

Outdoor Writers Association of America

OUTDOORS UNLIMITED

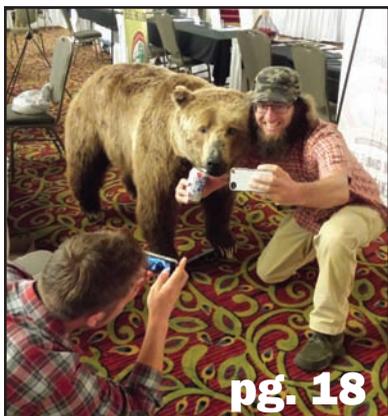
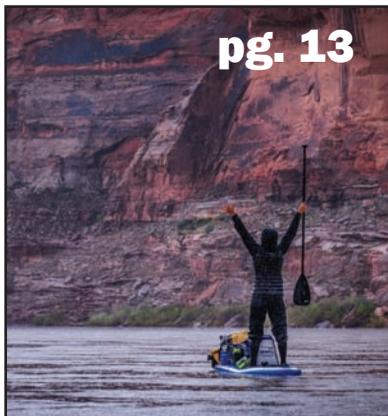
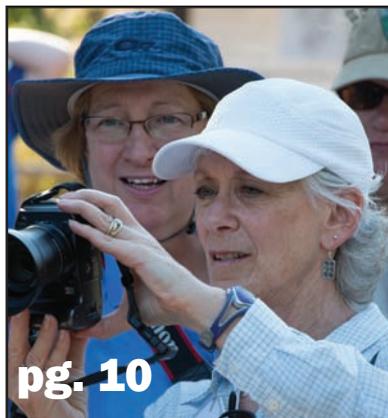
The Voice of the Outdoors

October/November 2016



OUTDOORS UNLIMITED

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7 Five reasons you should be live-streaming — *by Taylor Wyllie*

8 Ten things I learned at Meet the Editors — *by Katy Spence*

9 The business of the outdoor essay — *by Chris Madson*

10 Take better photos with these tips — *by Gail Jokerst*

11 Photo workshop gives new perspective — *by Katy Spence*

12 Capturing sound worth listening to — *by Taylor Wyllie*

13 Living beyond lists — *by Taylor Wyllie*

15 Roots of the Sagebrush Rebellion — *by Chris Madson*

4 President's message

5 Letter from the editor

6 News from headquarters

16 Portfolio

18 2016 conference recap

20 2017 conference preview

21 New members

23 Excellence in Craft contests and rules

28 Association update

30 Supporter spotlight

ON THE COVER

By Adam Stielstra

This Colorado brook trout was caught in a remote lake at 12,000 feet. To see more of Stielstra's work check out 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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LETTERS TO THE EDITOR

MISSING PRINT DIRECTORY

I am disappointed that OWAA has chosen to not print a directory since the 2014-15 version.

I have been an OWAA member since 1985 and have attended eighteen annual conferences, including this year's.

My well worn OWAA directory has always been on my desk with other references. I considered the directory a big benefit paid for by my dues and one which I mark up and use on a regular basis.

It is on line, but I live and work in rural Vermont and do not have the luxury of high speed internet.

Perhaps another reason I want a hard copy is that I am old. I read three newspapers a day in the print version which I can hold in my hands while I seldom read other newspapers online. I want a directory I can thumb through, not click through.

— Gary W. Moore
Bradford, Vermont

OWAA responds ...

Dear Gary,

As a professional organization we occasionally have to make decisions that will inevitably disappoint a few of our members. The decision to no longer print a directory is one of those decisions. Here is some of the thinking behind why we moved this valuable member benefit online.

The purpose of the directory is twofold. The first, and more important, purpose is to provide members with the current contact information of their fellow members. OWAA routinely adds new members (70 as of this writing) who often join after the directory has gone to print. Depending on when they join and the print cycle we are in, it could be more than a year before their information was available in a printed directory. With the online directory we are able to update it twice a month, and members can change their information at any time. As a professional journalism trade association having accurate and up-to-date information is essential and the printed directory could be out-of-date by the time it reached members' mailboxes.

The second purpose of the directory is to provide members with important organizational information such as current bylaws, leadership, award winners and committee assignments. We want members and supporters to have the most current information readily available. Here again the limitations of a printed directory come into play. Our leadership changes during our annual conference and our conference dates are different every year so synching publication of a directory to try and keep it current was often difficult to achieve. The printed directory was often incomplete and inaccurate because of the print deadlines.

The online directory is not only up-to-date, it's also portable. You can check it wherever you travel. As a reminder the link is owaa.org/directory.

The costs of production of the directory in time, resources and money were significant and when the end result was a product that was not accurate or current, the change to the online form was the sensible course of action.

We are constantly looking at better ways to improve our services to the members whether it is Outdoors Unlimited, our annual conference or the directory.

At headquarters, we enjoy and appreciate hearing feedback from our members and the opportunity to share our thinking. We encourage you all to keep in touch.

— Tom Sadler
OWAA Executive Director

Feedback guidelines

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

It's time to renew your OWAA membership

Dues renewal packets for 2017 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 communicators group by renewing your membership. To pay your 2017 dues, visit our online store: <http://owaa.org/store/renew-dues/>. You have three options to renew:

- To **pay your 2017 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! ■

Mentorship matters

Welcoming new members benefits all

Ken Keffer was not what I was expecting. I ventured into the green ribbon meeting at OWAA's 2014 annual conference in McAllen, Texas, to meet new members.

Jessica Seitz, OWAA's membership and services coordinator, had matched me with a conference newbie she thought would be a good fit for me to mentor throughout the weekend.

This conference tradition is something I've come to appreciate. It is a chance for established members to help those new to the scene feel like they have somebody to eat meals with and introduce them to other members.

It was a formality I bypassed at my first conference in Redding, California, in 1998. I traveled to that conference from Utah with my Salt Lake Tribune colleague **Tom Wharton**. I figured he was already my mentor, so I probably didn't need one. It turned out Tom was a little busy with board duties and as the incoming president of OWAA.

Thankfully, **Bill Monroe** stepped forward and showed me the ropes of that first conference while Tom dealt with business.

So Texas was my first foray into formal mentorship within OWAA.

After welcoming the new members to Texas, Jessica announced the mentor-mentee pairings.

It quickly became clear Ken wouldn't need me to make any introductions. His gregarious and warm nature, not to mention a fantastic display of facial hair, made him someone everybody wanted to meet.

Nonetheless, he was polite enough to hang around me during conference. I think he was trying to make me feel like I was doing my job as a mentor.

Ken and I became friends during that conference. We talked about being writers, poked fun at our editors and discussed ideas for his upcoming books.

It is now sometimes hard to remember who was supposed to be the mentor at that McAllen conference.



BRETT PRETTYMAN

I had a book deadline due smack dab in the middle of the 2016 OWAA conference in Billings, Montana, and I found myself struggling with maps. It was ironic — I had warned Ken how maps always take more time than planned. Now I was turning to him for advice and sympathy for my procrastination. He provided both.

Ken, like so many other members, came to OWAA as an experienced outdoor communicator. His advice is as valuable as mine, if not more so.

We come to this organization looking for ways to improve our skills, hone our ideas and find our voices.

OWAA is a team, and every member provides valuable contributions to keep the organization vital and the profession alive.

We need each other now more than ever to bounce ideas off of, vent frustration with the industry, seek inspiration and set the highest possible professional standards.

As outdoor communicators we often work alone. Even at the newspaper office I worked in for 25 years, I felt most other people in the newsroom didn't understand my beat.

I found myself reaching out to OWAA members for help with editing and fleshing out story ideas. Email makes it easy to have peers take a look at a story that keeps you awake at night because it just doesn't feel right. Other members helped me make me it feel right.

I'd like to think I helped others who reached out to me as well.

It is also nice in the social media age to have friends who recognize the value of our stories and understand that clicks matter to our publishers and editors, so they share them in their circles.

Sharing good stories by other OWAA members in your social media world benefits all of us by showing the value of our profession in a world increasingly disconnected from nature.

Walking into a green ribbon meeting is an easy way to become a mentor, but locating someone in your community and helping them find their way as an outdoor communicator takes some work.

Consider checking in at the local college or high school for communications courses, and offer to share your experience with the class.

In my experience, there is always at least one student with a passion for the outdoors and they usually wait for you after class to introduce themselves.

Or, borrow an idea from OWAA members and our staff in Missoula, Montana, and hold an "Off The Record" social to give outdoor communicators in your community, whether affiliated with OWAA or not, a chance to get together in an informal setting.

New members of OWAA, and veterans for that matter, come in with the passion and skills required to be outdoor communicators. They just need someone to welcome them to our tribe. ■

— OWAA President Brett Prettyman
brettoutdoors@yahoo.com

More on mentorship

The conservation media world lost two giants at the end of this summer. OWAA members Spence Turner, 76, died Aug. 26, and Michael Frome, 96, died Sept. 4.

Many who mourned them called them inspirations, but more importantly, mentors.

In the character sketch Taylor Wyllie wrote about **Colleen Miniuk-Sperry** on page 13, Miniuk-Sperry credits the late Jim Smith with not just introducing her to OWAA, but opening a world that made her realize she could make a living and do what she wanted — photograph the outdoors. After meeting outdoor photographers at conference, Miniuk-Sperry went home and dropped almost all her commercial clients to focus on the landscape work she loves most.

Mentors like Turner, Frome and Smith changed people's careers and also their lives. With them gone, who will step up to mentor the next generation?

On the previous page, OWAA's president, **Brett Prettyman**, offers ways to step-up as a mentor. Prettyman's own involvement in OWAA is the result of a mentor, **Tom Wharton**, encouraging him to join.

Prettyman suggests agreeing to shepherd a green ribbon member through the annual conference and find interested students at local schools and colleges. But it's even easier than that. When a young (either in terms of age or career) writer asks you a question, take the



KELSEY DAYTON

time to respond and leave the door open for more communication. Encourage questions and offer advice.

More often than in years past, people are entering careers in outdoor communication without the benefit of the built-in mentors one used to find in staff jobs at newspapers and magazines. Helping them helps the profession by maintaining high professional standards. It also benefits you — you might find yourself editing their copy one day.

And you should find your own mentor. Even if you have an established career, find someone you trust to tell you when an idea is terrible, or encourage you to take a risk. Not sure whom to ask? Look no further than our directory. OWAA is full of people who have successfully navigated the world of outdoor communication for years, and hopefully, they are willing to answer a few questions.

— Editor Kelsey Dayton
editor@owaa.org

Copy editing corner

It's **fly-fishing** or **fly-fish**. Note the hyphen in the words to describe a type of fishing that uses specialized equipment and techniques to present a fly to a fish.

