system generates enough electricity to power six average U.S. households for a year, or plenty of power for the five buildings on the ranch

campus. The hybrid batteries provide 85 kilowatt-hours of energy storage to ensure continuous power, as the system charges and discharges. Onsite micro-hydro turbine systems, capturing energy from a neighboring stream, are scheduled to join the power mix in 2016.

The Yellowstone system is the first of its kind to extend the useful life of hybrid vehicle batteries for commercial energy storage. Hybrid batteries typically reach the end of their usable life in automobile-grade applications with significant remaining power storage capacity. Engineers expect this type of use to double the overall lifespan of the hybrid batteries.

By working together with Yellowstone Park, Toyota hopes to continue providing a home where the buffalo roam, where the deer and the antelope play, and other wildlife have a place to call their own.

To learn more about Yellowstone National Park sustainability initiatives please visit www.nps.gov/yell/parkmgmt/sustainability-contents.htm. ■

Daytona Beach

You'll find adventure at America's original beach

Located on Florida’s central east coast, Daytona Beach’s hard-packed, white-sand beaches became synonymous with automobile racing in the early 1930s. Decades later, racing is reserved for Daytona International Speedway and two other local tracks, and a drive on the beach occurs at a much more leisurely pace. Today, visitors are discovering that a 2-mph paddle along the water yields as much pleasure as a 200-mph lap around the track.

Daytona Beach resides in Volusia County, which is bordered on the west by Lake Monroe and the St. Johns River, which is Florida’s longest river, flows north and is home to 183 species of fish. Atlantic Ocean waves lap at the area’s eastern border, while the Tomoka River, also north-flowing, resides at the northern border. The Intracoastal Waterway, aka the Halifax River, lets out at the southernmost point in Ponce Inlet, with Florida’s tallest lighthouse at the helm. Add in biodiverse Mosquito Lagoon, Lake George and

Spruce Creek and it adds up to 331 square miles of the good stuff – water.

You can pet stingrays and starfish at the Marine Science Center, which is renowned for its sea turtle rehabilitation. The nearby Marine Discovery Center offers dolphin and eco tours and programs to protect the Indian River Lagoon system. The Lyonia Environmental Center, known for its friendly scrub jay population, provides unique insight in the area’s fragile ecosystem. All of this is surrounded by Great Florida Birding and Wildlife trails, designated scenic drives, state parks and springs, shooting ranges and phenomenal paddling trails.

Few destinations can compete with the variety of unforgettable group activities that Daytona Beach offers. There is ziplining, paddleboarding, race cars, roller coasters, festivals, lighthouses, ghost tours, fishing and more.

Equally diverse are the choices for one-of-a-kind venues and

meeting spaces, whether beachside, riverside, or at the spectacular World Center of Racing. Countless meeting hotels make it easy to find one that's perfect for any budget and many are located right on 23 miles of sparkling coastline. It's the perfect place to meet with easy drive-in access and a local airport with more than 200 Atlanta and Charlotte connections — plus non-stop Jet Blue service from New York beginning Jan. 7. There are more than 12,000 guest

rooms for all budgets, many located directly on the ocean. The world-class Ocean Center Convention Complex is walking distance to about 1,200 guest rooms. And the city is experiencing about \$2 billion in new development and renovations. Plus there are incentive dollars available.

It's everything you'd expect from America's original beach. ■

Photographing fish

CONTINUED FROM PAGE 6

Earth" — Archimedes.

Luckily you don't need to go that far. You just have to move yourself, and a fish, to a manageable spot... which can be a tall enough order in its own right.

Things happen fast when the line goes tight. But a few quick, well-considered decisions can go a long way. If you're hoping for a picture, try to avoid ending the fight on that slippery mid-stream boulder, or straddling the mossy log. Getting the shot is exponentially harder when you're unsure of your footing, high-stepping through poison ivy, or improvising riparian yoga just to reach the fish.

Keep 'em wet. Used figuratively, "looks like a fish out of water" is rarely a compliment. That's because an actual

fish out of water is a sad sight indeed. In their natural element though, fish possess a breathtaking beauty. That's what you want to capture. Minimize the amount of time fish spend above the surface and you'll kill fewer fish and snap more killer photos.

