

OUTDOOR WRITERS ASSOCIATION OF AMERICA

# OUTDOORS UNLIMITED

THE VOICE OF THE OUTDOORS

AUGUST/SEPTEMBER 2017

## EXCELLENCE IN CRAFT AWARDS

SEE WHO TOOK HOME THE  
COVETED AWARDS | **p. 14**



How to photograph the solar  
eclipse, honorary award  
recipients AND MORE.

# OUTDOORS UNLIMITED

AUGUST/SEPTEMBER 2017 | VOL. 78, NO. 4

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**ON THE COVER**

BY TIM CHRISTIE | *"The Crossing" won first place in the scenic category of the Excellence in Craft photography contest. It also won President's Choice, selected by Brett Prettyman. "The depth of this image is stunning," Prettyman said of the picture. "The elk in the river would be enough to make it a great photo, but the background is what makes me keep looking." Go to pages 14-22 to see all the Excellence in Craft contest winners.*

FROM THE EXECUTIVE DIRECTOR

# The new car smell is gone

**A**S A WRITER, I KNOW that change to my ritual and routine is often met with a healthy dose of skepticism and fear of the unknown. It is that blank page before me with that pulsing cursor that gives me pause in what Harold Bloom, the renowned literary critic, calls the “anxiety of influence.” But with all blank pages and the thriving anxiety that writhes in that blankness, great things can be born. I want to challenge myself and OWAA’s membership to accomplish what we do every day: step beyond the anxiety of that blank page and create something beautiful, something bold and something that highlights the strength and power of our organization while continuing to grow us toward an inclusive and vibrant group that is a voice for all aspects of the outdoors.

If 2017 has been anything for the organization, it has been a year of change. We have witnessed the exit of Tom Sadler, who returned to fight on Capitol Hill for our natural resources, while leaving the organization financially healthy. We watched as Colleen Miniuk-Sperry brought her enthusiasm and unerring passion for the organization to the helm and guided us unwaveringly between Tom’s tenure and my transition into the executive director position. And now, on the heels of our annual conference in Duluth, I hope to harness the enthusiasm and the potential that Tom, Colleen and former OWAA president Brett Prettyman’s board frothed the membership toward.

In the next year, working closely with new and returning President Phil Bloom, I want to strike out on four initiatives that focus upon increasing membership and staffing opportunities:

1. Building off the successful Women in Outdoor Media Summit at the Duluth conference, I am going to work with Phil and our development committee to seek outside funds to develop a curriculum and program that supports regional groups of female mentors to provide outreach and educational

opportunities for fledgling women communicators near them.

2. I plan to aggressively seek foundation funds to develop a college outreach program that will help create and sustain university chapters of future outdoors communicators. As a life-long educator and courtesy professor, I believe strongly in this vision and steadfastly hold close that this is the key to building future membership for our organization.

3. I want to work with and challenge our development committee to seek nonprofit business development funds to expand staffing opportunities to bolster our communications staff.

4. And related to the above, I plan to work with Kelsey Dayton to find ways to monetize and expand Outdoors Unlimited’s reach, while diversifying the organization’s revenue stream.

While working on these initiatives, Phil is developing a five-year strategic plan for the organization. I think that it is fortuitous that I am beginning my tenure as we make our next strategic moves forward. I am excited to be a part of Phil’s guidance on this project; am encouraged by the indications of the direction it leads us; and I welcome operationalizing the membership’s strategic vision for the future.

None of these initiatives, however, are achievable without your support. I welcome input from general membership and our supporting groups, and I beg for increased participation. The health and enthusiasm of the organization rests within your passions and your dedication as communicators. We are storytellers and create things that inspire and transform our audiences. This organization is our greatest story and the legacy that is this nation’s outdoors heritage. I plan to be here a while, and am excited to work with and meet all of my coauthors in this story.

— *Brandon Shuler*  
is the executive director  
of the Outdoor Writers  
Association of America.



## 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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# A second term and a look to the future



Phil Bloom is the communications director for the Indiana Department of Natural Resources and former outdoors editor at the Fort Wayne Journal Gazette. Come October, that description will change to be former at both places.

Phil Bloom  
OWAA president  
philbloom.owaa@frontier.com

**I**T'S BEEN SAID THAT familiarity breeds contempt.

Heading into my second go-round as your president, let's hope I don't give you a reason to feel that way.

The saying, "familiarity breeds contempt," is attributed to the legendary Greek storyteller, Aesop, as the moral at the end of his fable, "The Fox and the Lion."

As the story goes, the fox was frightened the first time it encountered the lion and ran off to hide.

The next time, the fox stopped a safe distance away and watched the lion walk by.

When they met again, the fox approached the lion, asked how its family was and, according to one translation, spoke rudely to the lion, who responded by tossing the fox into a nearby stream.

So, before you toss me into cold water, let me explain how this happened.

Three years ago, I was asked if I'd consider being a candidate for the board of directors. Having twice served as board nominating committee chair, I know how difficult it can be to get people to commit.

So, I agreed ... and was elected.

A year later, I was asked if I'd consider being a candidate for second vice president. I declined twice, eventually gave in, and ... was elected.

So, here I stand as the first person to become OWAA president a second time since John Gartner had back-to-back terms 60 years ago.

Rest assured, I have no interest in challenging Ham Brown's all-time record of 14 terms as OWAA president.

I trust that I speak for Brett Prettyman, Lisa Ballard, Mark Freeman, Bill Graham, Mark Taylor, the late Mike Walker, Tony Dolle and John Beath, who served as presidents since I was last in this position, that it's indeed an honor to be your president once.

It is humbling to be in this position a second time.

So, what's in store?

For starters, the priority is to complete a new strategic plan that will set the stage for even better days for OWAA. It should serve as a tool to help existing members ply their trades while also attracting new members who see OWAA as a can't-miss option for their professional development.

Secondly, four committees — development, marketing, membership recruitment and member services — have been asked to collaborate on efforts that will kick start the run-up to OWAA's 100th anniversary celebration 10 years from now.

Should we consider spending that birthday where OWAA got its start in 1927? Chicago. Why not?

That decision is a long way off.

In the meantime, I look forward to working with our new executive director, Brandon Shuler, who in a short time on the job has impressed us all with his enthusiasm.

I look forward to continue working with OWAA staff members Jessica Seitz and Kelsey Dayton, as well as our legal counsel Bill Powell, a talented and dedicated executive committee and a strong board of directors, including the newly elected Ann Simpson, Matt Soberg and Danielle Taylor.

Our singular focus as a team in the coming year will be to make OWAA better so it can serve you better.

Along the way, I will retire in September from my job as communications director for the Indiana Department of Natural Resources, after which I plan to devote significant time to two things:

1. Doing whatever I can to help OWAA fulfill its mission to best serve outdoor communicators.

2. Ensuring that our 91st conference in June 2018 in my hometown of Fort Wayne, Indiana, goes down as one of the best in OWAA history. Come see what Hoosier Hospitality is all about. I guarantee you won't be disappointed. •

# Mead, Sadler named OWAA officers

OWAA'S BOARD OF DIRECTORS elected Tim Mead of Charlotte, North Carolina, second vice president and Tom Sadler of Verona, Virginia, treasurer, June 23 at the summer meeting in Duluth, Minnesota.

Mead is a freelance journalist and OWAA member since 1987. As second vice president Mead will serve as the program chair for the 2018 conference to be held in Fort Wayne, Indiana. He also will become president of the organization in 2019.

"Tim Mead's rich and deep background in many areas — politics, community affairs, academia, outdoors writing — give him the well-rounded experience to be a fantastic OWAA officer," said Phil Bloom, OWAA's president.

Sadler is the deputy director for the Marine Fish Conserva-

tion Network and OWAA's former executive director. He joined OWAA in 2001. OWAA's treasurer chairs the finance committee and the endowment trustees. He also works with the executive director on long-term financial planning for the organization. In the treasurer position, Sadler replaces Ty Stockton, whose three-year term expired this year.

"Tom Sadler didn't stray far or for very long before showing his commitment to OWAA," Bloom said. "I'm sure he planned to focus on other things after moving on from OWAA as executive director in December, but his election as treasurer makes us the beneficiaries of his inside knowledge of OWAA finances and what it takes to financially grow our organization."

# Fellowships fund continuing education

JAIYU "YUKI" HU and Danielle Taylor each received Madson Fellowships worth \$1,174 to attend workshops to hone their outdoor communication skills.

The fellowship is an annual grant program through OWAA that funds continuing education opportunities for outdoor communicators, both members and nonmembers.

Hu is a senior at Middlebury College in Vermont majoring in film and media culture, and history of art and architecture. She's interested in using photography, film and 3-D animation to tell stories. Hu produced a short film series on cutthroat trout in Wyoming last summer, tracing the fish through the state.

She used her \$1,174 fellowship to attend the week-long Documentary Camera workshop in July in Maine. The course is for emerging and professional documentary filmmakers and cinematographers and teaches technical and creative production skills. Hu plans to use the skills she learns at the workshop to tell more outdoor stories through film.

Taylor is a freelance journalist focused on covering adventure, outdoor recreation, conservation, public lands and travel. She is also a newly elected OWAA board member. Taylor spends much

of the year on the road in search of intriguing people and places to cover. When Taylor's not traveling, she lives in rural western Pennsylvania.

Taylor used part of her fellowship to attend OWAA's conference in Duluth, Minnesota. She'll also use a portion of the funds to attend the Outdoor Blogger Summit in October in Arkansas.

Follow her travels and see her work at [www.adventureeditorial.com](http://www.adventureeditorial.com), or on Twitter at @adventureedit and on Facebook at [www.facebook.com/adventureeditorial](https://www.facebook.com/adventureeditorial).

OWAA's Madson Fellowship is funded through the John Madson Fellowship Fund, an endowment that thrives primarily through OWAA member contributions and fundraising efforts. Its goal is to enhance professional communication skills for outdoor communicators. The fellowship program is designed to honor the legacy of John Madson, one of OWAA's most talented, respected and honored legends. Applications are evaluated by a committee of past OWAA Jade of Chiefs award winners. More information about the annual fellowship program can be found online at [www.owaa.org/programs/scholarships-fellowships/madson-fellowship/](http://www.owaa.org/programs/scholarships-fellowships/madson-fellowship/).



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OUTDOOR-MARKET-LISTINGS/](http://owaa.org/ou/category/outdoor-market-listings/)

# Coping with downsizes

How to survive and even thrive in a changing media landscape.

BY TOM WHARTON  
WEST JORDAN, UTAH

**VOLUNTARILY RETIRED**  
FROM my job in April 2016 after working in newspapers for over 45 years and surviving a number of layoffs, including one black day when 19 colleagues were let go and two editors took retirement.

My paper was certainly not alone. Many newspapers around the country are reducing or eliminating outdoor sections and laying off or reassigning writers. Many magazines are struggling as well. And things aren't much better on the television and radio side of many markets.

There's one certainty: this is a stressful time to be in the news business.

Layoffs no longer blindsides most working in media — it's become a norm of the business. So make sure you are prepared.

## SURVIVE THE RUMORS:

There are few secrets in a newsroom filled with curious reporters and editors trained to search for facts and dig up information. Thus, it is not unusual for rumors to fly days or even weeks before a downsizing occurs.

Dealing with the stress of not knowing whether you have a job or, if you do, what form it will take after layoffs or buyouts is not fun or easy. To help fight the angst, keep some savings, prepare an updated resume and have an idea about what you might do if you are let go.

Remind yourself that life is far from over if you lose your job at a newspaper, and then put your head down and get back to work.

## SURVIVE SURVIVOR'S GUILT:

If you do survive to work another day, there is also survivor's guilt. Did you deserve to keep your job when talented friends and colleagues were let go? What

do you say to the people who are now looking for work? Should you have volunteered to take early retirement to allow a friend to keep his or her job?

Wish your colleagues well and offer them any support — or job leads — you can, but remember you still have work to do.

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*I was 64 years old and back in the job I started with in the early '70s. If you want to stay at the paper, you have to roll with new job titles and duties.*

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## SURVIVE JOB CHANGES:

Even if you make it through the rounds of layoffs, you likely won't emerge with the same job. Flexibility is key. You may not write about the outdoors full-time or even at all.

Numerous layoffs resulted in a wild shift of jobs for me over the last five or six years of full-time employment. My positions included travel editor, columnist for zone editions, general feature writer, weekend cops reporter and business writer, in addition to contributing to our paper's greatly reduced outdoor section.

After one layoff of six colleagues, I found myself as the paper's prep sports writer. I was 64 years old and back in the job I started with in the early '70s. If you want to stay at the paper, you have to roll with new job titles and duties.

## SURVIVE THE LAYOFF:

First, you have to ask yourself if you want to keep working in the news

business full-time or begin pursuing a different career path.