Source: OWAA's "Outdoor Reference Manual"

2016-2017 OWAA COMMITTEES AND CHAIRS

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Phil Bloom

STRATEGIC PLANNING

Phil Bloom

SUPPORTER RELATIONS

Brent Frazee

Complete list of committees available online in the member's area of the OWAA website.

Queneau named second VP Miniuk-Sperry elected secretary

OWAA's Board of Directors elected **Paul Queneau**, of Missoula, Montana, second vice president and **Colleen Miniuk-Sperry**, of Chandler, Arizona, secretary, during its July meeting in Billings, Montana.

Queneau is an editor at Bugle magazine. He joined OWAA in 2007 and has served on the board of directors. Most recently he was OWAA's secretary.

"I feel honored to serve with such an exceptional group of board members and to renew my commitment to this remarkable organization," Queneau said.

As second vice president, Queneau serves as the conference program chair and will work closely with Jessica Seitz, OWAA's conference planner, on the 2017 conference in Duluth, Minnesota.

His creative thinking and good-natured personality will be key assets in conference planning, said **Tom Sadler**, OWAA executive director.

Brett Prettyman, OWAA president, agreed.

"I knew immediately after meeting Paul at the 2007 conference that he would become a valuable member of our organization," Prettyman said. "His dedication to OWAA is admirable, with stints on a variety of committees and a run through the board of directors. The fact he lives in Missoula (Montana) means he also often gets pulled into helping our staff there on special projects. I'm excited to

have Paul planning our 2017 conference in Duluth, and I look forward to the contributions he will continue to provide as he moves up to the presidency."

Miniuk-Sperry, OWAA's new secretary, is an award-winning

photographer. She joined OWAA in 2010. Her three-year term on the board of directors ended at the annual conference. During her tenure she received the Outstanding Board Member Award twice.

"As my three-year board member term comes to an end, I'm both honored and thrilled to increase my commitment to an organization that has given so much to me, and to continue working with some of the most talented, inspiring people in our industry," she said.

Miniuk-Sperry's attention to detail and follow-through will help ensure OWAA's proceedings are kept in order, Sadler said.

She is also an example of what being part of OWAA is about, Prettyman said.

"She applies what she learns in the field to her efforts to help other OWAA members be better outdoor communicators," he said. "She also takes what she learns at conferences and through her OWAA friends to her profession. The result is award-winning work and an amazing resource for our organization. She will be a valuable voice on OWAA's executive committee." ■



PAUL QUENEAU



COLLEEN
MINIUK-SPERRY

Keer wins Outstanding Board Member

Tom Keer of Wellfleet, Massachusetts, received the Outstanding Board Member Award at OWAA's annual conference held this year in July in Billings, Montana.

OWAA's board of director's chooses each year's recipient.

"While there are many board members who put a lot of time and thoughtfulness into their



TOM KEER

work for OWAA over the past year, Tom's efforts were extraordinary," said **Lisa Ballard**, former OWAA president.

Keer, who is the president of the Keer Group, a full-service marketing and public relations agency, joined OWAA in 2008. He was elected to the board in 2015.

"Tom is a true professional, an accomplished outdoorsman and a pleasure to have on OWAA's board,"

Ballard said.

Among Keer's efforts in his first year on the board, he created new marketing and recruitment materials to bolster membership. He also created a marketing plan and analyzed similar organizations to see how OWAA compares.

"Tom Keer certainly deserved the award," said **Tom Sadler**, OWAA's executive director. He selflessly contributed time, money and talent to our marketing efforts and he has been a key part of the forward-looking efforts being made to grow OWAA." ■

Five reasons you should be live-streaming and tips on how to do it

BY TAYLOR WYLLIE

There's something magical about being able to react to a breaking news story, get an answer to a pressing question or see your favorite reality star win the final challenge – all in real time.

From question-and-answer videos, to webinars, to product launches, live-streaming video is the newest way to engage with people across the world.

Jim Tobin, president of Ignite Social Media, said on a recent webinar that live-streaming is one of the six top social media trends for 2016 and beyond.

Still need to be convinced? Here are the top five reasons you need to get on board with the trend:

1. You'll be ahead of the game.

Live-streaming is an up-and-coming form of online communication. While it's been around for decades, it's only now getting cheap and easy enough that even the smallest companies and nonprofits have access. To stand out and strengthen your brand, get on board before it becomes the norm (which it definitely will). Facebook recently launched its own live streaming service (Facebook Live). If that doesn't prove this is the way of the future, I'm not sure what does.

2. It allows for vibrant online interaction (and allows you to monitor that interaction)

Live-streaming means live commenting, tweeting, Facebooking, etc. When a community of people are all digitally gathered at the same time, you are creating a social space and encouraging direct engagement among viewers. And because this is all in

real time you're able to see how people are responding to your content (both positively and negatively) and tweak your messaging throughout the broadcast to get the results you want.

3. It goes beyond physical and geographical limitations

Venues only have so much space and people only have so much money to get to that space. By live-streaming events, especially ones that encapsulate your brand, you're allowing more people to participate who otherwise wouldn't be exposed to your company.

4. It allows the viewers to be in on the action

Live-streaming videos allow people to be in the story themselves. Say you're hosting a product launch. People are there with you, able to ask questions and feel a part of something, instead of passively watching an old demonstration. Since live-streaming by nature is a one-shot deal, there is also a sense that viewers need to engage right now, instead of bookmarking a video to watch later (or never).

5. It's easy (and sometimes free)

There are a number of websites and apps that are super simple to use that do all the heavy lifting for you.

Free options:

■ **YouTube Live Events:** Under your dashboard you'll find the option to live-stream. Click on that. From there YouTube will ask you to verify your account. Once done, YouTube will take you to its live-streaming page. It has an easy-to-use checklist for you to follow. Every video you live-stream will be recorded automatically so you can upload it to your account for people to watch later.

■ **Periscope:** Download the Periscope app for any smartphone. You can login with your Twitter handle, or create an account using your phone number. Once you have an account you simply allow Periscope to access your camera, audio and location (the latter you can hide from your followers) and select "broadcast now." Voilà – you're live-streaming.

■ **Facebook Live:** Click on "what's on your mind" at the top of your newsfeed. Select live-video from the dropdown menu and then, when you're ready, select "go live."

Paid options:

The following options do cost money, but they come with convenient features, like the ability to embed your live video into any website, blog or social media account, that might make it worth the cost. Because you pay for your account you also will have more help when it comes to troubleshooting.

Simply create an account for the following websites and there will be a plethora of information to walk you through how to begin.

- <https://www.wowza.com>
- <http://www.ustream.tv>
- <https://livestream.com> ■



Taylor Wyllie is an OWAA intern and student at the University of Montana, pursuing a degree in both journalism and environmental studies. She's reported and edited for the independent student newspaper, The Montana Kaimin, for two years, and her work has appeared on Montana PBS, Montana Public Radio and in the Missoulian.



Jobs and editorial-needs listings are updated frequently.
Don't miss an opportunity; sign up for daily updates!

www.owaa.org/ou/category/market

Ten things I learned at Meet the Editors

BY KATY SPENCE

As a newcomer to OWAA's annual conference and to the freelancing world, I found the Meet the Editors panel, at the July conference was a treasure trove of advice on how to get published, and most importantly paid, for novices like me. It also offered insight for experienced freelancers into specific publication needs and how to adapt as media continues to change.

Here are some of the things I learned.

1. Nurture relationships with editors. Nearly every editor on the panel emphasized that writers who build a reputation of solid stories get more assignments and more creative freedom in the future. Good relationships are built on respect and ethics.

2. Market yourself. More magazines are assigning stories than accepting pitches, but you can groom yourself for a particular publication. Study its content and its readership, and immerse yourself in relevant communities. **Jenny Rogers**, with Nature Conservancy magazine, has writers who attend relevant public meetings months in advance of a potential feature story, which can result in short, but frequent, department update pieces.

3. Timing is everything. Familiarize yourself with the magazine's (and the editor's) schedule and time your queries and pitches accordingly. **Ric Burnley**, editor of Kayak Angler, sometimes gets great ideas at the wrong times. If you know the production schedule, you can hit the ideal time for ideas. Follow up on pitches to show editors you're invested, but don't expect them to have your pitch filed away for easy access. Be courteous and keep that production schedule in mind when you follow up.

4. Build a better pitch. The most important thing in a pitch is to show you are a good writer, said Will Harmon, an editor at Farcountry Press. Sam Lungren, editor of Backcountry Journal, has used writers who sent compelling pitches on other assignments, even if he didn't accept their story idea.

5. Don't be afraid to call. Many editors are bogged down with email. **Matt Soberg**, editor of Ruffed Grouse Society magazine, likes to have phone conversations about story ideas with new writers. He said email becomes more appropriate after the initial phone call.

6. Establish a niche. Editors need writers with a particular skill or photographers in certain areas. Once you build that relationship, chances are that you can get yourself on a list the editor will use whenever they have a specific need.

7. More content, more often. You know the old adage — "Sell, sell, sell." It's hard to make a living freelancing, but the more you write, the better chance you have. Several editors mentioned small sectional or department pieces that pay well and aren't time consuming. It may take half a dozen department stories to equal the pay of a feature, but it's still money in the bank. Once you get the hang of them, you can knock out a 200-word piece in an hour or two. At \$1.50 a word in some cases, that's not a bad hourly wage.

8. Keep up with fads. Editors are hungry for digital content, especially trendy works like social video, which you can see as you browse your Facebook and Twitter pages. Knowing current trends and anticipating future ones will help you stay relevant in the changing world.

9. Consider alternate media. Outdoor Life's Facebook audience is bigger than its print audience, said its editor Andrew McKean. The magazine recognizes that and tries to capitalize on it, using "potato chip content," or broad pieces without a lot of depth on social media. Much like the short department pieces, this is a solid way

to guarantee income, build a relationship and reach a large audience with your work.

10. Books are a different ballgame. Harmon prefers emails to phone calls. Book pitches don't have to be as timely, and they can be broader and more basic. The book agent is quickly becoming a thing of the past and writers usually pitch him directly. Some things don't change across media, though — Harmon still gets poorly written pitches that go straight in the garbage. ■

Freelancer faux pas

The editors shared a few of their biggest don'ts when it comes to getting work. So don't ...

■ Misspell words in the subject line of a pitch email, or really misspell words anywhere in a pitch.

■ Fax. Apparently there are still people who use fax machines for communications. The editors are not among them.

■ Pitch stories that ran elsewhere without being upfront about their publication history.

■ Share content on social media before the publication prints it.



Katy Spence interned with OWAA in summer 2016. She is a journalism graduate student at the University of Montana. She enjoys new recipes, new places and old souls.