If you decide to lift a fish for the shot, keep it close to the surface. Once the water has stopped streaming off of it (3-5 seconds) it's time to put 'em back in. Better yet, take an underwater or partially submerged shot.

Be quick about it. I kill and eat the occasional fish. I find it's a helpful, perhaps even important means of remembering what the exercise is ultimately all about. Killing a fish for a picture though is unconscionable. And let's be clear. When you hook a fish, the clock starts ticking. With each passing second, its chance of survival ebbs away.

When possible, have the camera ready, the plan made and everything in position before the fish is landed. Then get your shot and turn 'em loose. When that's not possible, do the right thing and forego the pictures. You can think of it as just one more that got away ■

— *Editor's note: This story originally appeared on www.stalkingtheseam.com.*



Matthew Copeland served a six year corporate sentence in Major Metro USA before finding his way home to Wyoming. Today he writes for assorted magazines and helps clients tell their stories more effectively... when he's not off playing in the mountains that is. Read his blog stalkingtheseam.com.

Selling products

CONTINUED FROM PAGE 11

means selective, creative framing and shooting — not ideal under any circumstances.

If possible, I ask for the ability to find my own models, or to at least have a say in who I have on the shoot. This helps in two ways: I can select individuals who are strong performers in their given sport like fly fishermen who can throw a nice loop or backpackers who know how to properly load their kit, and I can choose people who will be easy to work with. A commercial shoot often means long hours in cramped spaces. Folks get tired, uncomfortable, hot, cold, sunburned, bruised and if I have athlete models who can carry their own weight, who are outdoorsy enough to know how to watch for bears and rig their own rods and how to pack in their gear, it lets me focus on capturing images and not worrying about my people landing in the hospital.

Authenticity — or the lack thereof — shows in images.

While on ideal shoot your models will also be your team mates, you'll still need a good photo assistant. Whether they are wrangling models, running to grab food from the nearest coffee shop, or helping bounce and diffuse light, having someone savvy at your side is another ingredient for success. While most of my shoots are done solo, on larger commercial shoots I've brought an assistant on board. I value a good, can-do attitude over photography knowledge, and if you can find someone with a combination of the two, your job is going to be far easier. A good assistant will be a morale boost-

er, technical aide, Sherpa, gear rigger and a million other things. Don't undervalue the ability to have a spare set of hands nearby and ready to help.

Lastly, gain inspiration from other photographers, but don't try to emulate style. Clients — commercial and editorial alike — are drawn to a certain look. The single best thing you can do as a professional photographer is to find your niche; find a cohesive look that can carry through all of your imagery. Some folks won't like it. That's okay; they weren't meant to be your clients anyway. Stay true to whatever style you've found in your work — attempting to create something that doesn't come naturally never has good results. Keep open communication with your client and your team members. Plan ahead but realize things can — and will — go wrong. Understand that you're telling a story, not selling a product. And go shoot. ■



Jess McGlothlin (www.JessMcGlothlinMedia.com) is a freelance writer and photographer, currently based in Bozeman, Montana. Bio image courtesy of Dry Fly Media.)

ASSOCIATION UPDATE

DONORS

June and July 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/>

Lucas Bond, Missouri Department of Conservation, 2901 W. Truman Blvd., Jefferson City, MO 65102. (H) 573-680-6364, (W) 573-522-4115 ext. 3243, lucas.bond@mdc.mo.gov. Attended Missouri State University in Springfield, Missouri, and graduated with a degree in broadcast journalism in 2009. Began his professional career as a reporter at KRCG Channel 13 News. Gained additional experience at KRCG as a news anchor, sports anchor, sports videographer and producer before he accepted a position with the Missouri Department of

Labor and Industrial Relations in 2012. At DOLR he worked as a videographer in the communications department until 2015 when he began working at the Missouri Department of Conservation, where his true passion lies. Enjoys hunting, fishing and hiking among other outdoor activities. Very excited to be putting his professional skills to use in an area that he truly loves. (Joni) Skills: IQSTVWX; Subject Matter: ACD-FGIKLOQST; Sections: CPV. Approved for Active membership; sponsored by **Jim Low**.

