

Waterfowl Xpress: Junior Duck Stamp Conservation and Art Contest

At a time when children are increasingly over-scheduled and overwhelmed with electronic gadgets and media, the Junior Duck Stamp Program helps them discover the value and joy in exploring their natural world.

—Sam Hamilton

Preface

We suggest you use the Waterfowl Xpress: Junior Duck Stamp Conservation and Art Contest Guide (“Guide”) as an introduction to the Junior Duck Stamp Conservation and Design Program (“Program”), to assist in regionalizing and focusing the comprehensive National Curriculum, mapping your individual study or instruction plan, and helping locate resources making the Program work best for you and your students. In the Guide we also place an emphasis on the technical aspects of the Art Contest – students are encouraged to enter their state’s contest as another opportunity to explore wildlife conservation. It is written as an “express” guide – a “quick and dirty” overview of the Program to address some of the most common questions we have been asked over the years – particularly in light of the Art Contest. We hope the Guide will answer your most immediate questions about the Program, direct you to other resources, and encourage you to explore an opportunity to increase your student’s, your community’s, and even your own understanding of the wildlife resources the Program works to conserve through youth involvement in the arts.

The Program has been in existence for over 20 years and has been used as a tool – a hook – to interest students in wetland conservation, waterfowl biology, and art. Through the years it has grown from an art contest to a well-rounded program designed to assist students in exploring wildlife and habitat conservation through the arts.

Following are five good reasons why you should consider working with the Program in the first place!

- introduce youth to waterfowl and nature conservation
- have fun learning while creating an art entry
- help youth understand science in real life time
- engage youth in a free contest from which they get fantastic recognition and lifetime motivation
- meets many art, science, history, and language arts core curriculum standards

The Guide is intended to help formal and nonformal educators with art or biology backgrounds – or those with neither – use the Program to work with our youth. It is written with the states of Colorado, Kansas, Montana, Nebraska, North Dakota, South Dakota, Utah, and Wyoming in mind; however it can be used in other states as well.

In the end, we will conserve only what we love, we will love only what we understand, and we will understand only what we are taught.

—Baba Dioum

Consider taking a “Baba Dioum with Webbed Feet” approach to the Program. First, **explore** wildlife, habitat conservation, and art with an open mind and heart. We all have different motivators that will cause us to be interested in a subject. Spend time deciding what motivates your interest. Students’ natural sense of adventure and curiosity will lead them to want to **investigate** and learn more. Find out what interests you and your students and what you would like to learn more about or what you are unsure about. Spend time learning about different aspects

of waterfowl biology and wildlife conservation. Encourage your students to **express** themselves through creative means such as writing and drawing. Allow this to be fun as well as educational. **Share** your enthusiasm and knowledge with students, other educators, and communities. Through our championing of conservation through the arts, we create synergy and enthusiasm to further share and support our students' growth.

This Guide is a quick and easy way to tie everything together and make the Program work for you.

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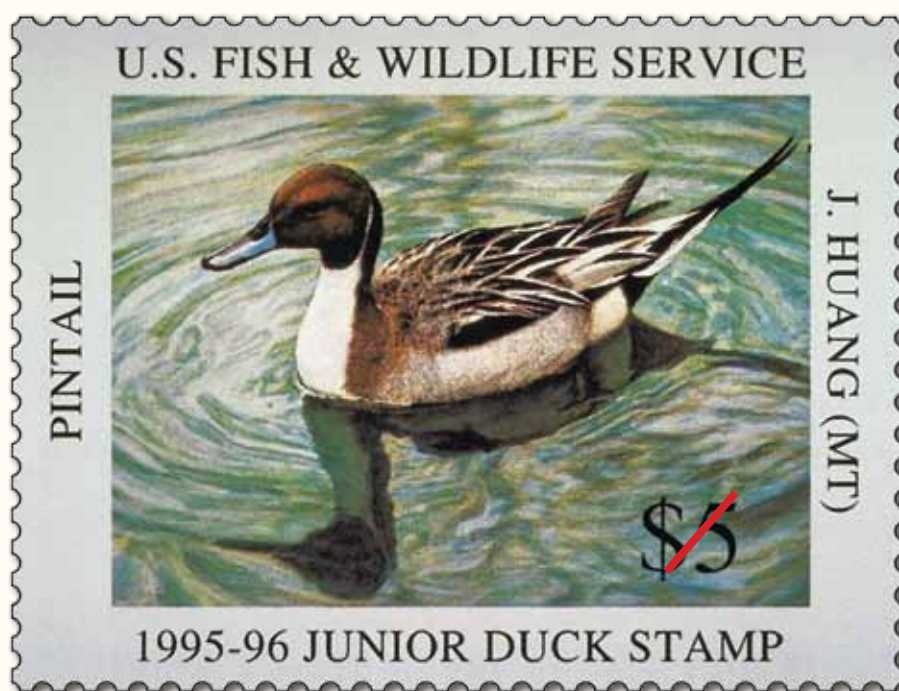
***Conservation
Through the Arts***

**U.S. DEPARTMENT OF THE INTERIOR
U.S. FISH AND WILDLIFE SERVICE**

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Dive Into This Guide & Dabble: Let's Explore

I sincerely believe that for the child, and for the parent seeking to guide him, it is not half so important to know as to feel.

—Rachel Carson

Introduction

It would be so nice if something would make sense for a change.

—Alice in Wonderland

Things not making sense led to a search for answers and often to troubling predicaments in the world of “Alice in Wonderland.” However, embracing curiosity with your students or other youth can lead to excitement, exploration, and wonder! We hope this Guide will provide an outline that you can use to “make sense” of the Program.