The business of the outdoor essay

BY CHRIS MADSON

Once upon a time, the personal essay was a staple of periodical literature, but even in just my lifetime that has changed. These days, many magazines have whittled the essays they run down to an editorial of 300 words opposite the table of contents and a regular column or two. The editorial is always written by a staffer. All too often, it's not really an essay at all, just an ad for the current issue's content. The columns may or may not be essays— if they are, they are constrained by the limited space they occupy as well as the views of the publisher.

There are a few big magazines that specialize in running essays. A handful even run an occasional outdoor essay. Several of John McPhee's books on outdoor subjects began as essays for *The New Yorker*. I'm flabbergasted to find an outdoor essay now and then in *The Atlantic*, and a few of the major American newspapers that remain run the odd outdoor essay in their Sunday editions.

With these observations in mind, I've come to a couple of conclusions about essays in the big periodical markets.

First, it's probably pointless to query an essay. It's a lot like querying humor or poetry — the editor's decision to buy depends mostly on the execution of the idea, not the quality of the idea in the abstract. All of us who freelance have been cautioned to never submit a manuscript; always query first. Like so many other pieces of good advice, this one has several unspoken caveats, one of which is that you can't sell an essay with a query.

Second, when the big markets buy an essay, they're buying the author at least as much as they're buying the words. In a moment of supernatural clarity, you may have discovered "the Answer to the Ultimate Question of Life, the Universe, and Everything," but you're going to have trouble selling the resulting essay to *The New Yorker* unless your name is Truman Capote.

The situation in newspapers seems even more extreme. The big dailies keep a few commentators around, a group of the anointed whose names are household

words and whose ranks will not be swelled by some unknown from Spotted Horse, Wyoming. Circumstances on the outdoor beat are even more difficult. The outdoor pages are steadily melting into the classified ads as corporate owners insist, all evidence to the contrary, that nobody reads articles on hunting, fishing, hiking or other outdoor sports anymore.

Of course, in this era of multimedia, there are other ways of publishing essays. My sense is that the dialogue of ideas that was a staple of periodicals has migrated into books.

If you are blessed with unusual insight into modern politics or modern psychological disorders — which may amount to much the same thing — you may be well on your way to a paying career as an essayist in book form. If you are unfortunate enough to write essays about the outdoors, your chances are not nearly so good.

If you still have access to a real, live, brick-and-mortar bookstore, take a look at the shelf space reserved to the general topics of the outdoors, nature, hunting, fishing, birding, camping and associated subjects. Compare this square footage with the space allotted to self-help, fantasy and romance novels. The difference is a good indicator of the market potential for a collection of outdoor essays.

There is, of course, one other medium worth considering here, that avalanche of "content" — as a writer, I can barely describe how I loathe that term — out on the Internet. The various sites and services available online have become by far the world's largest publishers of the essay. All a would-be essayist needs to expose his work to the public is a computer, a link to the web and something to say.

The good news about web publishing is that we can all avoid those frustrating correspondences with editors who, as every writer has concluded, wouldn't know a fine piece of writing if it came with a certificate from the Nobel Prize committee. The bad news is that it may be even harder to get paid for an online piece than it is for one that appears in print.

In 2011, the company Technorati reported that only 4 percent of bloggers consider revenue from their blogs as their "primary

source of income." It's worth noting that only a small proportion of bloggers — 18 percent — are trying to make a living with their blogs. However, even in this group of professionals, only 37 percent see their blogs as their "primary source of income."

In 2013, the folks at Technorati looked more carefully at bloggers they classified as "influencers." This is an even more restrictive classification than "professional blogger." Influencers are bloggers who can demonstrate reasonable traffic on their sites and even a certain minimal effect their blogs have on readers and their buying decisions.

According to Technorati, 64 percent of these influencers said they make money. Half of that group reported income of less than \$1,000 a year; another 20 percent reported income between \$1,000 and \$5,000. Only 11 percent reported income of more than \$30,000 a year. Most of that revenue comes from ad sales in the form of banners or text ads.

Blogs that post daily content have significantly higher traffic than blogs that post only once a week. Since the optimum length for a blog post is around 1,500 words, the volume of writing required is staggering, even greater than the amount daily news people once churned out. Bloggers, like me, who post once every two or three months, can expect the kind of traffic I see on my site. Sometimes, I may get 60 or 70 readers with a new post.

A growing number of magazines are establishing themselves online and expanding the market for outdoor essays. Since an online publication isn't limited by space in the way print publications are, there's one less obstacle for an essay to clear with editors. Unfortunately, that obstacle is replaced with another: the shortened attention span of the typical Internet surfer. As I see it, long-form essays are no more welcome on most electronic sites than they are in print publications.

Many writers consider their blogging and contributions to the social media as advertising for their efforts in other media. That's at least part of the reason I continue to blog and post on social media. There's also the hard fact that I can't find another home for

CONTINUED ON PAGE 12

Take better photos with these tips

BY GAIL JOKERST

Joan Miró once said, “You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life.”

Although he was best known for his paintings and sculptures, the truth behind them applies equally to photography.

That’s what I learned at OWAA’s 89th annual conference in Billings, Montana, this summer.

But that was just the beginning of the lessons I’d take away. Professional photographers led workshops and sessions for any conference attendees wanting learn the basics or improve their already developed techniques.

While a 600 mm lens certainly is a wise investment if you intend to portray wildlife — especially critters sporting antlers, horns and claws — in a natural setting, it isn’t necessary to take great pictures. Understanding some of the basic tenets of composition will help your pictures remain memorable for all the right reasons. Whether you are capturing scenes at a family reunion with your cell phone, or you’ve invested in the large lens and are watching wildlife, the following techniques can improve your results.

■ **Seek complementary colors.**

When possible, juxtapose color pairs opposite one another on the color wheel. For striking contrasts place red and green, blue and orange, or purple and yellow objects next to or near each other. This makes each color appear more intense and brighter.

■ **Watch the light.**

Take photos with the sun behind you and your shadow pointing in front of you. If the person you are photographing is wearing glasses, tilt the glasses slightly up or down to avoid potential glare from a flash or sunlight. If the person is wearing a hat, use your flash so it fills in shadows cast on the face.

■ **Find shapes in nature.**

Wedges, diagonals, ovals and curves add interest to photos. They engage the viewer to linger and look rather than scroll to the next frame. These shapes evoke a sense of movement and grab attention to follow each line to see where it goes. Triangular wedge imagery is a powerful compositional element as in the “V” formations commonly seen with airborne geese. Diagonal lines lead you into the picture with a sliding motion and create dramatic dynamics. Ovals gently draw the viewer’s eye around the image while C-curves add a graceful element. And S-curves — envision a winding river flowing from the lower corner of the photo and streaming back into the scene — create a feeling of depth and motion.



Ann Simpson helps Gail Jokerst compose a photo during a pre-conference workshop in July in Billings, Montana. Photo by Joe Lesar.

■ **Avoid centering your subject.**

This is also known as the rule of thirds. When looking through the viewfinder, imagine the scene before you overlaid with a nine-block grid. Rather than placing your main subject in the middle block, put it in one of the four spots where the lines of the grid intersect. This not only adds interest and balance to your composition, but also provides an opportunity to include more of the setting in front of or behind the main subject, which rounds out the scene for the viewer.

■ **Never place the horizon in the middle.**

Following the rule of thirds, horizons are most appealing when located in the upper or lower third of your picture. For a sunset photo where you want to show a widespread splash of color, place the horizon in the lower third. For a lake portrait featuring cloud reflections or submerged rocks, raise the horizon line to the upper third of the frame so the focus remains on the foreground. And wherever you place the horizon, it should be level.

■ **The odds are better than the evens.**

While you might expect the human eye to appreciate perfect symmetry in artwork, the opposite is true. We humans instinctively prefer compositions consisting of three, five, or seven focal points over those with two, four, or six elements. Odd numbers move the eye around the image better than even numbers and add appeal to your compositions.

■ **Notice your background.**

Don’t include anything in the frame that is not needed to deliver your visual message. Extraneous elements distract the viewer. Additionally, make sure nothing in your background, like a branch behind someone’s head, could be interpreted by the human eye as piercing that individual’s head. If you fill your frame with your subject, this is less likely to occur.

■ **Less can be more.**

Sometimes you may want to show part rather than all of an element in your photo. The human eye will compensate for the omission and complete the picture for the viewer so you need not show an entire arm or plate of food. If you “amputate” an arm or leg, do it right below the joint.

■ **The eyes have it.**

Focus tightly on the subject’s eyes so they are clearly visible even if the rest of the head or body is not sharp. Likewise, if you have prominent text in the image, it must be sharp. Out-of-focus lettering and eyes disorient the viewer. If several of your subjects have eyes, the most important ones to keep in focus are those of the main subject. The rest need not comply with this rule.

Photo workshop gives new perspective

BY KATY SPENCE

A photography enthusiast since grade school, I've taken classes, attended workshops and picked the brains of countless photographers as I've worked to improve my technical skills through the years.

Yet **Ann** and **Rob Simpson** still managed to teach me a few new things during their pre-conference photography workshop in July in Billings, Montana. Here are the new lessons I took away from the workshop.

■ **The polarizing filter.** I'll be honest, I keep the UV filter on my camera because I shoot outside a lot and there's UV light outside, right? Right, but filters have so much more potential than being glorified lens protectors. Ann and Rob showed us an unfiltered photo of a caiman lounging on the shore. The intense midday light on its scales and on the shore destroyed any detail. The next photo, shot with a polarizing filter, was richer in color without harsh reflections. The ridges and grooves of each scale were sharp and visible. You could even see the color of its eyes. Set side-by-side, the two photos looked like a Photoshop before and after. The polarizing filter caught details that were blown out in the unfiltered photos. It's a built-in tool to reduce harsh light and reflections, no post-production necessary.

■ **The histogram.** Ann and Rob presented the histogram in a brand new way for me. The histogram is a tool for photographers to quickly assess their exposure without trusting their eyes and a misleading



(Top) A caiman is photographed without a polarizing filter. (Bottom) The same caiman is photographed with a polarizing filter, allowing for more detail and color. Photos by **Ann and Rob Simpson**.

LCD screen. In the field, a bright or underlit screen may make your photos look properly exposed, but come post-production, you find them much darker or lighter than you expected. Quickly scanning your camera's histogram after taking a photo ensures that you are getting the proper balance of darks, grays and lights in the image. But, the much-desired bell curve might not be appropriate for each photo, Rob said. Each

photo will have a different amount of lights, darks and grays in it, and the histogram will reflect that. He said to be aware of the "devil zone," which is at the far right of the histogram and indicates overexposed areas of the photo which will have no detail and cannot be fixed in post-production.