Lew Freedman, Cody Enterprise, 3101 Big Horn Ave., Cody, WY 82414. (H) 307-899-0557, (C) 812-344-2447, (W) 307-587-2231, lfreeman51@gmail.com, lew@codyenterprise.com. Full-time staff writer, Cody Enterprise. Duties include writing about hunting, fishing, all outdoor topics and Yellowstone National Park. (Debra) Skills: BOS; Subject Matter: CDEF-GIKLMNOPQRS; Sections: N, P. Approved for Active membership; sponsored by **Dan Small**.

Bill Johns, Sundown Communications LLC, 11124 Kingston Pike Ste. #119-3135, Knoxville, TN 37934. (W) 865-671-4358, bill.johns@bluewaterconsulting.com, www.billjohns.com. Skills: BLNORVW; Subject Matter: CDOPT; Sections: C. Approved for Associate membership; sponsored by **Colleen Miniuk-Sperry**.

Mark Kirkby, 203 Woodmere Ave., Kill Devil Hills, NC 27948. (H) 757-777-5208, (C) 757-777-5208, markkirkby5@gmail.com. Life-long outdoorsman, avid hunter and dynamic fisherman. Cut his teeth in the fields and streams of Kentucky, Tennessee and Virginia where he is as comfortable behind a scope as he is with a fly rod. Enjoys traveling and developing stories about his adventures — many with a humorous take. As an enthusiastic writer, he expands his capabilities and pursues exciting outdoor writing opportunities. (Kim) Skills: W; Subject Matter: ABCDL; Sections: M. Approved for Associate membership; sponsored by **Mark Taylor**.

Michael Muscio, 626 Lewis Rd., Santa Maria, CA 93455. (H) 805-598-6158, (C) 805-598-6158, (W) 805-598-6158,

umusc01@yahoo.com. Inspired to join OWAA by reading members' stories. Hunting and fishing have been a way of life for him since childhood. The pressures on the Earth's ecosystem has provided a call to action for him. Been a teacher for 12 years and he and his class have several published letters for the editor about steelhead trout. Self-published two books and has signed autographs at Barnes and Noble. Currently 265 pages into a science fiction novel and is ready to take his outdoor writing to the next level. Some of the rejection letters he has received from the industry speak to his talent and believes OWAA could provide the boost his articles need to leap out of the slush pile and into print. Skills: BO; Subject Matter: ABCFS. Approved for Associate membership; sponsored by **Paul F. Vang**.

Daniel Nolker, Glendive Ranger-Review, 300 S. Douglas, Glendive, MT 59330. (C) 336-932-2545, dan.nolker@gmail.com. Grew up hunting, fishing and trapping on a small family farm in the rolling hills of the North Carolina Piedmont. Earned a bachelor's degree in English at the University of North Carolina at Greensboro. After college, worked on a North Carolina State research farm, managed a cattle operation, and taught English in Honduras. Currently works as a general assignment reporter for the twice weekly Ranger-Review newspaper in Glendive, Montana. Skills: NO; Subject Matter: ABCDFGIKLMOS; Sections: N, P. Approved for Active membership; sponsored by **Lisa (Densmore) Ballard**.

Tim Romano, Angling Trade Magazine/Tim Romano Photography, 3055 24th St., Boulder, CO 80304. (H) 303-818-8067, (C) 303-818-8067, (W) 303-495-3967, (F) 303-495-2454, info@timromano.com, tim@anglingtrade.com, www.timromano.com. Managing editor, Angling Trade Magazine. Board member, Greenbacks Group, Trout Unlimited Denver. Blogger for the past eight years, "Flytalk," Field & Stream. Contributing photographer, Field & Stream. Contributor Trout magazine. Blogger, MidCurrent.com. (Ellie Childs) Skills: CES; Subject Matter: ABCGJKLMS; Sections: M, C, P. Approved for Active membership; sponsored by **Kirk D. Deeter**.