I have good friends in the newspaper business who decided to take jobs working for conservation or industry organizations because they had kids nearing college and could no longer stand the stress of not knowing if they would survive the next layoff, or if the publication they labored for would be around in 10 years.

Some elected to take jobs in public relations, many at a local college or for government agencies where the pay, job security and benefits were better than in newspapers.

A few decided to teach, mostly at a university level.

And some simply switched jobs to another medium. One great environmental writer took a position at a local National Public Radio station a few months after being laid off. Others found jobs at other newspapers and moved to different states.

I couldn't get the urge to write and report out of my system even after I voluntarily retired. I remain a contract reporter writing features, keeping up the outdoor blog, writing concert reviews and covering prep sports. Even during a time when pages are being cut at newspapers and magazines, there is a need for content. Contract work does not pay as much as full-time employment and there are no benefits, but it is a good income supplement.

No matter what you do, remember those writing, editing, researching and communicating skills you developed in the newsroom and you'll be just fine. •

— Tom Wharton is a longtime writer for the Salt Lake Tribune. He is also a freelance writer and photographer.



# Prepare to win your Emmy

The road to award-winning success begins with pre-production.

BY LISA BALLARD | RED LODGE, MONTANA

**I**N THE LAST ISSUE OF *Outdoors Unlimited*, I covered how the Emmy Awards work. As a quick review, it's a two-part contest. First, your television production must meet a "gold standard" to get a nomination. After that, it gets judged against the other nominees to determine the winner. Now it's time to go for the gold.

The first step is preparation. The more prepared you are before the cameras start rolling, the better the production will be. In broadcast-speak, preparing for a shoot is called "pre-production." It's a major heading on a production budget and includes planning every aspect of the shoot. If you dot every "i" and cross every "t" during the pre-production phase, your shoot is more likely to go smoothly, and the end result will wow viewers.

Let's delve into pre-production from a producer's point of view, since the producer is responsible for all aspects of the segment or show.

## SCRIPTS, STORYBOARDS, SHOT LISTS

Unless it's a dramatic production — a rarity in outdoor programming — no one memorizes lines per se, though the show's open, close, tosses to break and other transitions may be scripted in advance. What's most important is to know the components of the show and the transitions from segment to segment. They might change on location, but at least you have some direction when you get there. Some producers storyboard the show. Others make an outline of what they want to cover and the order in which they want to shoot it, which is probably not the order on air. If you want to win an Emmy, make a shot list. That way, you know you've got all the elements of the production when you head for the edit suite.

## LOCATION(S)

Often what happens on location determines what's in the show. Other times, the theme for the show determines the location. Whatever the case, do your homework, not just for content, but also logistics. How is the crew going to travel to the site? Once there, how are you going to transport the crew and gear? What's the weather and topography like? Are there chiggers, snakes, quicksand or other hazards? (Don't laugh, this is a serious question for filming outdoor shows.) What permits do you need? Where are you going to stay? What are you going to eat and drink?

I always create a document for everyone associated with a shoot that contains everyone's emails and cell phones, directions to every place (hotels, production locations, etc.), a production schedule, gear and prop needs and who's going to bring them, and other pertinent information. It's everyone's bible on location and a helpful reference after the shoot, too.

## HIRE THE CREW

All producers have their go-to videographers and sound techs, but make sure these people can shoot what you need. I once made the mistake of hiring my favorite cameraman to shoot a profile of a rock climber. The shoot involved filming the climber heading up a 50-foot cliff from different angles, including from the top of the cliff looking down. It never occurred to me the cameraman might be acrophobic, as I had ridden countless chairlifts with him at ski areas. The chairlifts were much higher than the cliff, but he couldn't get the shot. He literally shook with fear despite being triple roped to the rock.

Go over the shots (you made the list!) with your crew before you commit to bringing them on location. As a bonus, they might have ideas that will enhance the production, with time to get whatever specialized gear or assistance it takes to get those special shots.

## GET THE GEAR

I always let the members of my camera crew bring the gear they need for a shoot, either their own or rented. They will bring what they know how to use. That said, I always check that the gear they propose is broadcast quality, and I review what specialized items we need, like lipstick cams and ways to mount them, a jib with sandbags to stabilize it or underwater cams, depending on the shoot.

## TALENT AND INTERVIEWS

Everyone on camera also gets a pre-production pep talk from me. I tell my host and interviewees the vision for the story and go over the information that we need to cover. I want to know the answers to whatever questions are asked so I can plan what visuals I'll need to cover those answers.

On-air guests can be great sources for location ideas and clues to how the action will unfold. I also make sure both the host and interviewees know what footwear, clothing and gear they'll need and whether I need to supply it. You don't want your host to show up with hiking boots when he really needs hip waders.

## CONTINGENCIES

Creating a production budget is part of pre-production. My budgets always have a line after the subtotal called "Contingencies" to cover unexpected production costs. Stuff happens — poor weather, no fish or wardrobe malfunctions. Be prepared. It's the first step toward winning an Emmy. •

— Lisa Ballard has won three Emmy awards and received five other nominations in the categories of field producer, on-camera host — interviewer and documentary producer. To learn more about her work, go to [www.LisaDensmore.com](http://www.LisaDensmore.com).



# Shooting stars

How to photograph the night sky

BY A.J. DEROSA | ANDOVER, MASSACHUSETTS



Mastering night photography can be challenging, but leads to stunning photos. *Photo: A.J. DeRosa*

**W**HEN IT COMES TO taking photos and videos of the night sky, how to shoot it can be as mysterious as the images themselves. However, by following three basic steps of camera settings and a few rules, the sky can become even more beautiful than the naked eye can see.

## THE GEAR

You want a wide-angle lens (an f-stop of f-2.8 is ideal), along with a camera that performs well at a higher ISO like 800 or more. If you plan to turn this night sky event into a time-lapse experiment, make sure you have either an internal switch setting or a camera remote (with timer). Lastly, a nightscape shot can only be taken from a tripod, as long exposures make handheld situations impossible.

## SETTING UP THE SHOT

Artificial light or even the moon can ruin a good nightscape. Bright environments like cities and even suburbs can drown out any hope of good star density. Unless you plan to cut the power to a city, you must find a rural area for your shoot.

Remember, other artificial lights from a spotlight or a flashlight can also impact the image. You may choose to experiment with adding your own artificial light to illuminate structures in the foreground, but that is a whole different lesson.

## SETTING UP THE CAMERA

There are a few basic internal camera settings needed for

night photography that are nonnegotiable. The first is white balance, and it is imperative to stop any flickering in a night sky time-lapse. Auto white balance is never an option. Set manual white balance between 2800k-4000k (experiment for personal preference). The second crucial setting is to turn on long exposure noise reduction. These are setting options on most digital single-lens reflex cameras but some more advanced cameras, like Sony mirrorless models, have “apps” that do all the legwork.

As stated earlier, a lens with an f-stop of f-2.8 is ideal for shooting the night sky. The reasoning is simple and follows the same path as ISO and shutter speed theories at night: the more light that comes into our camera, the more visible the night stars. Sure there are lens options that are more wide open than f-2.8 and there is no reason not to experiment with them. But to keep this simple, start by always setting your camera’s f-stop at f-2.8 (Go to the next closest setting if not available).

The next step is to set your shutter speed for a 30-second exposure. For the most part, I have never come across a situation of shooting a solid nightscape where 30 seconds was not where I should have been. Sometimes, with artificial light interference, we must cut this back, but those shots will never compare to the freedom of that 30 seconds.

I always leave my ISO as the last setting in a night sky shot. ISO is where we will pick up any grain or quality reduction. So I try and reduce the ISO as much as possible by giving the camera

Continued on page 28

# Shedding light on capturing the eclipse

How to prepare to capture the rare natural phenomenon.

BY COURTNEY BROCKMAN  
MISSOULA, MONTANA

**O**N AUGUST 21, THE MOON will completely block the sun from coast-to-coast for the first time since 1918. A 70-mile wide path will stretch from Salem, Oregon, to Charleston, South Carolina. Viewers in that pathway will see the corona, the outermost layer of the sun, which burns 200 to 300 times hotter than the surface at 1.8 million degrees Fahrenheit.

Sitting in the middle of the total eclipse pathway is Fremont County, Wyoming, and that's where Jim Brown, an award-winning nature photographer, will attempt to capture it with his camera. He'll have from 10:22 a.m. to 1:09 p.m. to make pictures, with totality, when the moon completely covers the sun, lasting about 3 minutes and 25 seconds.

Capturing this spectacle is a photographer's dream, yet it is also challenging. Brown, who has photographed Wyoming's skies for 40 years but never shot an eclipse, shares how he is preparing to capture this rare event.

## PLAN THE PICTURE YOU WANT.

Ask yourself what you want to get out of the photo and whether you want an image with a foreground or just the eclipse in the sky. Study different locations and the surrounding landscapes.

Arrive at your spot a day or two before the eclipse at the same time it will happen and watch the sun move through the location. The totality of the eclipse will only last a few moments, and you want to be ready.

## KNOW YOUR CAMERA.

For crisp photos, don't shoot through a telescope because it will fuzz the edges.

The time lapse between when the

## FOR MORE TIPS

Visit the National Science Foundation's American Astronomical Society at <https://eclipse.aas.org/imaging-video/images-videos>. The photography blog PetaPixel includes ideas for eclipse photos at <https://petapixel.com/?s=eclipse>.

button is pushed and when the shutter actually closes may cause problems when using point-and-shoot cameras. However, point-and-shoot cameras may be used for progressive images of the eclipse, such as the dropping light level on surrounding landscapes, as well as the horizon's glow during totality.

If you have a wide-angle lens, find a beautiful location to shoot. If you have more expensive pieces of equipment, focus on the eclipse and shooting the corona. To capture the corona, the focal lens length must be at least 300 mm.

Brown plans to shoot with two cameras simultaneously: a 600 mm to capture details of the eclipse and a wide, 35 mm lens for shooting a time-lapse of the trail with a rock formation in the foreground.

## PREPARE YOUR SETTINGS.

Brown will shoot with a wide-open f-stop at f-2.8 and an ISO at 800. Other typical combinations for eclipse photography include: ISO 100, f-4; ISO 200, f-5 or 6, or ISO 400 and f-8.

Pretest the ISO and f-stop beforehand because they will remain the same. Use manual focus and aim it at the sun. Take some test shots beforehand. You can secure the focus with a strip of tape over the focus ring to prevent movement.

During totality, the eclipse will become as dark as night. As the moon begins moving over the sun, covers the disk and moves away, you must manually adjust the shutter speed to capture each stage. Brown's shutter will range from fast to fairly slow as the light changes.

The changes during eclipse totality

occur rapidly. Run through the series of exposures during the eclipse with the fixed f-stop to capture the full range of the sun's atmospheric brightness.

## PROTECT YOUR EYES AND CAMERA.

Place a glass piece on the front of your camera lens to shield it from the brightness. Although Brown will use a neutral density filter, he suggests buying a 4x4 square of dark welder's glass for about \$10 from any welder's shop, instead of purchasing an expensive filter.

The filter must remain on the lens during the partial eclipse to avoid damage. It should fit nicely over the front of the camera lens, but also be easy to remove. If the camera does not have through-the-lens viewing, put a filter over the viewfinder as well to protect your eyes. Make sure to remove the filter during totality.

## GET A GOOD TRIPOD.

For clear pictures, a tripod is absolutely necessary so the camera is stable.

## FIND A UNIQUE SETTING.

In Wyoming, Brown says the Castle Gardens Petroglyph Site will be a popular spot, as well as Hell's Half Acre with its interesting rock formations along the highway. But the best places are the deserted areas.

"To sell pictures, you've got to have one-of-a-kind," Brown said.

## WATCH THE SHOW.

Don't forget, once you have found a spot and set up your gear, to sit back and watch the sight. Photos will be great memories of the eclipse, but be sure to enjoy the moment while it lasts.

— Courtney Brockman  
is an OWAA intern and  
a senior studying journalism at the University of  
Montana.



# Tackling the task of bird photography

BY JOHN PICKLES  
BARATARIA, LOUISIANA

**I**N THE WORLD OF bird admirers, there are birders and bird photographers. Birders want to see and hear the birds. Bird photographers want to capture images, a task that is a little more complex.

## KNOW YOUR CAMERA.

It is possible to create good bird images with relatively inexpensive cameras and a lot of patience. Moderately priced cameras with zoom lenses that have maximum optical focal lengths of 1200 mm are available for \$300 to \$500. You can also invest an amount in your gear that could buy you a car. Either way, the objective is the same: capture the bird large enough in the viewfinder to tell a story.

A passing understanding of depth of field is useful because there are situations where you want to have two birds in focus at the same time. If they are not the same distance from the camera, one may be out of focus unless you adjust your aperture to compensate.