■ **The hood.** I don't like camera hoods. They don't fit in my luggage, and they feel flimsy. I'm always afraid I'll crush one in transit. But shooting at Pompeys Pillar with my UV filter creating sunspots in my lens converted me, especially when Ann came up and asked, "Where's your hood?" I sheepishly smiled and held up my hand, which I'd been using to shade my lens like a person without a visor shields their eyes from the sun. She smiled and told me to always carry a hood. Your gear is supposed to be used. It does you no good sitting in your closet — or your office or wherever I left it — when you're in the beautiful Montana wilderness. Ann and Rob said they don't go anywhere without their hoods, and from now on, I don't think I will, either. At least, I won't as soon as I can find it. ■



Katy Spence interned with OWAA in summer 2016. She is a journalism graduate student at the University of Montana. She enjoys new recipes, new places and old souls.

■ **Try a Dutch tilt.**

This camera shot is useful when you want to add interest or possibly tension to a simple composition. As a general rule, angles create energy. Rather than taking the picture straight up as the eye sees the scene, tilt your camera at an angle so that the shot is composed with vertical lines angling to one side of the frame.

To create photos you are proud to show and share obviously requires more than mere luck. It takes concentration plus a passion to lasso the image that has prompted you to pick up your camera, iPad, or cell phone.

To again quote Joan Miro, "The works must be conceived with

fire in the soul but executed with clinical coolness." ■



A five-time Excellence in Craft Award winner from West Glacier, Montana, Gail Jokerst has been an OWAA member since 2000. She spends as much time as possible hiking and photographing in nearby Glacier National Park. Visit her website at www.gailjokerst.com.

Capturing sound worth listening to

BY TAYLOR WYLLIE

On a recent episode of National Public Radio's Radiolab, Anne Fernald, a psychology professor at Stanford, described sound as touch at a distance. You hear it because vibrations from sound waves hit the tiny hair cells in your inner ear, and you feel it, or feel something, when you really listen.

That feeling is one reason Jennifer Jerrett said she dedicated her life to sound as the science editor and media producer through Montana State University in Yellowstone National Park.

The sound professional spoke at OWAA's annual conference held this year in July in Billings, Montana. She talked about sound's intimacy, the importance of using the proper recording equipment and advice for recording in the field.

Don't worry if you missed her presentation. Here are some of her top tips to keep in mind when you head into the field:

■ **Signal-to-noise**

This tip is as straightforward as they come. Make sure your recorder is close to your subject.

■ **Composition**

Think like a photographer and pay attention to your foreground and background.

Think about what sound is in front of and behind your subject. When recording in the field, try and get multiple kinds of recordings. Go in close and get that specific bird call, then pull back and record the sounds of the entire ecosystem. This will add variety and context to your piece.

■ **Ambience**

Record the sounds of your space. If you go from an outside setting to an interview indoors, record a few seconds of the room before your interview begins. The ambient noise of a computer buzzing, or the air conditioning blowing, create a sense of place and a new scene. It will smooth out your transitions and it is easier on the ears.

■ **Fashion**

Wear quiet clothing and stand as still as possible. A recorder can pick up everything from your jacket fluttering in the wind, to the sound of your pants rubbing together. In order to have a clear, solid recording, minimize the extra noise and be aware of what you are wearing. Be wary of others' fashion choices as well.

■ **Grit**

It can be easy to be discouraged in this field. You will have to make a lot of recordings that you hate, before you finally get one that you love.

■ **Luck**

Sometimes you're in the right place at

the right time. Other times not so much. Try setting up a recorder on a timer in active areas to increase your chances of recording something new and exciting.

■ **Action**

Record sound that tells a story. Try and capture interaction between animals, different species and the movement of entire ecosystems.

■ **Safety**

Recording in the field can bring you to remote places during times when predators are most active. Plus, you need to be quiet in order to get the best recordings. So be careful. Try to bring a partner with you into the field, carry bear spray and if it's a dangerous situation, set up a recorder and record remotely.

Check out the National Park Service sound library (<https://www.nps.gov/yell/learn/photosmultimedia/soundlibrary.htm>) to hear some of Jerrett's recordings. ■



Taylor Wyllie was an OWAA intern and is a student at the University of Montana, studying journalism and environmental studies. She's worked for the independent student newspaper, *The Montana Kaimin* and her work has appeared on Montana PBS, Montana Public Radio and in the *Missoulian*.

Business of the outdoor essay

CONTINUED FROM PAGE 9

some of the pieces I write. If there's no market for an essay, I'm probably better off posting it than throwing it in the trash.

I'm doing shorter bits on Facebook these days, micro-essays that I hope fit the reading habits of the typical Facebook visitor. There are sometimes as many as three or four dozen people who at least do me the favor of clicking "Like" on one of these from time to time.

Have these posts helped my "brand?" I have no idea. Have they helped me sell material in more traditional markets? I can't say. If I were a better businessman, I'd make a greater effort to answer these questions, although I suspect I would find that the measurable return doesn't justify the effort.

So why, with all these difficulties, does any professional ever bother with outdoor essays?

I imagine most of us who put words to paper have a deep, if insecure, regard for our own views, even if some of those are un-

marketable. Sometimes we write first and look for markets later. I wouldn't be surprised if some of that unsold work is our very best.

Sometimes, an idea is simply struggling to get out. It finds its way up through the mists and unformed apprehensions that pass as thought in the human mind, crystallizing at a moment of its own choosing, often unexpected, nearly always inconvenient, since it is likely to interfere with far more efficient ways of generating income. You may be better at ignoring these ideas than I am. If not, you have very little choice: Write first, sell later. ■



Chris Madson is a freelance writer specializing in conservation and hunting subjects. He lives in Cheyenne, Wyoming.

Living beyond lists

Miniuk-Sperry learns there's more to life than success and failure



Colleen Miniuk-Sperry takes in her surroundings while paddling the Colorado River. The trip turned into a harrowing adventure that inspired Miniuk-Sperry to write a book and change her perspective on life. Photo by Jacque Miniuk.

BY TAYLOR WYLLIE

From her perch on the small island, **Colleen Miniuk-Sperry** saw the glint of a silver boat. While her heart swelled with relief, physically she crumbled. The adrenaline that had gotten her here — safe, though stuck on a small piece of land outside the Forgotten Canyon — had been replaced by such deep-seated exhaustion, she began to sob.

She had been rescued.

Her November 2015 trip began as an ambitious adventure, a 14-day stand-up paddleboarding expedition spanning 147 miles across the Colorado River and Lake Powell with her mother, Jacque Miniuk, tagging along in a kayak. The two had it all planned, knowing where and when they'd sleep each night, monitoring the weather, and informing local friends about their whereabouts. They'd even gone on two test runs earlier that year.

The first three days had gone well. Or well enough. On day two the duo were rained out and spent the majority of their time marooned on a 300-foot island. But day three was perfect, blue skies, calm water, summer breeze despite it being November kind-of perfect.

But day four?

"All Hell broke loose," Miniuk-Sperry said.

The water raged. Five- to six-foot swells swallowed her mother's 20-foot ocean kayak for minutes at a time. A cross-breeze brought strong winds from side. The two battled it out for three hours and

15 miles. There was no place else to go. Giant cliff walls trapped Miniuk-Sperry and her mother on the river. They had to keep moving forward.

When they got to their intended destination at Forgotten Canyon, they weren't able to find the campsite that had been promised by guidebooks. And they couldn't go back.

"My mom is absolutely done," Miniuk-Sperry said. "She's just standing there, shaking."

That's when they saw the ranger in the silver boat and flagged him down. He had been making the rounds when he stumbled upon them, and warned them that the storm wouldn't end for another five, six days at the earliest.

Their trip was over.

Miniuk-Sperry returned home and didn't speak with anyone for the better part of a week.

Like everything else in life she'd meticulously planned the trip. But even with all the planning and foresight she'd found herself adrift, in need of rescue.

Corporate beginnings

For Miniuk-Sperry, 41, success can be broken into three distinct steps:

No. 1: Find a passion.

No. 2: Work harder than everyone else.

No. 3: Associate yourself with people more talented than you.

The formula has worked for her since childhood when the 5'11"

CONTINUED ON PAGE 14

Living beyond lists

CONTINUED FROM PAGE 13

woman excelled in gymnastics and volleyball. The latter carried her through all four years of college on a full-ride scholarship both at Stanford for one year and later the University of Michigan. She graduated with a degree in business administration computer information systems in 1997.

When she landed a job at Intel doing “everything, but coding,” she was living the quintessential American dream.

Only, she’d come home crying.

“Everybody gets in a routine,” her mother said. “I have to go to school. I have to go to college. I have to do this, I have to do that. Sometimes we forget there is something called love of life.”

Miniuk told her daughter she should try a hobby. She suggested photography.

Miniuk-Sperry signed up for an introductory class at a local community college in 2001, figuring she had nothing to lose.

Immediately, she signed up for four more.

Her favorite subjects immediately became landscapes and the outdoors. It offered her stress relief and a way to show her love of the places she traveled.

Photography became like volleyball in high school, or business school in college; she applied her formula, and success followed.

She quit her job at Intel to pursue photography full time on Feb. 28, 2007, a day she calls her personal independence day and which she celebrates each year like her birthday.

On the advice of established photographers, she went commercial her first year she started shooting full time. She earned good money, but she wasn’t feeling fulfilled by the images she created of architecture, food and the other subjects clients requested.

Then she came to her first OWAA conference in 2010 in Rochester, Minnesota. The late Jim Smith invited her to present on travel photography after she talked at his Grand Photo Club and the two bonded over their love of nature photography.

“It was like coming home to the mothership,” said Miniuk-Sperry, who has since served on the board of directors and is now the organization’s secretary.

At the conference she saw an entire community of people making money at what she had deemed the impossible — photographing the outdoors. She went home from the conference and dropped most of her commercial clients.

She’s now authored and photographed three books and an instructional e-book. Her work has appeared in magazines, calendars and on people’s walls as fine art.

“She really exploded onto the scene,” Paul Gill, a photographer who works closely with Miniuk-Sperry, said. “She understands the camera probably more than anyone I’ve ever known.”

Her brain’s ability to understand the technical aspects of a camera taught her one piece of photography. OWAA and a child taught her the other.

Experience lasts a lifetime

Miniuk-Sperry has always found peace in the rocky beaches, granite peaks and northern woodlands of Acadia National Park. She’s co-written books on the place and was an artist-in-residence

at the park three times.

She also taught basic photo skills to kids in a residential education program she helped create in the park. It was while teaching kids she’d learn one of the most important lessons of her career: passion.

“This fourth or fifth grader, he loses his marbles,” Miniuk-Sperry said. “You’d think an alien spaceship landed.”

Instead he’d spotted a mushroom poking up from the ground. A mushroom he *needed* to photograph.