ASSOCIATION UPDATE

Eric Seeger, The Nature Conservancy, 133 Pine Cove Ln., Alexander, NC 28701. (C) 828-318-2927, (W) 828-318-2927, eseeger@tnc.org. Currently serving as a senior editor for Nature Conservancy Magazine, with a readership of 600,000+ members. Primary role is editing features with a national and international conservation focus. Skills: EOW; Subject Matter: BJLRS; Sections: CM. Approved for Active membership; sponsored by **Matt Miller**.

David Walker, 2157 NE 17th Terrace, Wilton Manors, FL 33305. (H) 954-279-6094, (C) 954-279-6094, rdavidwalker8@aol.com, www.rdavidwalker.me. Attending American Public University for a masters of science in policy and management with a concentration in fish and wildlife management. His interest in wildlife began as a child watching nature programs on TV and observing wildlife in the woods. Wants to help improve current environmental conditions to threatened and endangered species, native ecosystem and cultural resources through scientific research and educating the public. Experience ranges from wildlife and exotic animals in both nature and captivity, to research, data collections and entry, to the educating of youths in the environmental and wildlife field. Has held many leadership positions, including president of APUS student chapter of the Wildlife Society and vice president of the National Association of Environmental Professional. Volunteer, South Florida Coral Reef Initiative. Supervised and educated individuals of several ages on the importance of butterfly gardens, beach erosion, and wildlife habitat as a Florida master naturalists and as a habitat steward of the National Wildlife Federation. Has over 10 years hands-on experience working with wildlife and volunteering with different state and government agencies, with over 500 documented hours of conducting wildlife and environmental research and data collections through both the U.S. Geological Survey and Florida Fish and Wildlife Commission as a check station operator. Recently received the U.S. President's Volunteer Service Award for all of his volunteer hours in the last year. Skills: CS;

Subject Matter: LOQRSU; Sections: N, P. Approved for Student membership.

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/>.

James A. Swan Ph.D., Snow Goose Productions LLC, (Active) P.O. Box 188, Cerrillos, NM 87010. (W) 505-933-2944, sgsprods@gmail.com, www.jamesswan.com. Co-executive producer, "Wild Justice" on National Geographic Channel. CEO, Snow Goose Productions producing documentaries, TV series, commercials and book trailers. Author, actor and TV show host. (Roberta) Skills: BLMNOT-VW; Subject Matter: FLOR; Sections: MV.

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/>.

Healthy Forests, Healthy Communities, 20742 SW Jonquil Terrace, Sherwood, OR 97140. Contact: Nick Smith, executive director. (W) 503-515-4206, nick@healthyforests.org, www.healthyforests.org. Healthy Forests, Healthy Communities is a non-profit, non-partisan grassroots coalition advocating for active, sustainable and multiple-use management of federal forest lands. HFHC supports congressional action on solutions to restore forest health, improve wildlife habitat and create more forest-sector jobs in rural forested communities. Supporter Resources: C.

National Bobwhite Conservation Initiative, 2431 Joe Johnson Dr. Room 274, Knoxville, TN 37996. Contact: John Doty, communications director. (W) 865-974-7281, jdoty3@utk.edu, www.bringbackbobwhites.org. Headquartered at the University of Tennessee Institute of Agriculture's Department of Forestry, Wildlife and Fisheries, NBCI is an initia-

tive of the National Bobwhite Technical Committee to elevate bobwhite quail recovery from an individual state-by-state proposition to a range-wide leadership endeavor. The committee is comprised of representatives of 25 state wildlife agencies, various academic research institutions and private conservation organizations. Support for NBCI is provided by the Federal Aid in Wildlife Restoration Program, state wildlife agencies, the University of Tennessee and Park Cities Quail. Supporter Resources: C.

Northeastern Minnesotans for Wilderness (NMW), P.O. Box 625, Ely, MN 55731. Contact: Doug Niemela, national campaign manager. (W) 651-428-6962, doug@savetheboundarywaters.org, www.savetheboundarywaters.org. Secondary contact: Ellie Bayrd, communications director, ellie@savetheboundarywaters.org, 612-616-2149. Northeastern Minnesotans for Wilderness is the founder and lead organization for the Save the Boundary Waters campaign, which is dedicated to protecting the watershed of the Boundary Waters from proposed sulfide-ore copper mining. Supporter Resources: C.