## DON'T FEAR FLASH.

I recommend having a flash unit and knowing how to use. It is common to hear someone say, "It's daylight so you don't need a flash." When you see their images, there is often a dark shadow around the eyes and, more importantly, there is often no light in the eye, making the eye look dead. Flash is an important aid in lighting the underside of a bird in flight. It is true that a flash is unnecessary when the light is just right, but it is not harmful if used judiciously. At minus 1.5 to 2 stops of light, you will find that the added light is not noticeable when the ambient light is favorable, so it isn't necessary to turn it on and off.

## GET THE GEAR.

Whatever camera you use, you will make better images with a tripod. Holding cameras with long-focal-length lens often result in image blur.

For other than the most casual bird



The kittiwakes started this squabble at the top of a cliffside rookery and continued until they were in the ocean. Photos: John Pickles



This portrait of a yellowlegs has action as well as a good background and reflection.

photographer, you will find you often need a blind. Blinds are useful even in your backyard. With a blind and a nearby source for food and water, birds will get closer while acting naturally. Wearing



When the bird's beak is centered, as in this picture of a green heron, the image is often more humorous than artistic.

clothing of muted earth tones makes you less visible and less likely to frighten your quarry. Distracting backgrounds should be as far away as possible when photo-

Continued on page 13

# How to win at public relations

Believe in your product, tell stories and get out of the office to find success.

BY KATIE MCKALIP | MISSOULA, MONTANA

**W**E'RE ALL STORYTELLERS. We write, we photograph and we talk to our audiences via radio, TV and podcasts. We use different mediums, but every story starts the same way: with a great narrative. If you work in public relations, you have the opportunity to build those narratives from the ground up.

I don't care if you're selling fly rods, shotguns or something less tangible. Business communication relies on subjectivity and emotions as much as facts and figures. It also requires consistency, perceptiveness and reliability. If you can leverage all of these effectively, particularly with members of the media, you'll build a reputation as a pro and become a trusted source of information in your area of expertise.

I've been in the communications field for more than a decade. Here are a few tactics that work for me.

## BELIEVE IN YOUR PRODUCT.

Are you passionate about what you do? If not, you might want to consider changing careers. I currently direct communications for Backcountry Hunters & Anglers, a sportsmen's public lands group. Public lands and waters, conservation and hunting and fishing lie at the heart of the organization. They're also central to me and my family's lives. If I didn't believe in the values of the organization, I couldn't legitimately hold down this job. Be true to yourself. People can spot a faker a mile away.

## BE RELEVANT, TIMELY AND SURPRISING.

Take the long view and always think a few moves ahead. Don't just respond and react — anticipate new developments and trends, tip off journalists who have an interest in the issue and offer them something they can't find elsewhere. Be on the lookout for unexpected story angles that will surprise media members, as well as their audiences. And while it can be a fine line to walk, don't be too careful and pedantic in your approach. Being outspoken might occasionally get you in trouble, but it will never make you boring.

## HAVE GREAT SOURCES AT THE READY.

Get to know your members, supporters and clients and let them tell your story for you. Brochures and fact sheets can be useful, but they fail to get to the heart of what it is you're pitching. At Backcountry Hunters & Anglers, I'm fortunate to work with fantastic volunteers who are passionate, dedicated and informed.

Our membership is the driving force behind our group, and

our members are unfailingly willing to step forward and speak on behalf of an issue important to sportsmen and women, whether it be related to conservation, access opportunities or ethical hunting and fishing. Thanks to them, I have a network of resources all over the country who can speak to, for example, the potential impacts of selling a state forest in Oregon, or the loss in public access that would result should a dubious land swap be greenlighted by the state of Wyoming. These individuals help me tell better stories.

## BE PROFESSIONAL.

Want to build productive relationships with media members? Be quick, be accurate and be good. Respond to calls and emails efficiently and consistently strive to disseminate high-quality, reliable information. Anticipate and address questions and proactively reach out if a particular issue, product or storyline might be of interest to a reporter. Go above and beyond the call of duty — you'll find that the dividends will be exponential.

Be unfailingly courteous. Many people aren't, so simply being respectful and polite helps you stand out from the crowd.

## BUT DON'T TAKE YOURSELF TOO SERIOUSLY.

Some of the most valuable conversations I've had professionally involved justifying hunting to a non-sportsman or explaining why mountain bikes should be kept out of wilderness areas. Be open to criticism of your product, company or even your values. Respond to it thoughtfully, and don't take offense. These types of exchanges will sharpen your communications skills and make you a better storyteller to boot.

Everyone knows the best stories aren't set in offices, and they usually don't result from a press release, no matter how well written. They happen in the field, in the mountains and on the water, early in the morning at camp and late at night around the fire. And if you're like me, they often hinge on the moment when you miss the bird or lose the fish (and then break the fly rod).

This helps make you relatable — and human. So make a point of getting out of the office and putting down the phone as much as possible. In the long run, you'll have more fun and also find more success. •

— *Katie McKalip has worked on sportsmen-conservation policy since 2007 and is currently the communications director for Backcountry Hunters & Anglers. She serves as the supporter liaison on the OWAA board.*



# The fire photographer

Semi-retired at 74, Al Golub is still chasing stories and wildland fires.

BY KATY SPENCE | MISSOULA, MONTANA

**T**HE HIGHWAY BETWEEN Groveland, California, and the entrance to Yosemite National Park doubles back on itself. During the 2013 Rim Fire, a group of local media parked on the bend and watched the fire roar straight up the mountain, over the road ahead of them and across the road behind them. Photojournalist Al Golub, retired and 70 years old at the time, and ABC video/photographer Mark Pepper were among the media trying to decide if it was safer to go back down the mountain or try to push ahead of it.

Pepper said Golub jumped in his truck and drove back down the road looking for fallen trees or fire remnants. Minutes later, he called the folks on the bend to let them know that it was safe. Golub led them out of danger that day, Pepper said.

Over the last half century, Golub has photographed breaking news events and professional football, but what he's become best known for are his images of wildland fires.

Golub's first wildland fire was in 1987. As chief photographer of the Modesto Bee, Golub led the internship program at the California daily. "Papa bear," as he was known, often suggested that the young photographers accompany a fire crew in the field, where they could meet other young people in high-energy, high-action zones. Eventually, the county manager asked Golub why he'd been sending interns to the fire line when he'd never been there himself.

The next thing Golub knew, he was in the office of Stanislaus Hotshots Superintendent Greg Overacker taking the step test to prove he was fit enough for the field.

Golub and his reporter accompanied Overacker's team to a fire in Markleeville, California, that year. They started at an elevation of 6,700 feet and fought the fire up another 1,800 feet for almost 2 miles, a strenuous climb for even the most experienced wildland firefighter.

"The fact that I didn't die, the guys decided they liked me," Golub said.

Golub won an award for this story and began to gain notoriety for his wildland fire photography.

Golub's photography education began before he ever picked up a camera. Growing up in Hollywood, California, he learned about composition and light as a storytelling device from black and white movies. At 12, a family friend gave him a Kodak Brownie Hawkeye 620 camera and Kodak Hobby developing kit.

"The magic started there," Golub said. "My love for chemistry and photography was in my DNA. The neighborhood kids' parents were in the movie industry and loved photography too. The geeky kids like me had lots of willing subjects to photograph who wanted to be stars."



Al Golub on the first fire he documented in 1987. Golub embedded with a hotshot crew fighting the Acorn Fire near Markleeville, California, for a feature for the Modesto Bee. Golub's been photographing wildfires ever since. Photo: Dick Schmidt/Sacramento Bee

Due to family pressures, he pursued chemical engineering in college, but left to join the U.S. Air Force in 1962. In spite of his hopes of photographing the troops, he was assigned to be an air traffic controller at Castle Air Force Base near Merced, California. After the discovery and removal of a benign tumor in one of his lungs the following year, Golub finally got the chance to take photos and joined the staff of the Valley Bomber, the Castle Air Force Base newspaper.

"The next thing I knew, I was Airman Golub of the Valley

Bomber,” he said.

Six months after Golub became the Valley Bomber photographer, the newly assigned director of information, Maj. George Herkert, called Golub into his office. Herkert had taught at the Modern School of Photography in New York City and was a well-known photojournalist. Herkert taught and mentored Golub and encouraged him to join the National Press Photographers Association. Through the organization, Golub met prolific photojournalists who taught him ethics and the rule he still lives by behind the camera.

“Tell the truth with the camera and make sure the pictures you use tell the truth,” Golub said. “I’ve been sworn to that since the beginning.”

Golub started working for the Modesto Bee after an honorable discharge from the Air Force in 1966. During his time at the Bee, he covered news events such as the disappearance of Laci Peterson, a pregnant woman who was later discovered murdered, in 2002, and Muhammad Ali speaking in Modesto in 1971. Golub covered the NFL, taking pictures at Raiders and 49ers home games. He photographed the KKK on a number of occasions, as well as bands such as Fleetwood Mac and

## SEE AL GOLUB’S WORK

Photographer Al Golub started shooting wildfires and the crews who battle them in 1987. Check out his fire images, as well as the many other subjects he’s documented throughout his career, at <http://algolub.photoshelter.com/>.

Journey. He created images of Robert F. Kennedy, just days before his assassination.

“My job was to make images, tell stories, inform people and show people how horrible it was or how wonderful it was,” Golub said.

Mike Dunbar, director of integrated operations of the Modesto Bee, said Golub was instrumental in helping the Bee transition from film to digital, calling him a “visionary.”

In the course of working for the Bee, Golub was photographing eagles in Glacier National Park when a colleague suggested he join OWAA. He did so in December 1986, sponsored by photographer Gary Zahn. He’s been an active member ever since, though conference always seems to fall right in the middle of fire season, he said.

At 74, Golub is taking fewer risks, but still capturing fires from behind the camera. He also teaches photojournalism classes at Modesto Junior College and is always willing to teach anyone who comes to him for help, said photographer Wesley Shultz. When Shultz was struggling with his own photography, a 15-minute conversation with Golub completely transformed his style.

Golub is a living legend in the region, and most established photojournalists know of him, have worked with him or learned from him, Shultz said.

But for Golub, photojournalism isn’t about name recognition. What draws him back to photography is the story.

“What makes a good photojournalist is one that knows enough about the subject to emotionally have their own opinion, to be able to see what they’re looking at and understand it and know when to put the shutter down,” Golub said. “Is your brain telling you, ‘This tells the story?’”

— Katy Spence is a journalism graduate student at the University of Montana and former OWAA intern.



## Continued from page 10

graphing your birds.

### FILL THE FRAME.

Usually the bird should fill half to three-quarters of the frame. That means you need a very long focal length lens or you need to get closer to the birds. You can always crop your image to make the subject larger in the frame, but cropping too much can shrink the digital file to where it can’t be used in print.

### MAKE A PORTRAIT.

Bird portraits are most flattering when they are positioned looking about 45 degrees toward the camera. Less favorable, but still okay, is a bird looking from 0 to 90 degrees toward the camera. When the bird’s beak is centered and the bird is looking directly at the camera, the shot is often more humorous than artistic. Unusual posture, wing movement, tension or other action is better than a static pose. Sometime a bird with its body oriented away from the camera and looking back over its shoulder is quite good. Except for documentary purposes, photographing a bird oriented away from the camera is not useful.

## CAPTURE THE ACTION.

Bird portraits are important, but photographing birds in flight is exciting and exasperating. A good flight shot takes skill and patience, but can result in interesting images.

A good skeet shooter will adapt to flight photography more quickly than most of us. They are trained to smoothly follow the target and follow through. The same technique is used with birds in flight. If you live near the coast where there are gulls, I suggest practicing on them. Large birds like herons and egrets are the easiest to photograph in flight. Their flight is usually direct and slow. Smaller birds fly faster and are more erratic. The small bird gives less warning when it is about to take flight and in which direction it will go. It is similar to photographing a child at play, but more challenging.

— John Pickles is a wildlife, nature and travel photographer. Pickles’ publishing credits include *Ranger Rick*, *My Big Back Yard* and more. See his work at [www.voyagerphotography.com](http://www.voyagerphotography.com).



**BOOK****GENERAL AUDIENCE**

1st place: Susan Ebert, "The Field to Table Cookbook"

2nd place: Hank Shaw, "Buck, Buck, Moose"

3rd place: Mark Neuzil, "Canoes: A Natural History of North America"

**YOUTH AUDIENCE**

1st place: Ken Keffer, "Ranger Rick: National Parks!"