The kid was jealous of Miniuk-Sperry because he thought her job was going around finding these mushrooms and snapping a picture. Only, at this point, it wasn’t. She never felt as excited as that kid was over a mushroom.

“So what if I go around and start losing my marbles too,” she said she asked herself.

She now won’t take a photograph unless she feels that excitement. In her photography she’d found a way to blend her technical skills with passion. But in the rest of her life, she ignored the lesson from what she calls “The Mushroom Story” and lived by spreadsheets and detailed

plans.

And then she ended up on an island in the middle of the Colorado River, crying to a park ranger. She’d planned the trip to every last detail and still she’d been bested by Mother Nature. And that was OK, and maybe what she needed.

The whole day was so formative and inspiring, she’s writing a book. In the week following the failed expedition, the week she originally blocked out to paddleboard, she wrote nearly half of the 53,000-word manuscript.

The part-memoir, part-adventure tale, will probably hit bookshelves in the spring of 2017. In it Miniuk-Sperry explores her recent ups and downs in life including a divorce and the infamous paddleboarding trip.

“I want people to be inspired and not really worry about success or failure,” she said.

Because to her that’s what life had always been about, that three step formula and only two outcomes, success or failure.

On the outside Miniuk-Sperry looks the same as she did a year ago. She keeps her dark hair cropped to her chin. She wears long flowing skirts. She often carries a camera. But observe her long enough and you might notice something different.

She stops to enjoy the world, smelling the trees, touching the bark.

“Achievement lasts 30 seconds,” Miniuk-Sperry said. “Experience lasts a lifetime.” ■



COLLEEN
MINIUK-SPERRY



Taylor Wyllie was an OWAA intern and is a student at the University of Montana, studying journalism and environmental studies. She’s worked for the independent student newspaper, *The Montana Kaimin* and her work has appeared on Montana PBS, Montana Public Radio and in the *Missoulian*.

Roots of the Sagebrush Rebellion

BY CHRIS MADSON

— *First of a two-part series.*

It was supposed to be for the common man. That's what Thomas Jefferson thought when he forged the deal that made the 800,000 square miles of Louisiana Territory the property of the United States. "The earth is given as a common stock for man to labor and live on," he wrote to James Madison in 1785. "The small landowners are the most precious part of a state."

But, in much of the interior West, Jefferson's vision went largely unrealized. The American ideal, the democratic association of free men on free land, stalled in the Western wilderness.

The confrontation over federal land is older than the occupation at Malheur National Wildlife Refuge, older than the face-off at Cliven Bundy's ranch, older than the Sagebrush Rebellion that arose in the 1970s and the often heated debate over the Taylor Grazing Act in the 1920s and 1930s. It is a contest between greed and the public interest that stretches back to Lewis and Clark and the opening of the West.

It took a huge bank account and a focused mission to survive, let alone prosper, on these vast, untamed landscapes. That is why the West was opened, not by a few intrepid settlers, yearning to breathe free, but by a succession of well-funded companies that explored and exploited the frontiers and eventually stripped them of anything that could be converted to profit.

These days, we celebrate the free trapper as the apotheosis of American liberty. We choose to ignore the far-flung corporate conglomerates that forced their way into the heart of the continent: the Hudson's Bay Company; the North West Company; the Missouri Fur Company; William Ashley's Rocky Mountain Fur Company; and the powerful American and Pacific fur companies, formed and backed by the New York entrepreneur John Jacob Astor.

When Astor incorporated the American Fur Company in the spring of 1808, he invested \$1 million in the firm. Soon thereafter, he established the Pacific Fur Com-

pany to exploit the fur trade between the Columbia River and the Far East, investing another \$400,000 in that plan, which included the purchase of a new ship. The fur trade was big business.

The unrelenting pressure on furbearing animals, especially the beaver, had a predictable effect. As early as 1826, naturalist John D. Godman predicted that the beaver was headed for extinction. "A few individuals may, for a time, elude the immediate violence of persecution," he wrote, but the species would eventually be lost "in the fathomless gulf of avarice."

When beaver became scarce, the European market turned to other fibers to manufacture hats, and the great beaver hunt in the Rockies came to an end.

So ended the first great wave of development on the public domain in the American West. The beaver, whose pelts had built an empire, had been hunted to the brink of extinction. The men who had set the traps were gone, a large proportion of them the victims of violent deaths, the rest fading away on hardscrabble farms in Missouri or Ohio or Oregon as they mourned the passing of a life they loved and had spent their best years to destroy. The profit from 30 years of toil and danger was in New York and London, in the vaults of the big companies that had run the business. It was a pattern that would become all too familiar over the next century.

The beaver trade died just as American enthusiasm for the Elysian fields of Oregon began to take hold. In 1846, the United States finally settled the long-standing border dispute with Britain, and the boundary between the two nations was set on the 49th parallel. At the same time, the U.S. took almost half of Mexico by force, adding another 500,000 square miles to the public domain. California joined the union in 1850; Oregon followed in 1859, and visionaries began to talk about the need to tie the East and West together. Wagons and sailing ships weren't enough, the thinking went. The solution was at hand, the miracle of the age: the railroad.

Congress authorized \$93 million worth of bonds, with the principal and interest guaranteed by the federal government, to encourage the big rail companies to build

the transcontinental lines. Why this outpouring of generosity? Our eighth-grade history books told us that it was a simple commitment to the idea that the nation should be united by rail, and there's little doubt that a patriotic impulse was one of the motives the railroad magnates shared.

Another was sheer greed. The railroaders distributed \$250,000 in bonds around Washington, D.C., to congressmen and other key officials who could help sweeten the deal. The bonds were worth nothing if the transcontinental line wasn't built; they were worth plenty if it was.

State and federal governments were also generous with land grants. The railroads west of the Mississippi were given 175 million acres along potential routes. Combined with the control the railroads had over routes and choices of town sites, this allowed company insiders to reap huge profits in real estate.

The deals that were made to complete the three great transcontinental rail lines were "leveraged" to the hilt, which meant main players borrowed far more than they could pay back — unless the rail project yielded an immense profit — and many of them found ways to evade any personal financial responsibility to investors through limited liability corporations and other means. The key players in just the California part of the shell game that built the Union Pacific transcontinental line came away with \$10 million in clear profit.

The chicanery, bribery and fraud eventually led to scandals. More than 30 members of Congress had taken gifts of shares from the company, but no one was indicted and only two members of Congress were even censured. The organizers at the California end of the line avoided a similar investigation when all the records of their finance and construction company were mysteriously destroyed in a fire.

The lack of adequate capital to back the rampant speculation surrounding the transcontinental railroads was largely to blame for the financial panic of 1873 and the six-year depression that followed. As always, the brunt of the downturn fell on people of modest means. More than 18,000 businesses

CONTINUED ON PAGE 30

Portfolio

By Adam Stielstra



High water pushed this rainbow trout into slack water to feed. The grass below the net gives the picture a touch of extra color and texture.



The Black Canyon of the Gunnison is underrated, but it offers incredible views for those who stop to look over it.



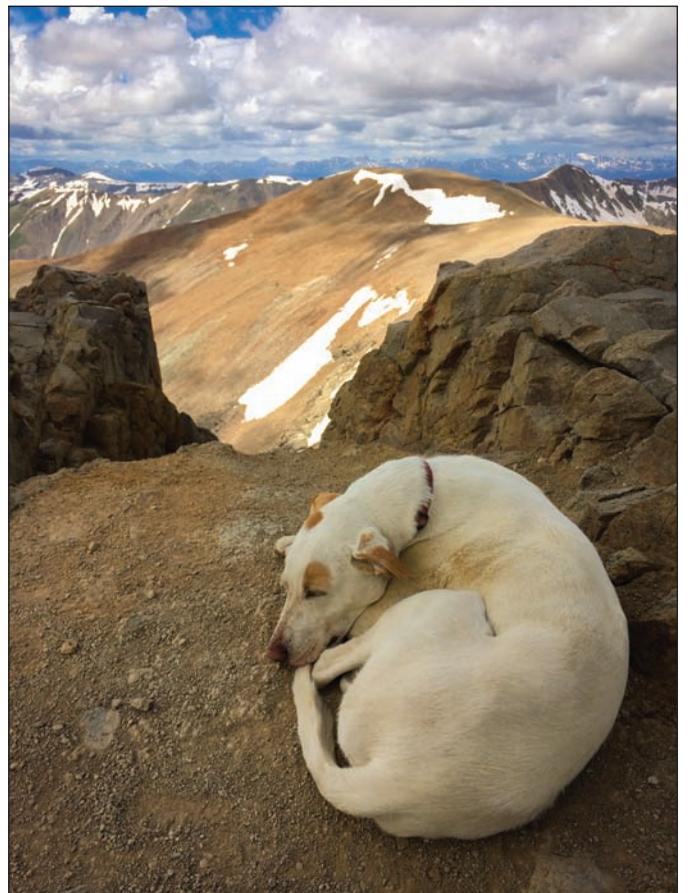
Greg Stielstra takes in Big Bend National Park from the South Rim. A weeklong backpacking trip took him through the Chihuahuan Desert, Chisos Mountains and Big Bend National Park.



Three Galapagos flamingos land in sync as though taking directions from the photographer.



Jeff Bacon casts to some “sippers” during an early morning hatch on the Missouri River near Craig, Montana.



A dog snoozes on a Colorado mountain summit at 14,324 feet.



A Sally Lightfoot crab photobombs a picture of an iguana in the Galapagos Islands.

2016 conference recap Billings, Montana

“This is one of the best conferences I’ve attended. It was good to see full sessions, lots of networking and a positive energy.”

— Matt Miller, Boise, Idaho

This summer’s annual conference in Billings, Montana, brought more people than we’ve hosted at a conference since 2009. Attendance reached more than 300 people, and we took over the Radisson Hotel Billings.

Check out the pictures from conference and also some of the feedback received from surveys attendees submitted after conference.

We hope to see you June 24-26, 2017, in Duluth, Minnesota, for our 90th annual conference.

— OWAA headquarters staff

OWAA’s 89th Annual Conference by the numbers

Attendance: 303

First-time members: 40

Supporting groups: 55

Media attendees: 157

Total sessions: 22 (watch online at <http://owaa.org/members-area/resources/conference-videos/>)



Ruth Hoyt tries a shotgun during Breakout Day at the Blue Creek Shooting Complex in Billings, Montana. Photo by Katy Spence.



Matthew Reilly takes a picture of Ken Keffer posing with the Be Bear Aware stuffed grizzly in the Radisson Hotel Billings. Photo by Ashley Peters.



Lisa Ballard hugs Larry Stone after he won the Excellence in Craft Award at OWAA’s 2016 conference. Photo by Katy Spence.

“Great conference. My first one. I’m hooked and plan on going to the next one in Duluth!”