Otter Products LLC, 209 S. Meldrum St., Fort Collins, CO 80521. Contact: Jordan Vater, senior public relations specialist. (W) 970-980-2011, (Toll Free) 855-688-7269, jordan.vater@otterproducts.com, www.otterproducts.com. Founded in 1998, Otter Products has become a global innovator of premium protective solutions for smartphone and tablet devices. The company's mission to protect, connect and enable a mobile world is executed through its popular OtterBox and LifeProof brands. A seven-time honoree on the Inc. 5000 list of fastest growing private companies in the U.S., Otter Products was also named one of "America's Most Promising Companies" by Forbes Magazine and one of the "Healthiest Companies to Work For in America" by Greatist. The company is headquartered in Fort Collins, Colorado, with offices in San Diego; Boston; Cork, Ireland; and Hong Kong. For more information, visit otterproducts.com. Supporter Resources: GIP. ■

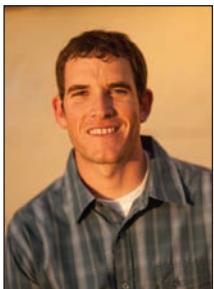
WELCOME TO OWAA



Bob Curley is the editor of Chimani, a publisher of mobile apps on the outdoors with a particular focus on the National Parks. Curley is a travel guidebook author with more than 20 years of experience writing for magazines, websites, newspapers and other media. A member of the Society of American Travel Writers, he is also the About.com Caribbean travel expert, so when he's not biking, climbing or playing hockey you can find him sipping rum on any number of tropical islands.



Ashley Peters is a communications professional for the National Audubon Society in Louisiana. She manages web-based communications, graphic design, media coordination, publication and video production, and various other outreach efforts. Most recently, Peters supported communications for the Restore the Mississippi River Delta coalition which comprises Audubon, the National Wildlife Federation, the Environmental Defense Fund and several local nonprofits. Before moving to Louisiana, Peters worked as a program manager for a conservation nonprofit in Alaska. She also worked for the Minnesota Department of Natural Resources on statewide communications projects for state parks, trails and water trails. She wrote for the Minnesota Conservation Volunteer and managed seasonal publications. She got her start in the conservation field by serving as an AmeriCorps member on trail crews in Alaska and Minnesota. Peters lives in Baton Rouge and writes about her outdoor pursuits in her spare time.



Fine arts photographer **Tim Romano** conspired to convince his wife and family that in order to produce more and better work he must essentially tackle his vices head-on in the field of play. This hard-earned license to roam has led to assignments in Alaska, Chile, Argentina, New Zealand, Russia, Bahamas, Mexico, British Columbia and extensively in the US. Romano is a frequent contributor to Field & Stream and co-writes the magazine's fly-fishing blog, <http://www.fieldandstream.com/blogs/flytalk>. He is also the managing editor of Angling Trade Magazine (the business publication for the fly-fishing industry), a contributing editor for MidCurrent, as well a photo emeritus of the highly regarded publication The Fly Fish Journal. His artwork is part of the permanent collections at Lake Forest College, Photo Americas Portland, Instituto de Artes de Medellin, Colombia, and the University of Colorado, Boulder.