2nd place: Mary Jo Nickum, "Looking at the Cat, an Eye on Evolution"

3rd place: Jeff Alt, "The Adventures of Bubba Jones: Time Traveling Through Shenandoah National Park"

**ILLUSTRATION/GRAPHIC****GENERAL OUTDOOR**

1st place: Sam Caldwell, "Distribution Disagreement," Coastal Conservation Association

2nd place: Sam Caldwell, "Dawn Ambush," Coastal Conservation Association

3rd place: Bruce Cochran, "Cold bait," Kansas Wildlife & Parks magazine

**TV/VIDEO****CONSERVATION OR NATURE**

1st place: Jim Schlosser and Tom Stienstra, "The Mighty T - The Tuolumne River - From Glacier to Golden Gate," KVIE Public Television Channel 6

2nd place: David Majure, "Owl Rescue and Release," Arizona Game & Fish Department

3rd place: Karen Loke, "San Pedro Ranch," Texas Parks & Wildlife Department

**FAMILY PARTICIPATION/  
YOUTH OUTDOOR  
EDUCATION**

1st place: Karen Loke "Urban Pocket Prairies," Texas Parks & Wildlife Department

2nd place: David Majure, "A Wild Time at Summer Camp," Arizona Game & Fish Department

3rd place: Bill Sherck, "Deer Stand Truck," KARE-11 NBC

**FISHING**

1st place: Ron Schara, "MN Walleye



Tim Christie's "Bobcat Attack" won first place in the action category of the photography contest.

Special," KARE-11 NBC

2nd place: Eric Parker Andersen, "Kayak Fishing," KARE-11 NBC

3rd place: Bill Sherck, "Kayak Fishing," KARE-11 NBC

**GEAR/TECHNICAL**

1st place: Eric Parker Andersen, "Key Log Rolling," Fox Sports North

2nd place: Bill Sherck, "Wintergreen," KARE-11 NBC

3rd place: David Majure, "Duck De-coys," Arizona Game & Fish Department

**HUNTING/SHOOTING SPORTS**

1st place: Mark LaBarbera and Dan

Small, "Wild Turkeys in Wisconsin," Fox Sports North/Fox Sports Wisconsin

2nd place: Mark LaBarbera and Dan Small, "Deer Hunt Wisconsin 2016," Milwaukee PBS

Third: Ron Schara, "Watsons Women Hunt," KARE-11 NBC

**OUTDOOR FUN/ADVENTURE**

1st place: Eric Parker Andersen, "Walk in the Park - Cayuna," KARE-11 NBC

2nd place: Eric Parker Andersen, "Cloud 9 Ranch," Fox Sports North

3rd place: Bill Sherck, "Ely Winter Camp," KARE-11 NBC



"Sunrise Hunter with Horse" by Lisa Ballard won second place in the people category of the OWAA's Excellence in Craft photo contest.

## BLOG

### CONSERVATION OR NATURE

1st place: Chris Madson, "Slow learners," [TheLandEthic.com](#)

2nd place: Ted Williams, "Saving Timber Rattlesnakes, Why Wildlife Recovery Isn't a Popularity Contest," [Nature.org](#)

3rd place: Chris Madson, "This land is our land," [TheLandEthic.com](#)

### FAMILY PARTICIPATION/ YOUTH OUTDOOR EDUCATION

1st place: Matt Miller, "Elk Anglers on the Prairie: A Shed Hunt to Benefit the Local Community," [Nature.org](#)

2nd place: Andy Whitcomb, "Crafting New Lure Designs for Family Fishing," [Takemefishing.org](#)

3rd place: Jodi Stemler, "A Girl's First Shotgun," [Range365.com](#)

### FISHING

1st place: Matt Miller, "Restoring Guadalupe Bass After Smallmouth Invasion," [Nature.org](#)

2nd place: Bob Bramlet, "Chasing Ghosts in the Everglades," [Bonitabob.blogspot.com](#)

3rd place: Brian Irwin, "Curacao's Big Oil and Big Tarpon," [Patagonia.com](#)

### GEAR/TECHNICAL

1st place: Jodi Stemler, "A Girl's First Shotgun," [Range365.com](#)

2nd place: Jodi Stemler, "Shotguns for Women: Gun Test," [Range365.com](#)

3rd place: Cameron Mortenson, "Gear Review - Leatherman Leap - The Multi Tool Your Kid Wants," [Thefiber glassmanifesto.blogspot.com](#)

### HUMOR

1st place: Christine Peterson, "Ten Strange, Endearing and Alarming Animal

Courtship Rituals," [Nature.org](#)

2nd place: Bob Ford, "Small Game Under a Big Sky," [Gundog.lcsupply.com](#)

3rd place: Bob Ford, "Hooky," [Gundog.lcsupply.com](#)

### HUNTING/SHOOTING SPORTS

1st place: Chris Madson, "Season's end," [TheLandEthic.com](#)

2nd place: Tyler Frantz, "How to do a Grid Search to Recover Your Deer," [Bowhunting.com](#)

3rd place: Tom Keer, "Why We Hunt," [Ruffedgrousesociety.org](#)

### OUTDOOR FUN/ADVENTURE

1st place: James Smedley, "Group of Seven Moments" [Northernontario.travel](#)

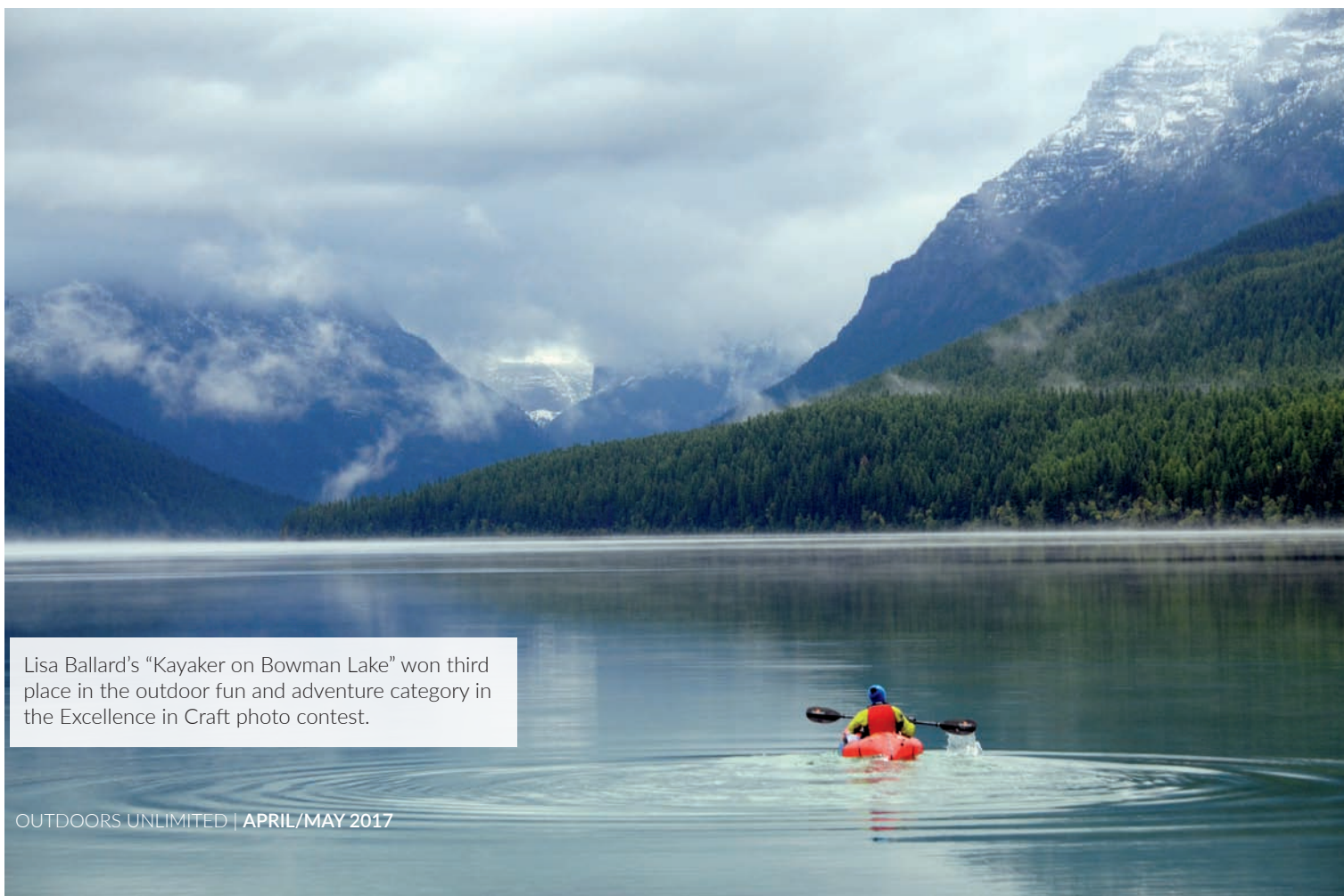
2nd place: Colleen Miniuk-Sperry, "A Pirate's Life for Me on the Buck Key Paddle Trail," [Youcansleepwhenyouredead.com](#)

3rd place: Philip Quade, "Know Before you Go - Tanzania," [Liveoutthere.com](#)

2017 EXCELLENCE IN CRAFT AWARD WINNERS



"Dune Magic" by Terry Thomas won third place in the scenic category in the Excellence in Craft photo contest.



Lisa Ballard's "Kayaker on Bowman Lake" won third place in the outdoor fun and adventure category in the Excellence in Craft photo contest.



Keith Crowley's "Young Lab & Pheasant" won third place in the action category of the Excellence in Craft photo contest.



"Yeah, What do you want" by Tim Christie won first and Lefty Ray Chapa's "It's a big one" (right) won third in the people category in the photo contest.



## COLUMN

### OVERALL

- 1st place: Pat Wray, Corvallis Gazette-Times
- 2nd place: Candice Gaukel Andrews, Good Nature Travel blog
- 3rd place: Nelson Sigelman, Martha's Vineyard Times

## MAGAZINE

### CONSERVATION/NATURE

- 1st place: Chris Madson, "The Forgotten Face of Frank Bond," Wyoming Wildlife
- 2nd place: Ted Williams, "The Dangers of Too Many Deer," Outdoor America
- 3rd place: Kris Millgate, "Trout Troubles," Sporting Classics Daily

### FAMILY PARTICIPATION/ YOUTH OUTDOOR EDUCATION

- 1st place: Andy Whitcomb, "Get Your Kids Excited about Fishing," Boating World
- 2nd place: Kris Millgate, "Mom in the Middle," Sporting Classics Daily
- 3rd place: Pat Wray, "Getting Kids Started In The Outdoors," Game & Fish Publications

### FISHING

- 1st place: Erin Block, "Lines of a Poem," Gray's Sporting Journal
- 2nd place: Debbie Hanson, "The One-Pound World Record," BoatU.S. Magazine
- 3rd place: Pat Wray, "Albacore Fishing with Madison," Game & Fish Publications

### GEAR/TECHNICAL

- 1st place: Jodi Stemler, "Beyond Shrinking and Pinking," The Upland Almanac
- 2nd place: Tom Keer, "The Cane Mutiny," American Angler
- 3rd place: Roy Welch, "Deer Hunting Optics," Whitetales

### HUMOR

- 1st place: David Zoby, "Get Fluffing," The Flyfish Journal
- 2nd place: Kris Millgate, "Trail Goats," Sporting Classics Daily
- 3rd place: Bob Ford, "Bait and Switch," Sporting Classics Daily



"Stalking Puma," by Joe McDonald, won third place in the fauna category in the photo contest.

### HUNTING/SHOOTING SPORTS

- 1st place: Michael Furtman, "My Life With Labs," Ducks Unlimited
- 2nd place: Bob Frye, "The Lure and Thrill of Falconry," Pennsylvania Magazine
- 3rd place: Bruce Ingram, "Hunting's New Frontier," Outdoor America

### OUTDOOR FUN/ADVENTURE

- 1st place: Chris Madson, "The Wrong Side of the Lake," Ducks Unlimited
- 2nd place: James Smedley, "Seeking Seven," Adventure Kayak
- 3rd place: Tom Watson, "Kodiak by Kayak," Alaska Magazine

2017 EXCELLENCE IN CRAFT AWARD WINNERS



(Top) "Ben Hanna - The Crew, 14c - Wicked Cave Area - Rifle Mountain Park, Colorado," by Philip Quade won second in the outdoor fun and adventure category and "Mom and Daughter Makeup Party" (bottom) by Tim Christie won second in the family participation/youth outdoor education category in the Excellence in Craft photo contests.

(Top) "Sundew" by James Smedley won second in the flora category and "An Afternoon Dream" (center) by Colleen Miniuk-Sperry won first. (Bottom) "Dawn at Monument Cove, Acadia National Park," also by Miniuk-Sperry, won second in the scenic category in the Excellence in Craft photo contests.