— John Kruse, Wenatchee, Washington

Top four favorite sessions

- Sound Stories
- Photo Scavenger Hunt Critique
- Transfer of Public Lands
- Parks & Wreck



Three-day displays filled the lobby at the Radisson Hotel Billings. Photo by Joe Lesar.

“Overall an inspiring, fun conference with a lot of heart. So glad I came...This was my sixth conference and the best ever for me. Each has been special in its own way but this was the most comfortable. More than ever before there’s a diversity of professional backgrounds and ages within the membership that I feel has strengthened OWAA. I think the committee did an incredible job lining up activities and speakers, and communicating the strong message about what’s happening to our public lands.”

– Gail Jokerst, West Glacier, Montana

What we’re working on

Only two conference components received a rating of less than “good” on our survey. We hear you and are constantly working on improving our annual event. Read on to find out what attendees said could be better and what we’re trying to do to improve for future conferences.

■ **Hotel accommodations.** While many were satisfied, a few people had problems with the hotel and felt some of the rooms lacking. We are constantly trying to balance a low room rate to keep costs down for members, with exciting locations and venues as well as comfortable accommodations. We will pay extra attention to the hotels on our upcoming site visits to future locations

■ **Water demonstrations.** Attendees said they loved trying out Hobie Cat equipment and we had record numbers of people on the Nature Walk, but we realize there weren’t a ton of vendors at Water Day this year. Our conference overlapped with the International Convention of Allied Sportfishing Trades, better known as ICAST, and many vendors couldn’t make both it and our event work in their schedules. We are already talking to fishing and boating vendors for next year and expect a great turnout at a beautiful venue for our combined Demo and Water Day events. ■

*— Jessica Seitz
OWAA conference planner*



(Clockwise from top left)
Montana’s Beartooth Highway offers stunning views. Photo by Colleen Miniuk-Sperry.

Larry Stone listens during the brown bag lunch at conference. Photo by Joe Lesar.

Web Parton tries a peddleboard from Hobie Cat at Water Day. Photo by Joe Lesar.

John Kruse interviews Purina’s Paul McGagh during Breakout Day. Photo by Joe Lesar.

OWAA's annual conference: Duluth, Minnesota, June 24-26, 2017

Lake Superior:

3 quadrillion gallons, one great lake



Duluth sits on the shores of Lake Superior, one of the biggest freshwater lakes in the world. Photo by **Michael Furtman**.

Lake Superior is the largest freshwater lake in the world by surface area and the third largest by volume. It could hold all the water from the other Great Lakes, plus three more Lake Eries.

The clean and cold, massive body of water plays a central role in life in Duluth, Minnesota.

From mid-March to mid-January the Soo Locks are open and Lake Superior supports an active maritime industry. The “Great Lakes Bulk Cargo Capital” of Duluth/Superior is one of the busiest inland ports in the United States. Each year the port handles about 1,000 ships carrying 42 million tons worth \$1.9 billion. The largest of these ships, the lakers, are typically 1,000 feet long and 105 feet wide. They can't fit through the Welland Canal, so they will never ply the oceans. Mainly they carry coal and iron ore. Salties are oceangoing vessels. About 100 times per year a saltie makes the seven-day, 16-lock, 2,342-mile trip from the

Atlantic Ocean through the Great Lakes St. Lawrence Seaway to the Duluth/Superior Harbor to pick up grain, to drop off wind-energy equipment, or other commerce.

The lake also impacts Duluth's weather, as well as its business.

Of the roughly 30 inches of precipitation that hits the lake each year, most falls between May and October. Lake Superior can modify the daily weather through a phenomenon known as “lake effect.” Compared to inland temperatures, shoreline temperatures can be noticeably warmer in winter and much cooler in summer. This is because water is slower to absorb and release heat than land. The “lake effect” can also super-size storms by adding moisture and speed to wind passing over the lake.

The lake is managed through a binational agreement involving Canada and the United States, including Ontario, Minnesota, Wisconsin and Michigan. ■

— *Information from Visit Duluth*

Lake Superior by the numbers

- 350 miles: Length of the lake.
- 160 miles: Breadth of the lake.
- 483 feet: Average depth.
- 1,332 feet: Maximum depth.
- 1,826 miles: Shoreline length and about the distance from Duluth to Miami.
- 31,700 square miles: Total surface area, the same size as the state of Maine.
- 3 quadrillion gallons: Roughly the amount of water in the lake, enough to cover North and South America in about one foot of water.
- 10,000 years: Age of the lake making it a geological infant.
- 10 percent: Amount held of the world's fresh surface water not frozen in a glacier or ice cap.

WELCOME TO OWAA



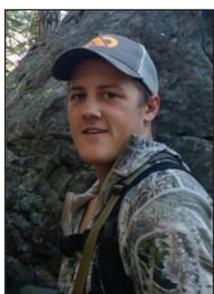
Kim Dinan is a freelance writer and blogger. Her work has appeared in Northwest Travel Magazine, OnTrak Magazine and Parks and Recreation Magazine, among others. In 2014, Dinan and her husband were hired by Backpacker Magazine's Get Out More Tour and hiked and camped their way around the U.S. while delivering presentations about the outdoors along the way. Her blog was named one of the best outdoor blogs by USA Today, and Sourcebooks will publish her forthcoming travel and adventure memoir, "The Yellow Envelope," in April 2017. A general outdoors junkie, she has been lucky enough to hike and backpack all over the world. You can find her online at www.so-many-places.com.



Charlotte Orr is a graduate student at San Jose State University, where she studies journalism and mass communications. Her specialty and passion is working on environmental campaigns. Orr spent about five years working for Tuleyome, a northern California conservation organization. There she managed media and communications for the Berryessa Snow Mountain National Monument campaign, which was successfully designated by President Obama in 2015. This year, Orr spent her summer interning at The Wilderness Society in Seattle, where she provided communications support for several campaigns and conservation efforts in the Pacific Northwest. She is hoping to complete her master's degree in December 2016.



Debbie Hanson is a freelance writer based in Fort Myers, Florida. Her work, which focuses on freshwater and saltwater fishing, has been featured in publications such as Florida Game & Fish magazine, USA Today Hunt & Fish, BoatUS Magazine and Times of the Islands Magazine. You can read her weekly angling-related blog posts at TakeMeFishing.org and visit her personal blog at Shefishes2.com. She graduated magna cum laude from Western Illinois University in English and journalism. Connect with Hanson on LinkedIn at linkedin.com/in/debbiehanson or via Twitter @shefishes2.



Ryan Hughes is a lifelong hunter, fly-angler and surfer from Santa Rosa, California. He is 21 years old and a senior at the University of Nevada, Reno, studying journalism. His passion for outdoor writing was sparked at the beginning of his freshman year of college, while working on his associate's degree in social and behavioral science at Santa Rosa Junior College. He began writing stories of his hunting adventures and sending them to friends and family. Meanwhile he spent his days off surfing and hunting with a bow, rifle, or spear-gun. After transferring to Nevada, Hughes decided to pursue his passion for writing by studying journalism and has landed various writing jobs like working for liveoutdoors.com and freelance writing for several publications. Recently he had the opportunity to write as an intern with theinertia.com, in Boise, Idaho.



Jim Mosher is a retired natural resource and wildlife ecologist. He grew up in and around New York's Adirondack Mountains. Following graduate school, he spent considerable time in the Intermountain West and on Alaska's North Slope. He taught in the University of Maryland's wildlife management program before managing nonprofit conservation organizations. He served as the Isaak Walton League of America's conservation director and as executive director and board member of the North American Grouse Partnership and the Alliance for the Chesapeake Bay. He served a two-year appointment as deputy assistant secretary for the Department of Interior's Fish, Wildlife & Parks Division. Mosher is an upland bird hunter and an avid sailor. He has cruised coastal waters from New York to Key West. His writing and photographs have appeared in Outdoor America magazine, Grouse Partnership News, Spinsheet and the Bay Journal. He maintains a personal blog at www.chesapeakeketidings.com.

WELCOME TO OWAA



John Pickles is a wildlife, nature and travel photographer. He has photographed in the U.S., Canada and Mexico and made extended trips to China, India and Iceland. He won first grand prize and best of contest awards in the Valley Land Fund and Coastal Bend wildlife photo contests in Texas. Pickles leads photo tours to Alaska, Iceland, Yellowstone National Park, Grand Teton National Park and guides photographers on south Texas ranches. He is active in the New Orleans area in photography-related organizations, is a certified Louisiana Master Naturalist and conducts photography classes. His publishing credits include Nature's Best Photography magazine, Ranger Rick, My Big Back Yard, Trailer Life, Texas Parks and Wildlife magazine and books produced by the Valley Land Fund and Coastal Bend wildlife photo contest. His images are represented by the Alamy stock agency. His photo essay "Sundance" is in the iBooks store. His website is www.voyagerphotography.com.



Mike Rice grew up hunting, fishing, skiing and climbing in the mountains of northern New England. After spending his first 30-plus years following the jack-of-all-trades career program, he located to Boston's south shore where he was introduced saltwater fly-fishing. In 2000 he started Mud Dog Saltwater Flies as a "full-time part-time" side business and has been tying flies for east coast fly shops and guides since. Rice wrote regularly for the now defunct Fly-fishing New England and Flyfishing Mid-Atlantic States magazines, has given presentations and tying lessons at fly shops and fishing clubs and is an ambassador for the American Museum of Fly Fishing. In 2013 he started his blog, <http://backwaterflats.blogspot.com/> to tell the stories of the people, places and fish he encounters on the water. He looks forward to creating new relationships through the OWAA and developing his writing abilities and opportunities.



Since **Lynn Starnes** was a child with a Brownie camera, she has taken photographs of everyday moments. The difference is her everyday world is wilder than that of most Americans. She gets the most pleasure from tracking and photographing animals with a camera in their most calm, intimate moments. Starnes' life work is a combination of aquatic ecology, in which she has a degree, and documenting that world in photographs. She worked for 38 years as a fisheries and wildlife biologist in a number of federal agencies. This academic background afforded her access to a wide variety of animals and habitats. She has tagged and released animals, conducted research, written peer-reviewed articles and managed programs conserving and enhancing animals and their habitat. She dedicated her life to wildlife and its habitat and continues in retirement. She feels more comfortable in the woods than in any city. She currently sells her photography in her gallery and on her website www.greatwildlifephotos.com.



Mary Terra-Berns is a biologist and freelance writer with a master's degree in fish and wildlife sciences from Texas A&M University. She has worked on a variety of research and management projects focusing on rare species such as wolverines, Canada lynx, red-cockaded woodpeckers and many other species. As the environmental staff biologist for the Idaho Department of Fish and Game's Panhandle Region, she was the primary technical writer and worked with other agencies and the public on wide ranging and complex land use issues. Terra-Berns has published several articles in Sandpoint Magazine, Bonners Ferry Living Local magazine and Idaho Game Warden Magazine. She's also written numerous technical documents. As often as possible she is outside hiking, fly-fishing, running, biking, cross-country skiing, snowshoeing and traveling.