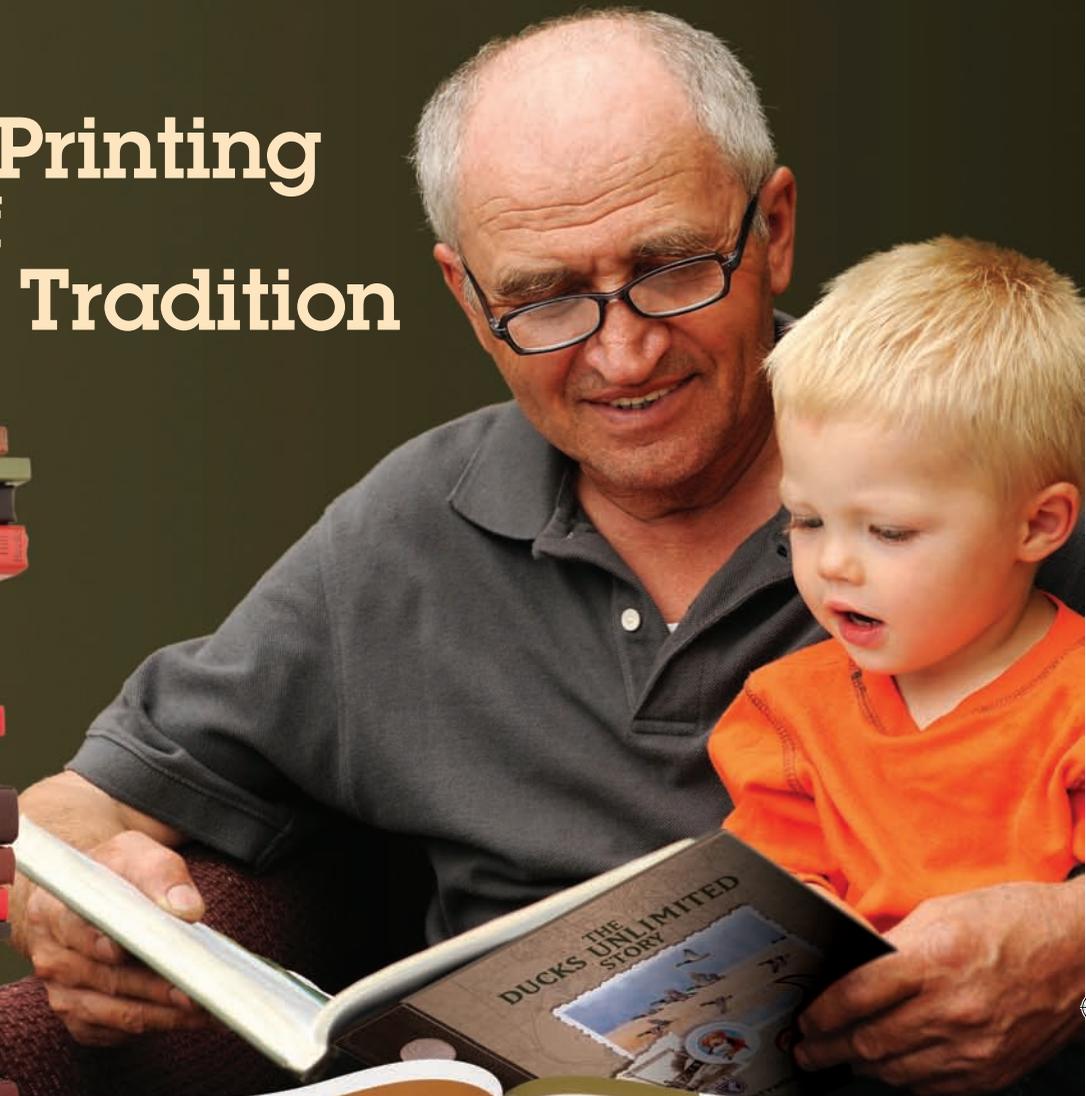
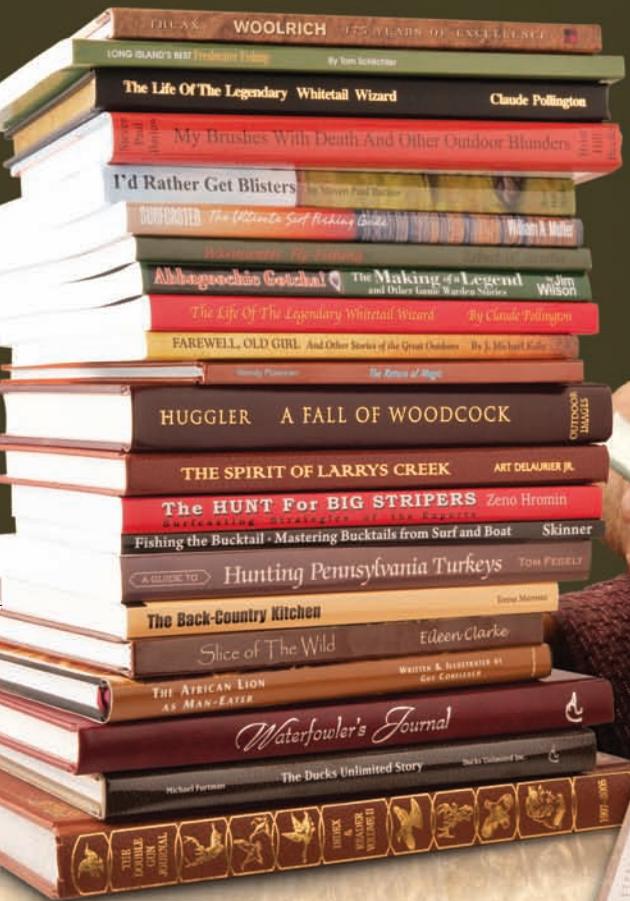
James A. Swan, is a co-executive producer of the "Wild Justice" TV series on the National Geographic Channel; CEO for Snow Goose Productions, LLC, which produces TV shows, documentaries, commercials and book trailers; and a regular contributor to The Outdoor Wire. He is the author of 10 non-fiction books and one novel. His latest book, "War In The Woods: Combating the Marijuana Cartels on Our Public Lands," which he wrote with California game warden Lt. John Nores, has been optioned for a feature film that's currently in development with Warner Bros. http://www.jamesswan.com/book-war_in_the_woods.html. His on-camera presence is helped by his work as an actor, appearing in 20 feature films, three dramatic series and more than 30 commercials, industrials and print ads. He's judged the Jackson Hole Wildlife Film Festival three times.