## RADIO/PODCAST

### CONSERVATION/NATURE

1st place: John Kruse, "Recording the Sounds of Nature at Yellowstone National Park," Northwestern Outdoors Radio

2nd place: Tom Stienstra, "The Bear Lady of Lake Tahoe," KCBS 740 San Francisco

3rd place: Dan Small, "Woodcock Research," WRJC 92.9 FM

### FAMILY PARTICIPATION/ YOUTH OUTDOOR EDUCATION

1st place: Tom Stienstra, "The Gift Loved Ones Desire Most," KCBS 740 San Francisco

2nd place: Tom Stienstra, "Pass the Outdoors Down," KCBS 740 San Francisco

3rd place: Dan Small, "Squirrels Unlimited," WRJC 92.9 FM

### FISHING

1st place: Tom Stienstra, "Salmon, Whales, Birds Dead Ahead," KCBS 740 San Francisco

2nd place: Dan Small, "Collecting Antique Lures," WRJC 92.9 FM

3rd place: John Kruse, "An epic adventure with Chad's Coastwide Sportfishing," Northwestern Outdoors Radio

### GEAR/TECHNICAL

1st place: Jeff Kelm, "Treadwright Tires," WRJC 92.9 FM

2nd place: Dan Small, "Man Overboard," WRJC 92.9 FM

3rd place: Jeff Kelm, "Hunt Wisconsin App," WRJC 92.9 FM

### HUNTING/SHOOTING SPORTS

1st place: Jeff Kelm, "Training a Deaf Dog to Hunt," WRJC 92.9 FM

2nd place: Dan Small, "Recovering Lost Deer with a Trained Dog," WRJC 92.9 FM

3rd place: Jeff Kelm, "A Bowhunt to Remember: Great Hunt, But No Deer," WRJC 92.9 FM

### OUTDOOR FUN/ADVENTURE

1st place: Tom Stienstra, "Haunted Rose Hill Cemetery," KCBS 740 San Francisco

2nd place: Tom Stienstra, "Greatest Show on Earth," KCBS 740 San Francisco

3rd place: John Kruse, "Hiking to Lost Lake," Northwestern Outdoors Radio



Philip Quade's "Sasha DiGiulian - Espresso, 12d - The Wastelands - Rifle, Colorado-3066" won first in the outdoor fun and adventure category of the Excellence in Craft photo contest.



"Leading the Way," by Tim Christie, won second in the fauna category of the photo contest.

## NEWSPAPER

### CONSERVATION/NATURE

1st place: David Sikes, "Choking the Gulf," Corpus Christi Caller-Times

2nd place: Gail Jokerst, "Jim Sheldon Brings To Life An Ice-Age Story," Montana Senior News

3rd place: Mark Freeman, "Battle for Yellowstone," Medford Mail Tribune

### FAMILY PARTICIPATION/ YOUTH OUTDOOR EDUCATION

1st place: Thomas Stienstra, "SF girl, 12, a fly-casting phenom, going for gold," San Francisco Chronicle

2nd place: Pat Wray, "Privacy on a family camping trip," Corvallis Gazette-Times

3rd place: Pat Wray, "A triumph of primitivity," Corvallis Gazette-Times



"Water lily" by Joseph Dits won third place in the flora category of the Excellence in Craft photo contest.



"A Hawg" by Andy Whitcomb placed third in the family participation/youth outdoor education category photo contest.

(Top) Gary Kramer's "Young Hunters" won first in the family participation/youth outdoor education category of the photo contest and his "Greater Prairie Chicken Fighting" (bottom) won second in the action category.

**FISHING**

- 1st place: Lew Freedman, "Fishing almost synonymous with Yellowstone," Cody Enterprise
- 2nd place: Erin Block, "Sisters," Mid-Current
- 3rd place: Brent Frazee, "Remembering J.D.: A float trip back in time," The Kansas City Star

**GEAR/TECHNICAL**

- 1st place: Tyler Frantz, "Maple syrup season has arrived," Lebanon Daily News
- 2nd place: Bob Frye, "Poppin' on top," Tribune-Review
- 3rd place: Marc Folco, "Matching up the best ammunition with the best rifle," SouthCoastToday/The Standard-Times

**HUMOR**

- 1st place: Thomas Stienstra, "Beware the fierce, fearless wild turkey," San Francisco Chronicle
- 2nd place: Pat Wray, "Hanging on my

every word, and other myths," Corvallis Gazette-Times

- 3rd place: Marc Folco, "What would I do if I was on the Discovery's Naked and Afraid?" SouthCoastToday/The Standard-Times

**HUNTING/SHOOTING SPORTS**

- 1st place: Bill Monroe, "Pregnancy, even with twins, can't stop goat hunt," The Oregonian
- 2nd place: Paul Smith, "The Grateful Heart of a Hunter at Sunset," Milwaukee Journal Sentinel
- 3rd place: Amy Grisak, "Don't want to pack out that elk? Get some goats," The Great Falls Tribune

**OUTDOOR FUN/ADVENTURE**

- 1st place: Joseph Dits, "One Year on the Bike," South Bend Tribune
- 2nd place: Mark Freeman, "Sport of Kings – on wheels," Medford Mail Tribune
- 3rd place: David Sikes, "Not Your Typical Cast," Corpus Christi Caller-Times

**THANKS TO THE 2017 CONTEST SPONSORS**

**OCEAN CONSERVANCY:**

Fishing category

**NATIONAL RIFLE ASSOCIATION:**

Hunting or Shooting Sports category

**REALTREE:**

Family Participation/Youth Outdoor Education category

**PEW CHARITABLE TRUSTS:**

Conservation/Nature category

**IZAAK WALTON LEAGUE OF AMERICA:**

Outdoor Fun and Adventure Category

## PHOTOGRAPHY

### ACTION

1st place: Tim Christie, "Bobcat Attack," American Hunter

2nd place: Gary Kramer, "Greater Prairie Chicken Fighting," Game Birds: A Celebration of North American Upland Birds

3rd place: Keith Crowley, "Young Lab & Pheasant," American Hunter

### FAMILY PARTICIPATION/ YOUTH OUTDOOR EDUCATION

1st place: Gary Kramer, "Young Hunters," Wildfowl

2nd place: Tim Christie, "Mom and Daughter Makeup Party," Colorado Outdoors

3rd place: Andy Whitcomb, "A Hawg," ICAST Show Guide

### FAUNA

1st place: Michael Furtman, "Hitching a Ride - Common Merganser Hen and Duckling," Minnesota Conservation Volunteer

2nd place: Tim Christie, "Leading the Way," Wyoming Wildlife

3rd place: Joe McDonald, "Stalking Puma," Nature Photography

### FLORA

1st place: Colleen Miniuk-Sperry, "An Afternoon Dream," private client

2nd place: James Smedley, "Sundew," Adventure Kayak magazine

3rd place: Joseph Dits, "Water lily," South Bend Tribune



Michael Furtman's "Hitching a Ride - Common Merganser Hen and Duckling" won first in the fauna category in the photo contest.

### OUTDOOR FUN/ADVENTURE

1st place: Philip Quade, "Sasha DiGiulian - Espresso, 12d - The Wastelands - Rifle, Colorado-3066," Gripp'd Magazine

2nd place: Philip Quade, "Ben Hanna - The Crew, 14c - Wicked Cave Area - Rifle Mountain Park, Colorado," Butora Climbing

3rd place: Lisa Ballard, "Kayaker on Bowman Lake," Woodstock Magazine

2nd place: Lisa Ballard, "Sunrise Hunter with Horse," LOWA Hunting Supplement

3rd place: Lefty Ray Chapa, "It's a Big One," Gulf Coast Fisherman

### SCENIC

1st place: Tim Christie, "The Crossing," Rocky Mountain Elk Foundation

2nd place: Colleen Miniuk-Sperry, "Dawn at Monument Cove, Acadia National Park," CMS Photography "Autumn in Acadia" workshop brochure

3rd place: Terry Thomas, "Dune Magic," Post Register

### PEOPLE

1st place: Tim Christie, "Yeah, What do you want," Predator Quest

## THANK YOU TO OUR CONFERENCE SPONSORS

OWAA would like to thank everyone involved in making our 2017 conference in Duluth, Minnesota, a success, including our attendees, speakers, booth and hospitality hosts, product donors, pre- and post-conference trip providers, sponsors and committees. Specifically, we would like to thank:

#### DULUTH PLANNING TEAM

- Paul Queneau, conference program chair
- Michael Furtman, conference site local chair
- Stacy Oltmanns, Visit Duluth
- Bob Gustafson, Visit Duluth
- Gene Shaw, Visit Duluth
- Shawn McLaughlin, Holiday Inn & Suites Downtown-Duluth
- Annette Eberhart, DECC
- Elise Rigney, DECC
- Hansi Johnson, local committee
- United Northern Sportsmen Club

#### CONFERENCE SPONSORS

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- Toyota Motor Sales U.S.A.
- Visit Duluth
- Visit Mississippi
- Wildlife Acoustics

We could not have done this without you and hope to see you all in Fort Wayne, Indiana, in June 2018

## COMMITTEE VOLUNTEER OF THE YEAR AWARD

*Recognizes excellence, commitment and service and going beyond the call of duty while serving on an OWAA committee.*

**RECIPIENT: TIM CHRISTIE**, Coeur d'Alene, Idaho

Tim Christie is the first person to receive OWAA's newest award, which recognizes members who volunteer their time to the organization.

Christie stepped up to coordinate this year's Excellence in Craft Award, volunteering to co-chair the subcommittee to make this important award happen, said Lisa Ballard, the awards committee chair.

An OWAA member for more than 33 years, Christie is an award-winning freelance photographer and writer, focused on large game, bird life and related outdoor activities. His photographs have graced more than 500 magazine covers and been featured in more than 100 different publications, numerous calendars, corporate advertising campaigns, websites and product displays. •

## EXCELLENCE IN CRAFT AWARD

*For outstanding effort in upholding the OWAA creed and continued excellence in craft.*

**RECIPIENT: BRUCE COCHRAN**, Prairie Village, Kansas

Bruce Cochran, the winner of OWAA's Excellence in Craft Award, communicates his love of the outdoors through humor. The writer and cartoonist captures the levity of the outdoors found in duck blinds and trout streams. His ability to capture the funny moments we all encounter outside is a lost art in outdoor communication, said Brent Frazee, a past recipient of the award.

Cochran started his career as an illustrator for Hallmark Cards before melding his love of drawing cartoons with his passion for the outdoors. His cartoons have appeared in a multitude of magazines including Sports Afield, Field & Stream, Ladies' Home Journal and others. Cochran has also written articles for magazines including Ducks Unlimited, American Waterfowler, Pheasants Forever Journal and Gun and Dog. He's also published nine cartoon books.

Cochran has won 14 EIC awards for his writing, cartoons and illustrations. He served on the OWAA board for a three-year term and chaired the Excellence in Craft committee.

## J HAMMOND BROWN MEMORIAL AWARD

*OWAA's most prestigious recognition of a member for devoted past service to the organization over a period of continuous years.*

**RECIPIENT: PETER SCHROEDER**, Seattle, Washington

Peter Schroeder could be called "Mr. OWAA Money," for his efforts in protecting the organization and its members' money, said Tom Wharton, last year's recipient of the award.

"His work as OWAA treasurer and chair of the endowment committee helped modernize the organization's finances," Wharton said.

Schroeder has also generously contributed three \$5,000 challenge gifts, which helped bring in almost an additional \$15,000

to the organization.

Schroeder, an OWAA member since 1994, has served three terms on the board of directors and was voted outstanding board member twice.

## JACKIE PFEIFFER MEMORIAL AWARD

*Awarded for exemplifying warmth and radiance, goodwill, helpfulness, generosity and kindness to others. Members and their spouses are eligible for this award.*

**RECIPIENT: BILL HILTS SR.**, Sanborn, New York

"I doubt that any member of OWAA attending a conference when this year's Jackie Pfeiffer Memorial Award recipient was present, was not greeted with his friendly smile, firm handshake, warm words of welcome and much more," said Thayne Smith, a past recipient of the award.

Bill Hilts Sr., an OWAA past president and member since 1961, has attended numerous conferences, including 40 in succession.

## JADE OF CHIEFS AWARD

*Nominated, voted on and presented by past award winners known as the "Circle of Chiefs."*

**RECIPIENT: RICH LANDERS**, Spokane, Washington

Rich Landers has been actively writing about conservation issues since his graduation from University of Montana in 1975 and is now considered a giant among outdoor communicators in the Pacific Northwest, said Pat Wray, a past award recipient. His well-researched, take-no-prisoners journalistic approach to important issues has earned him awards as the Conservation Writer of the Year by both the Idaho Conservation League and the Washington Environmental Council.

Landers is currently the outdoor editor at the Spokesman-Review. He's been an OWAA member since 1977.