2017 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.

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7. Family participation/pouth outdoor rducation — 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 2017
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.

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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

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 artist or a nonprofit organization as a donation by the artist, during the contest year. 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
- 2nd: \$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 percent (up to \$500) + plaque
- 2nd: 20 percent (up to \$200) + certificate
- 3rd: 10 percent (up to \$100) + certificate
- Honorable mention: Certificate only

*Aside from disbursing monies to 1st, 2nd, and 3rd place winners, 20 percent 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. 13, 2017	Feb. 1, 2017
Radio/podcast	Jan. 13, 2017	Feb. 1, 2017
Magazine/e-zine	Jan. 13, 2017	Feb. 1, 2017
Newspaper/website	Jan. 13, 2017	Feb. 1, 2017
Blog	Jan. 13, 2017	Feb. 1, 2017
Column	Jan. 13, 2017	Feb. 1, 2017
Book/e-book	Dec. 1, 2016	—
Children’s story	Jan. 13, 2017	Feb. 1, 2017
Illustration/graphic	Jan. 13, 2017	Feb. 1, 2017
Photography	Jan. 13, 2017	Feb. 1, 2017

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, 2016, and Dec. 31, 2016.
- 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, 2016, and Dec. 31, 2016.
- 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, 2016, and Dec. 31, 2016.
- 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 photos 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, 2016, and Dec. 31, 2016.
- 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, 2016, and Dec. 31, 2016.
- 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. 13, 2017, will be assessed a late fee of \$5 per entry. Late fees must accompany entries submitted after Jan. 13, 2017. Entries received after Feb. 1, 2017, 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, 2014, and Nov. 30, 2016.
- 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, 2016. 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 or sold as fine art between Jan. 1, 2016, and Dec. 31, 2016. Calendar entries must carry 2016 date.
- B. Submit two PDF/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 publica-

tion is not available, then proof of revenue to the artist or to the charity to which the artist donated the illustration/graphic must be submitted. The proof of publication or display must include an artist credit or otherwise show the artist's name. 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, 2016, and Dec. 31, 2016. Calendar entries must carry 2016 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. Winning entries may comprise the OWAA traveling photo exhibit during 2017-2018 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 2017 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.

ASSOCIATION UPDATE

DONORS

June, July and August 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.

Bob Smith Fund

Phil Bloom
Katie McKalip
Kris Millgate
Colleen Miniuk-Sperry
***Ryck Lydecker**
Tom Sadler
Paul A. Smith

Operating Fund

David Barus
Galen Geer
Robert Milner

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/>

Jerrica Archibald, Tread Lightly!, 353 E. 400 S., Ste. 100, Salt Lake City, UT 84111. (H) 801-627-0077, (C) 801-645-7203, (W) 801-627-0077, jerrica@treadlightly.org. Communications manager for Tread Lightly! a national nonprofit dedicated to educating about responsible outdoor recreation and stewardship. Skills: OQ; Subject Matter: ACDFGHJKLMNOR; Sections: C. Approved for Associate membership; sponsored by **Jodi Stemler**.

Todd Davis, 957 Heritage Creek Dr., Rhome, TX 76078. (H) 817-269-0076, todd@davisoutdooradventures.com, www.davisoutdooradventures.com. Owns an outdoor, hunting apparel, gear and guide business with his wife. Writes for Bowhunting.net and Wide Open Spaces. Enjoys writing the blog for his new website. Writes on a variety of topics ranging from camping to fishing and hunting. (Debbie) Skills: O; Subject Matter: ACFGHP; Sections: M. Approved for Active membership;

sponsored by **Robin Follette**.

Liam Diekmann, MidCurrent magazine, 912 S. Third St., Bozeman, MT 59715. (C) 406-599-4820, liamdiekman@gmail.com. Writes a monthly article for MidCurrent magazine. Skills: ACOSW; Subject Matter: ABS; Sections: M. Approved for Student membership; sponsored by **Tom Sadler**.

Kim Dinan, 2115 Herrick Ave., Cincinnati, OH 45208. (H) 513-535-1306, (C) 513-535-1306, (W) 513-535-1306, dinankim@gmail.com, www.so-many-places.com. Full-time freelance travel and outdoor writer. Blog, www.so-many-places.com, receives 20,000 hits per month and was named one of the best outdoor blogs by USA Today. Freelance work has appeared in Trailer Life magazine, Northwest Travel magazine, Parks and Recreation magazine and others. Toured around the country with her husband in 2014 for Backpacker magazine, speaking about travel and adventure on its “get out more” tour. Debut memoir, “The Yellow Envelope,” will be published in April 2017 by Sourcebooks. “The Yellow Envelope” is a travel memoir with outdoor themes including walking the Annapurna Circuit and bicycling through Vietnam. At work on her next book proposal, which will be about walking the Camino de Santiago in Spain with a baby. Skills: BCLOW; Subject Matter: GL; Sections: M. Approved for Active membership; sponsored by **Danielle Taylor**.

Ryan Hughes, 7620 Tarwater Rd., Santa Rosa, CA 95404. (C) 707-338-5043, rphughes95@hotmail.com, www.thehughesjournal.tumblr.com. Journalism student at University of Nevada, Reno, originally from Northern California. Avid hunter, fly fisherman, surfer, free diver, along with many other outdoor pursuits. Former intern for theinertia.com mountain page in Boise, Idaho. Writer for liveoutdoors.com since the beginning of 2016. Just cutting his teeth in the world of outdoor writing and journalism, but feels he is right on track. Aspires to write for a magazine or large online publication, and wants to use his skill to travel the world, pursuing his passions of hunting, fly-fishing and surfing. So far he has written about a huge variety of outdoor topics, and wishes

to expand his knowledge and skill. Skills: COSW; Subject Matter: ABCDEFGHLM-NORT; Sections: MP. Approved for Student membership.

Mike Koshmrl, Jackson Hole News&Guide, P.O. Box 7445, Jackson, WY 83002. (W) 307-732-7067, (F) 952-412-7344, environmental@jhnewsandguide.com, www.jnewsandguide.com. Environmental reporter for the Jackson Hole News&Guide. Raised in the Minnesota, Koshmrl came to the Rockies in 2008 to study environmental journalism at the University of Colorado at Boulder. He worked for a solar industry trade publication on the Front Range before joining the News&Guide staff in 2012. An avowed outdoorsman adept at nothing in particular, Koshmrl spends his time learning the people and places of the Greater Yellowstone Ecosystem with his girlfriend, Phoebe, and pudelpointer, Sota. Skills: N; Subject Matter: R; Sections: N. Approved for Active membership; sponsored by **Brett Prettyman**.

Hannah Kycek, 4840 Grand Fir Ln., Olympia, WA 98502. (C) 360-970-4550, kyce3786@vandals.uidaho.edu. Received a bachelor’s of science in journalism from University of Idaho in spring 2016. Freelance writer for goHUNT.com. Skills: CO; Subject Matter: CDEFS. Approved for Associate membership; sponsored by **Paul Queneau**.

Charlotte Orr, 1429 Weaver Dr., San Jose, CA 95125. (H) 408-512-7300, (C) 408-512-7300, charmadorr@gmail.com. Summer communications intern, The Wilderness Society. Graduate student at San Jose State University pursuing a master’s in journalism and mass communications. Graduate assistantship for advertising professor, John Delacruz in the J&MC department to create interpretive installations along the Coyote Creek Parkway Trail. Graduated with honors from U.C. Davis in 2010 with a bachelor of science in community and regional development. Focus during undergraduate studies: non-profit management, agriculture in the global economy, environmental public policy, and agricultural and environmental education. More than five years experience working with small businesses and nonprofits; creat-

ing effective media and communication strategies; researching and writing copy; and managing online content. Campaign media and communications director for Berryessa Snow Mountain National Monument campaign with Tuleyome from 2012-2016. Program director for Tuleyome Home Place Adventures — an outdoor program that provides engaging outdoor experiences and service projects which encourage local youth to become leaders in conservation, sustainability and land stewardship, and also offers free guided hikes and outings for the public. Skills: OQ; Subject Matter: ORS; Sections: C. Approved for Student membership.

John Pickles, Voyager Photography, 4989 Fran Ln., Barataria, LA 70036. (C) 504-452-3337, john@voyagerphotography.com, <http://www.voyagerphotography.com>. Full-time wildlife and nature photographer for 18 years. Recent projects have been domestic and international photo tours, webinars, gallery exhibits, speaking engagements, classroom instruction, writing and photo essays. Skills: IOS; Subject Matter: ABCDH-KLSU; Sections: P. Approved for Active membership; sponsored by **Ruth Hoyt**.

Joe Poge, 301 Warminster Sideroad, Goldwater, ON L0K1E0 Canada. (H) 705-835-2861, joepoge@rogers.com. Student, North American School of Outdoor Writing. Approved for Student membership; sponsored by **Roger M. Brunt**.

Colby Proffitt, The Minnow Bucket, 6521 Cypress Point Rd., Alexandria, VA 22312. (C) 434-907-8111, colbyproffitt@gmail.com, <http://theminnobucket.net>. Founder and chief editor for The Minnow Bucket. Contributor, Off the Scale magazine and The Angling Report. (Farrell) Skills: CDEIMNOPQSVW; Subject Matter: ABGJKLNPSU; Sections: CMNPV. Approved for Active membership; sponsored by **Charles E. Taylor III**.

Jenny Rogers, Nature Conservancy Magazine, 4245 N. Fairfax Dr. Ste. 100, Arlington, VA 22203. (H) 214-717-9227, (C) 214-717-9227, (W) 703-841-2065, jrogers@tnc.org. Editor for Nature Conservancy Magazine for nearly four years, writing, assigning and editing the magazine's departments section. Also freelances for The Chronicle of Higher Education, profiling researchers and volunteers for the Smithsonian Institution, editing researchers' work and entering data for a study at

the National Zoo. Previously reported and edited for Aviation Week and Space Technology after receiving her master's degree in journalism from Columbia University. Skills: ENW; Subject Matter: LORS; Sections: M. Approved for Active membership; sponsored by **Eric Seeger**.

Jill Rohrbach, Arkansas Tourism Department, 3280 Old Missouri Rd., Fayetteville, AR 72703. (H) 479-444-8060, (C) 479-444-8060, (W) 479-443-7228, jillrohrbach@mac.com, <http://www.arkansas.com/blog>. Full-time travel writer for Arkansas Tourism Department, writing general travel pieces as well as outdoor pieces about Arkansas for pickup by print and online media or for her blog on Arkansas.com. Freelances articles and photography for regional publications like Arkansas Wild as well as national ones such as U.S. Airways. (Mike) Skills: O; Subject Matter: GJLNS; Sections: C. Approved for Active membership; sponsored by **Randy Zellers**.