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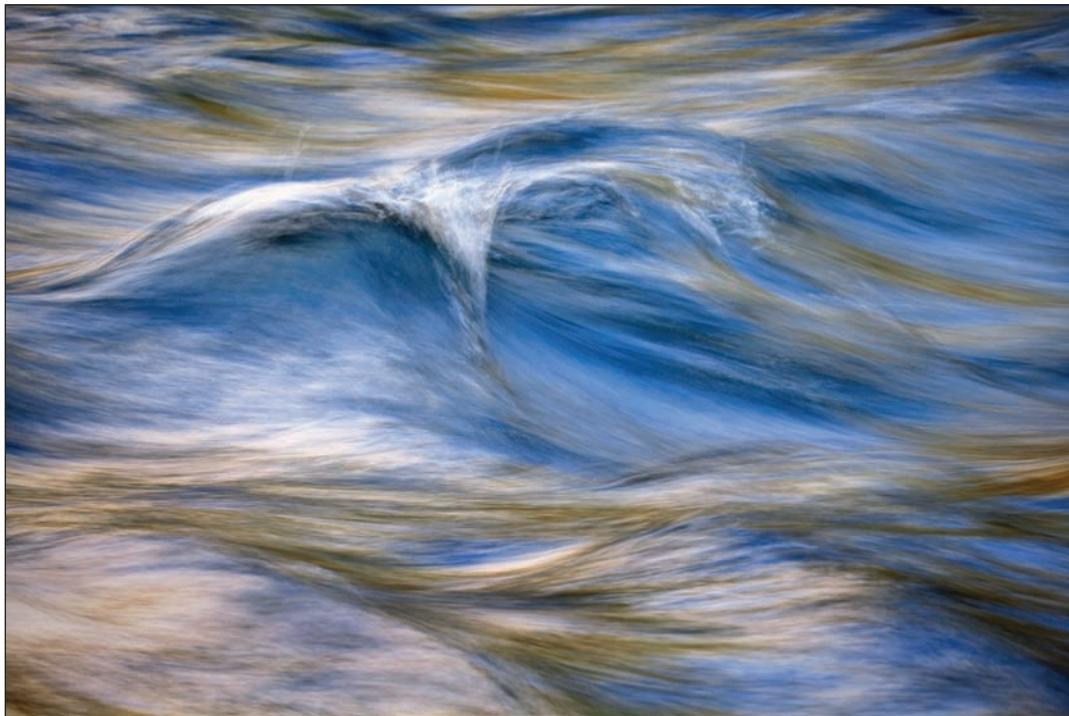
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A bird-like figure emerges from the rapids of Riley Creek in Denali National Park in Alaska. Photo by **Colleen Miniuk-Sperry**.