## OUTSTANDING BOARD MEMBER OF THE YEAR AWARD

*Voted on and presented by OWAA's board of directors.*

**RECIPIENT: COLLEEN MINIUK-SPERRY**, Chandler, Arizona

For the third time in four years, OWAA's board of directors recognized Colleen Miniuk-Sperry as Outstanding Board Member of the Year. Miniuk-Sperry, OWAA's secretary, joined OWAA in 2010. OWAA hired her as interim executive director in January. She stayed on through June 26 to help Brandon Shuler transition into the job. All the while she continued her duties as secretary, as well as chair of the photo section and the membership recruitment committees and co-chair of the member services committee.

"Colleen has gone above and beyond in all her volunteer work," said Brett Prettyman, outgoing president. "She outdid herself again this year by stepping up to serve as the interim executive director while still handling her other duties for the organization." •

## RYAN CHELIUS

Ryan Chelius is a sophomore at the SUNY College of Environmental Science and Forestry in Syracuse, New York. He is majoring in environmental communications and hopes to pursue a career in the outdoor industry. Chelius is also a freelance outdoor writer and photographer. He has published several articles in *Outdoor News New York* and is looking to expand his work into other publications. See his work at [ryanchelius.com](http://ryanchelius.com). Chelius' passions include fly-fishing, hunting and conservation. He aspires to use his work to introduce the outdoors to his generation and generations to come.



## DANIEL MAJERUS

Daniel Majerus grew up in northern Ontario, Canada, where the menu can include smelts, bullheads, trout, bass, pike, wall-eyes, perch, ducks, geese, ruffed grouse, spruce grouse, hares, moose, deer and bears. After graduating from Cambrian College of Applied Arts and Technology with an honors diploma in chemical engineering technology in 1990, Majerus started his own management consulting company, writing corporate procedures for clients. To ensure he never lost touch with the outdoors, Majerus also started Canadian North Guiding Service, guiding moose and bear hunts in northern Ontario. Client connections led him to hunting and fishing adventures in Michigan and Pennsylvania, as well as South Africa. Life took some strange turns, and Majerus is now a journeyman lather in the construction industry while freelancing as an outdoor writer and photographer.



## WILLIAM HURST

William Hurst is a landscape and nature photographer living in Duluth, Minnesota. He has owned his photography business for three years and instructs workshops with The Duluth Experience. Northern Minnesota provides ample opportunity to explore the Boundary Waters Canoe Area Wilderness and Canada's Quetico Provincial Parks. These areas, along with the many tributaries along the North Shore of Lake Superior, provide endless subject matter and enjoyment and help him hone his photographic style. His goal is to create an inspiring sense of wonder and awe with his landscape photographs. He hopes that his photography can inspire people to get outside and enjoy all nature provides.



## PERRY MASOTTI

Perry Masotti is a retired psychotherapist living in southeastern New York who, for the past several years, has indulged his love of photography and writing. Through the North American Versatile Hunting Dog Association he helps others train their own dogs and photographs these activities. He shoots the organization's prestigious annual invitational test of versatile pointing dogs. Masotti values the relationship of dogs to people in wild places. He spends many weeks on the road each year with his German shorthairs hunting upland birds and waterfowl across the United States and Canada and documents his adventures in writing and photographs. Masotti belongs to several conservation organizations, including the Ruffed Grouse Society and he contributes to the organization's magazine.



## GARY J. KRUKAR

Gary J. Krukar is a retired English instructor who is now able to spend his autumn days in the field instead of the classroom. He's most successful photographing and writing about his passion of hunting upland birds. Last year, he pursued various quail and grouse species, along with pheasants, in nine states. His photos and articles have appeared in *The Pointing Dog Journal*, *The Retriever Journal* and *Pheasants Forever* magazine. When he is not on the road, Krukar is the youth coordinator for his local chapter of Pheasants Forever, through which he introduces young people to habitat conservation and restoration. As an NRA-certified range safety officer and a Level 1 shotgun instructor, he coaches youth trap, skeet, sporting clays and five-stand and also mentors new hunters.



## RICHARD K. STOLL

Richard K. Stoll has been a saltwater fly-fisherman for 40 years and a fly angler for more than 50 years. He has published more than 500 articles on sport fishing, outdoors and the environment in newspapers, periodicals, magazines and several books. Stoll was a member of the International Game Fish Association International Committee for 14 years and represented Washington State, the Kingdom of Tonga and East Timor. Stoll held an appointment for several years to the Habitat Committee of the Pacific Fisheries Management Council, the organization that oversees offshore U.S. fisheries between Canada and Mexico. Stoll is a retired professional aquatic biologist and civil/environmental engineer. During his international career, Stoll has fished locations worldwide.



# A conservation crisis seen at Bears Ears

BY JOEL VANCE | RUSSELLVILLE, MISSOURI

IT'S SAID THE WHEELS of progress grind slowly. For conservation it seems like sometimes they simply grind to a halt. That's the danger facing the country now if President Donald Trump's administration turns the nation's public lands legacy into history.

As citizens and taxpayers we all have a stake in, and own a piece of, public lands, including national parks, national wildlife refuges, national forests, national grasslands and lands managed by the Bureau of Land Management. The BLM controls 264 million acres of land open to hikers, hunters and others who want to enjoy the nation's outdoor legacy.

Then there are those who would use those same acres for exploitation. Congress has the power to sequester that land for everyone or to turn it into a giant shopping center for special interests — think mineral, oil and gas exploitation.

The threat to sell off public lands is real and imminent, but former President Barack Obama set aside a number of BLM lands, supposedly forever, under the Antiquities Act, legislation signed into law in 1906 by President Theodore Roosevelt that allows presidents to protect the country's cultural and natural resources. Teddy was, and still is, the outdoorsman's best friend.

Obama used the Antiquities Act to set aside and protect a number of areas that fall into the category of cultural and natural resources, including Rio Grande del Norte, Berryessa Snow Mountain and, most recently and notably, Gold Butte and Bears Ears, in Utah. Unfortunately, what one president giveth by executive action, another can just as easily taketh away. Likewise Congress can pass laws that hamstring protection for outdoor resources.

Obama's critics objected to his use of executive action. For the record, you have to go back as far as Grover Cleveland to find a president who used Congress-circumventing executive orders fewer times than Obama. It's worth remembering that Roosevelt created the first of the world-renowned national wildlife refuge system by executive action in 1903 because Congress wouldn't. Other presidents, Republican and Democrat, have similarly set aside natural resources by executive action.

Obama designated Utah's Bears Ears area as a national monument as one of his final acts in office. The area has been sacred to Native Americans for thousands of years and still is an important source of native medicinal plants and wild game for the estimated 20,000 Indians who live within the boundaries of the 1.2 million-acre monument.

According to critics of Obama's designation, the area could be a source of mineral and energy extraction. Thus arrived the almost inevitable collision between those who would plunder a national resource and those who would protect it. No president in the 111-year history of the Antiquities Act has reversed the decision of a predecessor, but Trump could do it with the slash of a pen.

The future of Bears Ears is murky. Trump ordered Secretary of Interior Ryan Zinke to review national monuments created since 1996, and Zinke toured Bears Ears in company with opponents

of the designation. In June, Zinke announced he thought Bears Ears National Monument should be smaller and the protected area boundaries redrawn. A public comment period closed July 10.

Most agree that if the president attempts to undo the national monument designation the issue will wind up in court.

The Antiquities Act has been a blessing to those who would protect natural resources and a curse to those who would plunder them.

If there is a single situation that summarizes the possible course of the nation in regard to conservation, Bears Ears is it. The United States has much to answer for over the course of its history, especially over its treatment of Native Americans.

Native Americans proved they have a voice in what happens to their natural resources when many banded together in North Dakota to block a proposed pipeline that had the potential to damage the area's drinking water supply.

The Standing Rock Sioux tribe vowed to stop the proposed pipeline, which would have stretched 1,100 miles and was to be financed by a consortium of banks and oil and gas companies. Despite efforts, including arrests, the use of water cannons, mace and guard dogs, the Sioux prevailed. In December 2016, the Army Corps of Engineers said it would explore alternate routes for the pipeline. But the fight is not over (it never is) because Trump, who owns stock in the company building the pipeline, could reinstate the original route.

A similar fight could be brewing over Bears Ears, but like the pipeline brouhaha, Bears Ears could bring together a diverse team of conservationists to fight any attempt to undo protections for the Utah national treasure.

Attempts to protect the Bears Ears area as a national monument date to 1968. It will be jointly managed by BLM and the U.S. Forest Service.

Predictably, the national monument designation of Bears Ears has been greeted by a mixed reaction. Present plans are to allow all activities that now exist including hunting, fishing, grazing and timber management, but to prohibit new development of oil, gas and mineral resources. While many sportsmen endorse the Bears Ears monument designation, others are equally opposed to it, apparently fearing that somehow they will lose access to the area.

The Conservation Lands Foundation is one organization dedicated to, in the words of one of its workers, "turning the Bureau of Land Management into a better conservation agency." The nonprofit donates funds to protect otherwise vulnerable natural resources. "BLM is a system just as big and worthy and great as our national parks or national wildlife refuges. And they're better, because people can hunt and fish in them. It's just that nobody knows what they are."

That some sportsmen should oppose legislation that protects their right to hunt on public land is hard to believe. As another great American forefather, Benjamin Franklin, who proposed the wild turkey as the national bird, said at the signing of the Declaration of Independence, "we must indeed all hang together, or

Continued on next page

# A not-so-hypothetical conversation

How the extractive industry plotted to take over public lands.

BY PAT WRAY | CORVALLIS, OREGON

**MODERATOR:** “OK, let’s begin. Oil, why don’t you start us off?”

**OIL:** “Let me begin with a brief history. Several decades ago it became obvious that we extractive industries were losing access to productive land, particularly in the Western states. Millions of acres were lost by the establishment of wildernesses, monuments and study areas. Even on unprotected lands our efforts were often blocked in the courts and by strong public opinion.

“We needed to get those public lands into private hands, so we adopted a long-term strategy. We began grooming and underwriting the campaigns of conservative politicians, both state and federal. Our timing was good because our efforts rode the rising distrust of the federal government that has been part of the national landscape since the Vietnam War. We hit our stride during the Sagebrush Rebellion. You want to take it from here, Natural Gas?”

**NATURAL GAS:** “Sure. Our reach for public lands simmered until conservatives began taking control of various legislative bodies around the country, including the U.S. House of Representatives. By then, politicians we’d been supporting held the purse strings and at our urging, they began to squeeze natural resource agencies. As funds dried up, the agencies couldn’t keep doing their jobs as well as in the past. Public service, enforcement and infrastructure maintenance all declined and as they did, the public became more and more dissatisfied. State and federal parks languished, which paved the way for widespread privatization. This is where Timber takes a front row seat, Timber?”

**TIMBER:** “Right. In the last three decades rising temperatures associated with global warming have helped us more than we could have imagined. In 1980, the fire season was five months long. Now it is seven months and increasing. Since 1980 the number of wildfires has increased by 75 percent. Thus more and more of the Forest Service budget has been diverted to firefighting costs, leaving its core responsibilities poorly accomplished. Meanwhile, our pet senators and congressmen have blocked every attempt to increase the firefighting budget or to develop an alternative method of funding.

**MINING:** “With our financial assistance, the drumbeat for divestiture of public lands has been increasing rapidly. Rather than push right now to sell those lands directly to our corporations, we’re advocating for land transfers to state governments, which, in places like Utah and Idaho, will be just as good for us.”

**NATURAL GAS:** “Yes, we’ve got those states tucked in tight, but what about the tougher ones, Oregon, Washington, California? Even if those states were to assume control of federal lands there’s no guarantee we’ll get access to them.”

**TIMBER:** “Not right away, perhaps, but once economic reality sinks in, even those states will be falling all over themselves to lease or sell those lands to us. A perfect example is the Elliott State Forest in Oregon; once management costs began to outstrip the money brought in from timber sales they couldn’t wait to dump it on the open market.”

**MODERATOR:** “Gentlemen, our plans are near fruition, but we face a threat. There is a move afoot to provide funding for wildfires from the same emergency coffers used to pay for hurricanes, floods and tornadoes. If that effort is successful, the Forest Service will have the money to improve forest health, as well as catch up on road and trail maintenance. The public will stop complaining and we will lose our leverage.

“Let’s get the word out to our political handymen. No alternative funding for wildfires. Make the Forest Service rob its own coffers to fight fires. Then before you know it, we will own those once-public lands. In addition to taking what we want from them, we can charge the public for entrance.”

• *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 honorees 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.*

— *Pat Wray has been an OWAA member since 1984 and was inducted in the Circle of Chiefs in 2015. He is actively researching the confluence of aggressive ignorance, shameless deceit and unbridled greed in American politics.*



Continued from previous page

assuredly we shall all hang separately.”