Lynn B. Starnes, Great Wildlife Photos LLC, 140 Serenade Dr., Sparks, NV 89441. (H) 775-384-3430, (C) 505-238-5445, l.starnes@charter.net, <http://www.greatwildlifephotos.com/>. Currently taking still photos used in books, calendars and shows. Worked for FEMA Environmental Review 2006-2014, training new employees. Worked on public speeches, reports and articles during career with U.S. Fish and Wildlife Service, 1984-2006. (Bernie Crooks) Skills: ABOS; Subject Matter: ACOQRS; Sections: P. Approved for Active membership; sponsored by **Mary J. Nickum**.

Del Stephens, P.O. Box 10762, Portland, OR 97296. (H) 503-539-0006, (C) 503-539-0006, (W) 503-539-0006, pointman40@hotmail.com. Author, "The Dark Side: One Man's Journey to the 125 Line and Back." Chairman, Oregon Tuna Classic Tournament Series and seminar speaker. Contributing writer, Northwest Sportsman magazine. Regular guest host on Northwest Wild Country radio and TV show. Producer, Oregon Tuna Classic TV, a one-hour network special for Comcast Sportsnet. (Weddy) Skills: BLMW; Subject Matter: ABCFK; Sections: CMPRV. Approved for Active membership; sponsored by **John Kruse**.

Mary Terra-Berns, 7697 Captain John Mullan Rd., Coeur d'Alene, ID 83814. (C) 208-661-8735, mterraoo@gmail.com. Credits; Bonners Ferry Living Local,

Sandpoint Living Local, Coeur d'Alene Living Local, Sandpoint Magazine, Idaho Game Warden Magazine. (Tony) Skills: EOW; Subject Matter: AGLMOQRS; Sections: M. Approved for Active membership; sponsored by **Matt L. Miller**.

Toby Walrath, 562 Hamilton Heights Rd., Corvallis, MT 59828. (H) 406-369-5119, (C) 406-369-5119, (W) 406-369-5119, wildpride13@yahoo.com. Works for The Montana Outdoor Radio Show as a writer for the website and Facebook administrator. Freelance writer for a number of outdoor print publications including Outdoor Life, Fur Fish Game, Trapper and Predator Caller, Ice Fishing Magazine. Contributor, Northwest Fly Fishing, Eastern Fly Fishing and American Trapper and has sold photos to Bugle. Facebook administrator for AQUAZ USA, sales rep for Jim Teeny Inc. and AQUAZ USA. Editor, Montana Trappers Association newsletter. Self-published "Wild Pride Montana," 2013. Skills: BEOQS; Subject Matter: ACEFGIRS; Sections: CMPR. Approved for Active membership; sponsored by **Paul Queneau**.

Katelyn Watson, North House Folk School, P.O. Box 874, Grand Marais, MN 55604. (C) 763-218-0294, watson.katelyn@gmail.com. Skills: EOQW; Subject Matter: GLMN; Sections: CMN. Approved for Active membership; sponsored by **Shawn Perich**.

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/>.

Dominic Ballard, (Student) P.O. Box 1343, Red Lodge, MT 59068. (C) 406-425-4901, dominicballard96@gmail.com. Photo credits in magazines including Colorado Outdoors, Successful Hunter, Wyoming Wildlife and others. Skills: S; Sections: PV.

James A. Mosher, (Active) 16222 River Bend Ct., Williamsport, MD 21795. (H) 301-223-7548, (C) 301-466-7465, crllc.jm@gmail.com, www.chesapeakeidings.com. Maintains a website that variably covers sailing, Ches-

SUPPORTER SPOTLIGHT

Backcountry Hunters & Anglers

Stream Access Now campaign draws support from outdoor industry

For anglers, waterfowlers and other sportsmen, access to streams and waterways is the most important factor in our participation in, and the perpetuation of, our outdoor traditions.

Access opportunities, however, are far from guaranteed. Laws governing ownership of streambeds vary widely from state to state, some favoring public use and others exclusivity. Well-moneyed efforts to bar access are advancing, with several major losses occurring in recent years.

Backcountry Hunters & Anglers' Stream Access Now campaign focuses on improving public fishing and hunting access nationwide. While acknowledging ongoing local activities, the organization cited the significance of a national effort by sportsmen to build upon, complement and expand this work.

"Access to streams and waterways is the most important factor in the public's ability to enjoy angling and waterfowling," said Land Tawney, president and CEO of Backcountry Hunters & Anglers. "Whether you're a Great Lakes duck hunter or a fly-fisherman in the Rockies, we all have a stake in strong, sensible state stream ac-

cess laws."

Stream Access Now takes a multi-pronged approach:

- Educating sportsmen and others about existing stream access laws, state by state
- Motivating sportsmen and others to get involved in the fight for access
- Activating people to block legislative and legal efforts to diminish access laws — and expand existing opportunities

Launched in July at the International Convention of Allied Sportfishing Trades/International Fly Tackle Dealer Show, Stream Access Now is strongly supported by some of the industry's most powerful brands, which are stepping up on behalf of access opportunities crucial to their livelihoods and our outdoor traditions.

"Laws governing ownership of streambeds are facing challenges that could lock out everyday sportsmen from public rivers," Tawney said. "This impacts not only individuals but also an entire industry. [Backcountry Hunters & Anglers] is proud to take action in support of Stream Access Now."

Learn more by visiting www.streamaccessnow.org. ■

Association update

CONTINUED FROM PAGE 29

peake Bay issues and assorted conservation issues of the day. Former executive director, North American Grouse Partnership and Alliance for Chesapeake Bay. Former conservation director, Izaak Walton League of America. (Denise) Skills: CS; Subject Matter: KOQR; Sections: P.

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/>.

North American Grouse Partnership,
P.O. Box 1945, Red Lodge, MT 59068.
Contact: Steve Belinda, executive director.

(W) 307-231-3128, sbelinda@grousepartners.org, <http://www.grousepartners.org>. The North American Grouse Partnership has a single and focused mission: the active conservation of all 12 of our native North American grouse species. Supporter Resources: C. ■

**Donation made in honor of Henry Paterson and D-Day Veterans*

Roots of the Sagebrush Rebellion

CONTINUED FROM PAGE 15

closed their doors, small farms failed, and wages in the railroad sector and elsewhere were slashed.

It took more than 2,000 wooden ties to build a mile of track and at least 30 poles to string the telegraph line alongside. It's been estimated that between 20 and 25 percent of all timber cut in the last third of the nineteenth century found its way into railroads. The demand was so intense that the mountains within 30 miles of the tracks in Wyoming were almost denuded. Ties floated down local streams wherever possible, scouring creek beds, which then became smothered with silt from the surrounding hillsides.

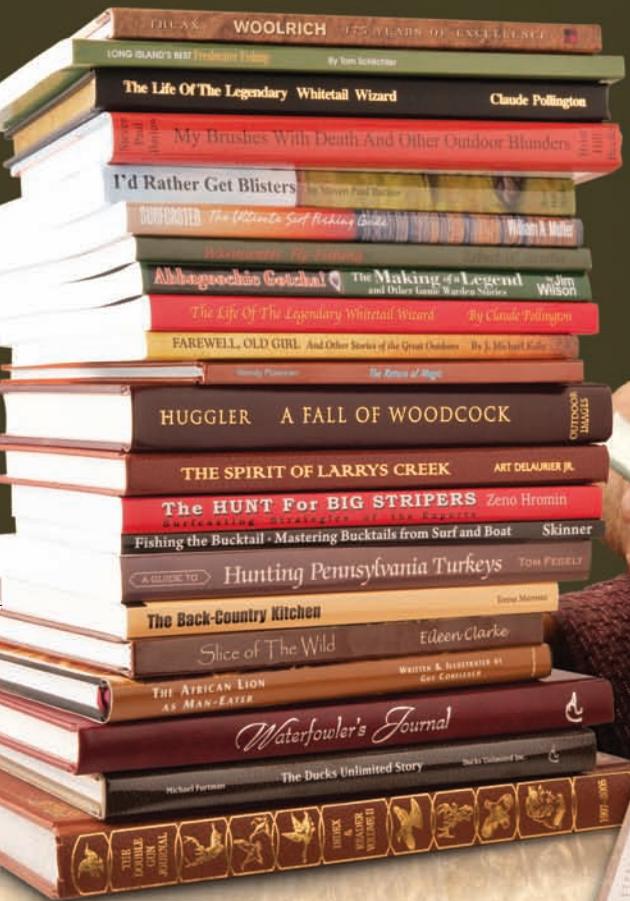
Once again, the common folk shouldered the brunt of the cost of the great project, in money, heartache and blood. The environment sustained a heavy blow, and a handful of wealthy speculators reaped the profit. ■

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



Chris Madson is a freelance writer specializing in conservation and hunting subjects. He lives in Cheyenne, Wyoming.

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Visit: www.owaa.org/ou/category/departments/table-of-contents.

In memoriam

Spencer Turner Dec. 10, 1939 — Aug. 26, 2016

Longtime OWAA member **Spencer Turner** of Columbia, Missouri, died of pancreatic cancer Aug. 26. He was 76.

Turner joined OWAA in 1983. He served on its board of directors and won the Outstanding Board Member Award in 1995. He became president of OWAA in 2005 and received the Ham Brown Award in 2014.

Turner attended OWAA's annual conference July 16-18, in Billings, Montana, this summer. His friend and fellow OWAA member **Jim Low** said attending this conference was important to Turner. It gave him a chance to say goodbye to friends and afterward he went fishing and caught his last trout.

To learn more about Turner, his career with the Missouri Department of Conservation and his dedication to OWAA, read the profile Low wrote about his friend and colleague for *Outdoors Unlimited* at <http://owaa.org/owaa-legends/spencer-e-turner-iron-man-in-chest-waders/>. You can also read a tribute to Turner written by **Joel Vance** at <http://owaa.org/blog/2016/09/guest-post-joel-vance-spence-turner/>. ■



Spencer Turner (center) poses with his wife Joan Turner and his son Warren Turner at OWAA's annual conference in Billings, Montana. Spencer, who died Aug. 26, joined OWAA in 1983 and served the organization as a board member and president. Photo by Katy Spence.



Spencer Turner (right) laughs with **Tim Mead** during OWAA's annual conference in July in Billings, Montana. Attending conference was important to Turner this year. He wanted a chance to say goodbye to friends. He also used his time in Montana to catch his last trout. Photo by Joan Turner.