• *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 honorees 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.*

— *Joel Vance is a past OWAA president and historian, and has won the Excellence in Craft, Ham Brown and Jade of Chiefs awards.*



# Conservation Reserve Program cuts hurt sportsmen, fish and wildlife

BY MARK HERWIG  
ST. PAUL, MINNESOTA

**T**HE CONSERVATION RESERVE PROGRAM helps America's farmers, ranchers and forest owners voluntarily conserve environmentally sensitive land. Introduced in the 1985 Farm Bill, the program once supported 37 million acres devoted to conserving soil, water, and wildlife habitat. But Congress has reduced the size of the program to just 24 million acres in the current Farm Bill, and the U.S. Department of Agriculture is turning down thousands of applications from those who want to enroll millions of acres of private land in conservation. Habitat loss continues to be one of the greatest threats to hunting and fishing in this country, so this loss of the Conservation Reserve Program lands could pose a terrible risk for upland birds, waterfowl, deer, sage grouse and freshwater fish.

Wildlife conservation is one of the three main goals of the Conservation Reserve Program, and it's not hard for sportsmen and women to see that it works. By incentivizing private land owners to repurpose their land, the program has helped restore wildlife habitat and

improved thousands of stream miles since its inception.

In fact, Conservation Reserve Program acres in the northern plains states make up a vital share of nesting habitat for more than half of North America's waterfowl. And the program is helping landowners to voluntarily restore and supplement sage grouse habitat across the West, providing a much-needed boost to a species in decline. White-tailed deer, black bears, pheasants, quail, wild turkeys and countless other species have also been rebounding thanks to the conservation of millions of acres of grasslands and buffers through the program.

The Conservation Reserve Program's impact on water quality is especially notable. Through smart land management decisions, like the installation of waterway buffers, the program protected more than 170,000 stream miles with trees and grasses. This improvement means cleaner drinking water and better fish habitat near fields in the program and downstream.

If that weren't enough, many farmers, ranchers and forest owners also open Conservation Reserve Program acres to hunters and anglers in their communities.

Sportsmen all over the country want to maintain resilient fish and game populations, and the program is one of the most successful conservation programs for private lands.

Unfortunately, there's little room left in Conservation Reserve Program for private landowners who want to help, and so fish and wildlife are also at risk of being crowded out.

Year after year, the acreage cap placed on the program shrinks and sportsmen and women need to be concerned about this downward trend — for the sake of fish, wildlife and our sporting heritage.

For more information on the Conservation Reserve Program's impact, visit [CRPworks.org](http://CRPworks.org).

• *National Affairs and the Environment* articles and opinion pieces address issues that impact the outdoors and recreation. To join the conversation, submit a letter to the editor at [editor@owaa.org](mailto:editor@owaa.org).

— Mark Herwig has been editor of *Pheasants Forever* and *Quail Forever* magazines since 1998. He also writes for several other national organizations and magazines.



## FOUR STUDENTS WIN BODIE MCDOWELL SCHOLARSHIPS

The Outdoor Writers Association of America awarded four Bodie McDowell scholarships totaling \$18,000 for the 2017-18 school year to undergraduate and graduate students studying outdoor communications.

This year's recipients are:

- **CHRISTA BECK**, graduate student in global communications at the American University of Paris, \$4,000
- **MARISSA HEFFERNAN**, undergraduate in journalism and environmental science at University of Arizona, \$4,000
- **MATT REILLY**, undergraduate in environmental studies and biology at Emory & Henry College, \$5,000
- **PATRICK TORMEY**, graduate student in science and natural history filmmaking at Montana State University, \$5,000

Recipients are paid at the commencement of the fall semester, and also receive a one-year student membership in the Outdoor Writers Association of America. OWAA's Endowment Trustees manage the Bodie McDowell Scholarship Fund and distribute funds to college scholarship recipients each year in accordance with OWAA bylaws. This year, 15 students applied for scholarships through the program. Recipients were selected by members of the education committee, chaired by Tim Mead.

For more information and to apply, visit [www.owaa.org/programs/scholarships-fellowships/bodie-mcdowell-scholarship](http://www.owaa.org/programs/scholarships-fellowships/bodie-mcdowell-scholarship).

## GUMLEAF USA

# Real rubber boots for real adventure

New OWAA supporting group offers members a 20 percent discount.

**G**UMLEAF USA IS A small, family-owned business importing Gumleaf brand rubber boots from Europe where they are handmade using real rubber. The quality and workmanship put into a pair of Gumleaf boots are surpassed only by their comfort. And while “real rubber” sounds like hair-splitting, many boot manufacturers these days mix plastic and synthetic materials into their rubber, but at the cost of durability. The 85 percent natural rubber used in a pair of Gumleaf boots helps to ensure years of service and comfort while avoiding cracking.

Gumleaf USA offers boots for men and women. Besides being designed to provide all-day comfort, each style features attributes sought by many outdoor enthusiasts. Our top-of-the-line Royal Zip incorporates a heavy duty YKK zipper that runs from the



Gumleaf USA boots are made with real rubber. Photo: Gumleaf USA

top of the boot to the ankle, making them incredibly fast and easy to pull on or off. Vikings are a style designed for men and women with wide calf muscles, but also make it easy for everyone to tuck their pants into the boot. The Saxon and Field boots are similar traditional Wellington-style boots with the Saxon providing a 4-millimeter neoprene-lined upper, while the Field Boot uses a cotton upper. And last, but not least, our Norse boots for women are similar to the Saxon, but cut slightly lower in height and available in ruby red, sapphire blue and basic black.

Gumleaf USA provides footwear that lets you take on almost anything Mother Nature can throw your way. If your feet aren't comfortable, the rest of you won't be either. Gumleaf offers OWAA members a 20 percent discount. For more information visit [www.gumleafUSA.com](http://www.gumleafUSA.com).

## Continued from page 8

full exposure in both f-stop and shutter speed. Traditionally I start at an ISO of 800 and work my way higher if necessary. When shooting a decent quality DSLR, often an ISO of 800 is a solid quality for the image. But the ISO is also where the Milky Way pops and in some cases, if that is the desired effect, then we must start building up that ISO and balance grain with quality.

The best way to see if your settings are correct is to simply take a test shot.

## FROM ONE PICTURE TO A NIGHT SKY TIME-LAPSE

I have spent plenty of hours hitting that sweet spot on correct camera exposure for the desired night sky and just framing the image. It is important

that those all get worked out before you commit to hours of shots to make a time-lapse of the night sky.

There are many internal and external options for time switches in photography. I will only concern us with the intervals and what it takes to shoot a night sky. The math is basic. If you want a video at 30-frames-per-second, you will need 30 photos for one second. So at a shutter speed of 30 seconds, one second of post film will take 15 minutes of shooting. (In some cases smoothing can slow this process down.) Many cameras come with options such as how many shots you want without the photographer having to do the math. If my goal is a 10-second time-lapse, I will have to shoot 300 photos for a 30-frames-per-second video. If your camera does not automatically process the settings you gave it into a video, you have

the option to change that post-production film speed if you change your mind. Twenty-four frames per second is more than enough for a smooth and beautiful night sky movement.

As you get more familiar with shooting the night sky you should begin to change those camera settings and explore new concepts such as reducing shutter speed and trying various lenses. After all, this should be a fun and rewarding process in which we can all adapt to our own style.

— A.J. DeRosa is the award-winning filmmaker of *Project Upland* and author of the critically acclaimed book *The Urban Deer Complex*. He is a New England native and founder of Northwoods Collective.



## 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://lowaa.org/oul/about-owaa-skills-subject-matter-sections/>.*

**CHRIS ANDERSON**, The Nature Conservancy, 1101 W. River Pkwy., Ste. 200, Minneapolis, MN 55415. (C) 612-845-2744, (W) 612-331-0747, [canderson@tnc.org](mailto:canderson@tnc.org), <https://www.nature.org>. Directs The Nature Conservancy's marketing work and media outreach in Minnesota, North Dakota, South Dakota and Wisconsin. Previously worked as a media relations manager for the conservancy out of Chicago. Prior to joining The Nature Conservancy, worked as an environmental reporter at the San Antonio Express-News. Interests include fly-fishing, hiking, mountain biking and kayaking. (Tracy) Skills: EOQ; Subject Matter: AGLNOS; Sections: C. Approved for Active membership; sponsored by Matt Miller.

**JOSEPH BAYA**, Great Days Outdoors Media, 72 Bald Eagle Ct., Santa Rosa Beach, FL 32459. (H) 904-891-9639, (C) 904-891-9639, (W) 904-891-9639, [joebaya@greatdaysoutdoors.com](mailto:joebaya@greatdaysoutdoors.com), <https://greatdaysoutdoors.com>. President, Great Days Outdoors Media. Publisher of Great Days Outdoors Magazine, host of Alabama's "Great Days Outdoors Radio Show." Member, Southeastern Outdoor Press Association, Professional Outdoor Media Association, National Wild Turkey Federation, Rocky Mountain Elk Foundation, Quality Deer Management Association, Ducks Unlimited and Delta Waterfowl. U.S. Coast Guide licensed 50-ton master captain. (Stephanie) Skills: CEPRW; Subject Matter: BCFKT; Sections: CMPR. Approved for Active membership; sponsored by Hank Shaw.

**RYAN CHELIUS**, 410 Westminster Rd., Rockville Centre, NY 11570. (C) 516-732-4493, [cheliusrayan@gmail.com](mailto:cheliusrayan@gmail.com), <http://www.ryanchelius.com>. Avid outdoorsman with a strong passion for writing, photography and conservation. Currently a student at SUNY college of environmental science and forestry studying environmental communications. Hopes to pursue a career in writing and documenting hunting, fishing and the

beautiful places they take him. Skills: OS; Subject Matter: ABC; Sections: CP. Approved for Student membership; sponsored by Erin Tochelli.

**SHAUN EPPERSON**, Game & Fish Magazine, 3330 Chastain Meadows Pkwy. NW, Ste. 200, Kennesaw, GA 30144. (W) 678-589-2031, [shaun.epperson@outdoorsg.com](mailto:shaun.epperson@outdoorsg.com). Editor, Game & Fish Magazine. Skills: E; Subject Matter: AC; Sections: M. Approved for Active membership; sponsored by Ken Dunwoody.

**GARY FIEDLER**, Radiant Spirit Gallery, P.O. Box 161473, Duluth, MN 55816. (H) 218-340-1901, (C) 218-491-3565, (W) 218-491-3565, [info@radiantspiritgallery.com](mailto:info@radiantspiritgallery.com), <http://www.radiantspiritgallery.com>. Free-range photographer, composing photographs and videos that are natural and organic, with no additives or artificial colors. In 2014, he completed a 221-day solo canoe trip through the Boundary Waters Canoe Area Wilderness and Quetico Provincial Park, documented through 40,000 photographs, video and audio recordings and journal entries. Fiedler and his photographer-wife Dawn LaPointe are passionate about preserving nature's artistry through photography, its wonders through video and experiences through writing. Photography and writing credits include The Boundary Waters Journal, Canoe & Kayak, Canoeroots, GrindTV, Lake Superior Magazine, Minnesota Sporting Journal and Northern Wilds. Video footage licensed to "Aerial America: Wilderness," The Smithsonian Channel and "Great Nature," NHK Japan. Nominee, Canoe & Kayak magazine's 2015 spirit of adventure award. Finalist, 2015 Smithsonian photo Contest. (Dawn LaPointe) Skills: COSVW; Subject Matter: GJKLMOS; Sections: PV. Approved for Active membership; sponsored by Sam Cook.

**DAVID GRAY**, VExpo Marketing, 705-B SE Melody Ln., #324, Lees Summit, MO 64063. (C) 816-350-9066, (W) 816-246-5626, [mahoneyoutdoors@gmail.com](mailto:mahoneyoutdoors@gmail.com), <http://www.sharetheoutdoors.com>. President, VExpo Marketing. Director National Wildlife Art Show. Managing partner, North American Sportshow (virtual). Skills: P; Subject Matter: L; Sections: C. Approved for Active membership; sponsored by Brent Frazee.

**JOHN HENNESSY**, 4578 Cedar Lake Rd., #6, St. Louis Park, MN 55416. (H) 708-927-6934, (C) 708-927-6934, (W) 708-927-6934, [hennessy.ryan@yahoo.com](mailto:hennessy.ryan@yahoo.com), <http://www.braisingthewild.com>. Freelance outdoor writer and wild game cook based in Minneapolis. His stories and recipes have been published in newspapers such as the (Minneapolis) Star Tribune, the Pioneer Press, the Spokesman-Review, Los Angeles Daily News, Farmington Daily Times and Outdoor News and with conservation groups such as the Ruffed Grouse Society, the National Wild Turkey Federation and Quail Forever. Author of the wild game and fish cooking blog "Braising the Wild" and a frequent contributor to Pheasants Forever Journal. (Dara) Skills: CO; Subject Matter: ACORST; Sections: MNP. Approved for Active membership; sponsored by Mathew A. Soberg.

**WILLIAM HURST**, Wm Hurst Photography, 2331 W. 11th St., Duluth, MN 55806. (C) 218-464-3083, [wiliam@wmhurstphotography.com](mailto:wiliam@wmhurstphotography.com), <http://www.wmhurstphotography.com>. Owner and operator of a professional photography business in Duluth, Minnesota. His passion lies in landscape photography. Photographing the Boundary Waters Canoe Area Wilderness is by far the most enjoyable endeavor in his life. Received a 2016 McKnight Foundation grant for a photography showing in Duluth through the Arrowhead Regional Arts Commission. Teaches photography workshops through The Duluth Experience tour company. Taught canoe pack making classes for the North House Folk School and the Duluth Folk School. Skills: S; Subject Matter: GLOSU; Sections: P. Approved for Active membership; sponsored by Colleen Miniuk-Sperry.

**GARY KRUKAR**, 725 N. 72nd St., Wauwatosa, WI 53213. (C) 414-931-1115, [krukarg@yahoo.com](mailto:krukarg@yahoo.com). Retired English instructor. Youth coordinator with his local chapter of Pheasants Forever. His chapter sponsors three youth trap shooting teams and he works with shooters on two of these teams as an NRA-certified Level 1 shotgun instructor. The chapter also works with youth and other volunteers on habitat improvement projects, prescribed burns, pollinator projects and

Continued on next page

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various plantings and removal of invasive species. His real passion is upland bird hunting. Freelance stories published in Pointing Dog Journal and Pheasants Forever Journal. (Dianne) Skills: OS; Subject Matter: CD; Sections: M. Approved for Associate membership; sponsored by Mark Herwig.

**DAWN LAPOINTE**, Radiant Spirit Gallery, P.O. Box 161473, Duluth, MN 55816. (H) 218-340-1901, (C) 218-491-3565, (W) 218-491-3565, [info@radiantspiritgallery.com](mailto:info@radiantspiritgallery.com), <http://www.radiantspiritgallery.com>. Free-range photographer, composing photographs and videos that are natural and organic, with no additives or artificial colors. Dawn and her photographer-husband Gary Fiedler are passionate about preserving nature's artistry through photography, its wonders through video and experiences through writing. Photography and writing credits include Backpacker, Budgeteer, The Boundary Waters Journal, Canoe & Kayak, Canoeroots, GrindTV, Lake Superior Magazine, Minnesota Sporting Journal and Northern Wilds. Video footage licensed to "Aerial America: Wilderness," The Smithsonian Channel, "So You Think You'd Survive?," Weather Channel, "Great Nature," NHK Japan, National Geographic and Discovery Channel. Finalist, 2014 and 2015 Smithsonian Photo Contest, 2016 USA Landscape Photographer of the Year. Honorable mention, 2016 International Photography Awards. Highly honored video, 2016 Windland Smith Rice Awards. 2014-2015 Wilderness Forever Exhibit, Smithsonian Museum. (Gary Fiedler) Skills: COSVW; Subject Matter: GJKLMOS; Sections: PV. Approved for Active membership; sponsored by Sam Cook.

**ROBERT J. LONGWITZ**, P.O. Box 11, 135 Grant Ave., Fall Creek, WI 54742. (H) 715-832-0942, [bob4wilderness@yahoo.com](mailto:bob4wilderness@yahoo.com), <https://bob4wilderness.wixsite.com/towc>. Received a bachelor's in natural resources and wildlife ecology from the University of Wisconsin-Madison. Received a master's degree in wildlife and fisheries science from the University of Tennessee-Knoxville. Wildlife and nature photographer, writer, business owner and songwriter. Work experience includes field analyses, applied research and man-

agement plans with U.S. Fish & Wildlife Service, Wisconsin Department of Natural Resources, University of Wisconsin-Madison department of wildlife ecology and various county and local agencies and organizations. Articles published in MidWest Outdoor magazine, Wisconsin Natural Resources magazine, Ruffed Grouse Society magazine and Muskies, Inc. magazine. Skills: DEIOPQSW; Subject Matter: ACEFLOQRSU; Sections: CMP. Approved for Associate membership; sponsored by Michael Furtman.

**PERRY MASOTTI**, Treasured Heritage, 150 Marabac Rd., Gardiner, NY 12525. (H) 845-489-7321, [versatiledog1016@twc.com](mailto:versatiledog1016@twc.com). Hunting photographer and writer. Has been training and hunting over pointing dogs for many years and assists others in training their dogs. Retired psychotherapist. Skills: OSW; Subject Matter: CEL; Sections: MP. Approved for Active membership; sponsored by Matt Soberg.

**JEFF MORAVEC**, 9001 Moorland Chase, Brooklyn Park, MN 55443. (H) 952-818-1783, (C) 952-818-1783, [jmoravec@mac.com](mailto:jmoravec@mac.com), <http://www.moravecphotos.com>. Regular contributor of articles and photography to the Outdoors Weekend section of the (Minneapolis) Star Tribune, primarily related to camping, backpacking, wildlife, the role of social media in the outdoors and photography. Freelance writer and photographer. Outdoor photographs available for sale through his website. Eighteen-year volunteer with Superior Hiking Trail Association. (Kelly) Skills: NOQS; Subject Matter: GLNQ; Sections: CN. Approved for Active membership; sponsored by Michael Furtman.

**LYNDA O'CONNOR**, O'Connor Communications, 333 Warwick Rd., Lake Forest, IL 60045. (H) 847-295-3403, (C) 847-863-5017, (W) 847-615-5462, (F) 847-615-5465, [lyndao@oconnorpr.com](mailto:lyndao@oconnorpr.com), <http://www.oconnorpr.com>. Been in marketing for 30 years. Her public relations firm specializes in books, and authors, including many books celebrating the outdoors. (James) Skills: BLQ; Subject Matter: LPU; Sections: CMNVR. Approved for Associate membership; sponsored by Larry Stone.

**DOUG O'NEILL**, 77 Maitland Place, Ste. 1408, Toronto, ON M4Y2V6 Canada. (H) 416-433-9514, (C) 416-

433-9514, [dougoneill@rogers.com](mailto:dougoneill@rogers.com), <https://www.clippings.me/dougoneill>. Longtime print and digital writer based in Toronto. Worked as a staff editor for various Canadian magazines and has written for a slew of Canadian and American publications and websites. On the communications committee of the Bruce Trail Conservancy Hiking Club and a certified hike leader through Hike Ontario. Recent outdoor articles have appeared in Explore magazine and Canadian Traveller, among others. Co-director, Society of American Travel Writers - Ontario/Canada region. Membership committee member, Travel Media Association of Canada. Skills: CEOW; Subject Matter: AGHJLM-NORST; Sections: CMNR. Approved for Active membership; sponsored by Danielle Taylor.

**CHARLIE RASMUSSEN**, Great Lakes Indian Fish & Wildlife Commission, 72682 Maple Ln., Odanah, WI 54861. (H) 715-682-2999, (C) 715-209-1607, (W) 715-685-2107, (F) 715-682-9294, [coras@glifwc.org](mailto:coras@glifwc.org), <http://www.glifwc.org>. Freelance outdoor writer beginning in 1994 and writer for tribal natural resources agency 1997 – present. (Melissa) Skills: BEINOQSV; Subject Matter: CIORS; Sections: CNP. Approved for Active membership; sponsored by Javier J. Serna.

**RICHARD STOLL**, West Sound Angler, 26793 Edgewater Blvd. NW, Poulsbo, WA 98370. (H) 360-697-5393, (C) 360-813-2405, [rkstoll@yahoo.com](mailto:rkstoll@yahoo.com), <http://www.westsoundangler.com>. Saltwater fly-fisher for 40 years and a fly-angler for more than 50 years. Has published more than 500 articles on sport fishing, outdoors and environment in newspapers, periodicals, magazines and several books. Represented Washington, the Kingdom of Tonga and East Timor as a member of the International Game Fish Association international committee for 14 years. Formerly owned two fly-fishing shops and was a partner in two more fly-fishing shops. International Federation of Flyfishers certified fly-casting instructor for 18 years. Held an appointment for several years to the habitat committee of the Pacific Fisheries Management Council, the organization that oversees offshore U.S. fisheries between Canada and Mexico. Retired professional aquatic biologist and civil and environmental en-

gineer. (Ana) Skills: BO; Subject Matter: AB. Approved for Active membership; sponsored by John Kruse.

**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/>.*

**STEVE A. NELSON**, (Senior-Active) 800 E. Broadway, Apt. C-2, Pierre, SD 57501. (H) 605-224-1138, [snelson@pie.midco.net](mailto:snelson@pie.midco.net). Executive director, South Dakota Migratory Bird Association. Past president, Association of Great Lakes Outdoor Writers. Skills: NW; Subject Matter: ACL; Sections: MN.

**BRIAN SAK**, [BrianSak.com](http://BrianSak.com), (Active) P.O. Box 1870, Bethel Island, CA 94511. (H) 510-243-1752, (C) 925-963-3291, (W) 925-862-5734, (F) 925-862-5780, [bsak@briansak.com](mailto:bsak@briansak.com), [www.briansak.com](http://www.briansak.com). Senior writer and photographer, Bassmaster. Skills: DOSW; Subject Matter: ABGKLOQS; Sections: MP.

**CHAD SHMUKLER**, Hatch Magazine/Signal Media LLC, (Active) 215 Carpenter St., Philadelphia, PA 19147. (H) 215-808-7398, (C) 267-702-6360, (W) 267-702-6360, [cjs@signalmedia.com](mailto:cjs@signalmedia.com).

<http://hatchmag.com>. Been writing in online mediums for approximately a decade, mostly in the world of gadgets and technology. In late 2011, decided to write about topics that he was passionate about — fly-fishing, conservation, photography and the outdoors — and started the online fly-fishing magazine Hatch Magazine as an outlet for this writing. In the time since, Hatch Magazine has grown considerably — from a randomly updated personal hobby, to a daily updated fly-fishing, conservation and outdoors-related periodical. During a typical month, more than 20,000 readers visit the site. (Kerry) Skills: CDEOPSW; Subject Matter: ABGLS; Sections: CMP.

**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/>.*

**FARM TO FEET**, 1546 Carter St., Mt. Airy, NC 27030. Contact: David Petri, vice president of marketing. (W) 336-783-6071, [dave@farmtofeet.com](mailto:dave@farmtofeet.com), <http://www.farmtofeet.com>. Farm to Feet is committed to the single, simple

goal of creating the world's best socks by exclusively using an all-American recipe of U.S. materials, U.S. manufacturing and U.S. workers. With its supply chain completely within the U.S., Farm to Feet is able to ensure the highest-quality materials and end products, while having as little impact on the environment as possible. Once the wool is grown and sheared in the Rocky Mountains, the remaining processes take place within 300 miles of its sustainability-focused knitting facility in Mt. Airy, NC. All Farm to Feet socks feature seamless toe closures, a comfort compression fit from the top through the arch, and superior cushioning for ultimate performance and comfort. Supporter Resources: GIOP.

**GUMLEAF USA**, 7 Morningside Park, Ste. 200, Pittsford, NY 19534. Contact: Jack Butler, owner. (W) 585-955-3020, (Toll Free) 844-486-5323, [jackbutler.email@gmail.com](mailto:jackbutler.email@gmail.com), <http://www.gumleafUSA.com>. Gumleaf USA imports Gumleaf brand boots, which are hand-made in Europe using 85 percent natural rubber. They are durable, incredibly comfortable and handcrafted. Supporter Resources: GIP.

**ONOS POLARIZED SUNGLASSES**, 2060 S. Haven Ave., Ontario, CA 91761. Contact: Ryan Dunn, sales manager. (W) 909-549-1263, [ryan@onos.com](mailto:ryan@onos.com), <http://www.onos.com>. Onos polarized sunglasses are premium fishing eyewear with patented lens technology that allows us to put a no-line bifocal reader into each one of our lenses without obstructing your natural line of sight. Supporter Resources: GI.

**VISIT PHOENIX**, 400 E. Van Buren, #600, Phoenix, AZ 85004. Contact: Doug MacKenzie, director of media relations. (W) 602-452-6250, (F) 602-253-4415, [dmackenzie@visitphoenix.com](mailto:dmackenzie@visitphoenix.com), <http://www.visitphoenix.com>. Destination marketing organization promoting Greater Phoenix to visitors and meetings. Showcase hiking, outdoor adventure, culture, culinary and resorts. Supporter Resources: IO.

**DECEASED MEMBERS**

RICHARD E. WALTON •

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# See you in Fort Wayne, Indiana



With OWAA's 90th conference finished, we are already looking ahead to our next event in 2018. We hope you'll join us June 2-4, in Fort Wayne, Indiana, where you'll find a notebook-full of untold environmental stories and undiscovered outdoor adventure opportunities. *Photo: Visit Fort Wayne*