Several resources are currently available to assist with “doing” the Program. For example, each state has a **State Coordinator** as well as **community members** who can be used as resources – both for the conservation and the art aspects of the Program. The National Curriculum was rewritten and updated in 2012. The *Federal Junior Duck Stamp Program – Connecting Youth with Nature Through Science and Art!* consists of four separate parts: a **Youth Guide**, an **Educator Guide**, a **Homeschool Education Guide**, and a **Nonformal Education Guide**. Each of these guides serves a specific purpose and is very thorough with the information provided. **Discovery Boxes**, traveling “kits” of art and biology resources for more hands-on, tangible resources, were developed and sent to each State Coordinator. These kits are available for loan. We are extremely lucky in that **waterfowl** are in close proximity to most of our locations – all there for us to observe, learn about, enjoy, and work to conserve.

As state and regional coordinators, environmental educators, biologists, and art enthusiasts, we have heard, and even asked the question ourselves: How does the Program fulfill conservation goals?

A regional team convened to develop this Guide to share some of the common issues we have experienced. We have found that by discussing the Program and networking among ourselves we have been able to share ideas and reinvigorate ourselves.

We encourage and welcome you to share your comments and ideas as we work together to answer these questions:

- What is the **history** behind the Duck Stamp and why does **hunting** play a part in this Program?
- How should I incorporate the Program into my **classroom lesson plans** and meet my **standards**?
- How do I adapt the Program to my **nonformal** education setting?
- I don't know anything about **waterfowl**! How can I learn what I need to know in order to teach about ducks, geese, and swans?
- I know nothing about art! How do I even get started **developing an Art Contest entry**?
- Why is the winning product a **stamp** design?
- How do I coach my students in developing a **winning** entry?
- How is the Program both a **conservation** and **art** program?
- I want to take my students outside but I am not sure how to plan a waterfowl **field trip**.
- I want ideas on how to participate in **teacher training workshops**.
- How can I get **more information and assistance**?

History

To acknowledge our ancestors means we are aware that we did not make ourselves, that the line stretches all the way back... We remember... because it is an easy thing to forget... The grace with which we embrace life... is always a measure of what has gone before.

—Alice Walker

Every good story starts with, “In the beginning...” – the same goes for this Program. Its history starts with the Migratory Bird Hunting and Conservation Stamp (Conservation Stamp), waterfowl hunters, and committed conservationists.

Imagine that it is 1934 and you are growing up in the Great Plains. Farming and cattle ranching have been a way of life in the region for over 50 years. However, the region has been in a severe drought for the past several years and times are not good. Prairie winds and poor land management practices have led to severe wind erosion. Heavy dust clouds, generated as far west as Colorado, drop soil on eastern cities – including Washington D.C. and New York. The economic impact caused by the Great Depression has intensified the human misery caused by the drought. Farms are being foreclosed and families uprooted as they move to find some place to work and rebuild their lives.

Now imagine you are a duck. Excessive, uncontrolled market shooting was the norm until the passage of the Migratory Bird Treaty Act in 1918. All types of birds – including ducks, geese, cranes, plovers, doves, herons, raptors, and songbirds – were killed by the thousands to provide families with food, restaurants with delicacies, feathers for fancy hats, or simply because the birds were considered a nuisance. As human populations expanded, wildlife was pushed out of their habitat. Wetland drainage was encouraged to create farmland, build flood control projects, and manage waterways to provide transportation. By the 1930s, it has been estimated that over 70 percent of the nation’s original wetlands had been destroyed or severely modified. As a duck, you too are affected by the drought years of the 1930s. Under new management laws, hunting seasons, bag limits (the number of animals you can harvest at one time), and methods of capturing wildlife became regulated. However, even with the bag limit dropped from 25 to 15 in 1930, population numbers are still plummeting. One of the main problems is the lack of breeding habitat.

Many social and natural resource programs were put in place during the early years of President Franklin D. Roosevelt’s first term in office in response to the effects of the 1930’s drought. One of the committees Roosevelt appointed was tasked with developing a wildlife restoration program. The three member committee included a cartoonist: Jay Norwood “Ding” Darling. The Duck Stamp Act, which mandated the purchase of federal revenue stamp by every migratory waterfowl hunter, and the Duck Stamp Bill, which funded it, were passed in 1934. The proceeds from the stamp sales were earmarked to purchase land for national wildlife refuges and their management for migratory waterfowl. Land was added to the National Wildlife Refuge System to provide habitat for breeding, rearing young, foraging and resting areas for waterfowl – and benefit the myriad of other species that use these areas.

Ding Darling was tasked to provide an example of a “duck stamp.” From his preliminary sketch, the first Migratory Bird Hunting and Conservation Stamp – or Duck Stamp – was designed and became the hallmark for a model wetland habitat conservation program. To date, over 750 million dollars have been raised and over 8 million acres of wetland habitat conserved.

The Junior Program began in 1989 in California and became a national art contest in 1993. In 1994, Congress enacted the Junior Duck Stamp Conservation and Design Program Act. Each year more than 27,000 students enter their drawings in state contests; students with best of show entries then compete for a shot at a national title. But the Program is more than just an art contest for students.

The concept is simple. After giving students a chance to explore their natural world and investigate the intricacies of complex and fascinating wetlands and waterfowl, students express themselves creatively through a drawing or painting, incorporating both waterfowl and their habitat. Developing artwork is just a portion of the

Program. Along the way students learn basic waterfowl anatomy, explore habitats, and engage in wildlife management issues. They develop observation skills; begin to understand the importance of wetland habitat to not only the birds' existence, but also to their own; and – hopefully – become advocates for both arts and the environment. Activities in the updated curriculum guides follow National American Association for Environmental Educators (NAAEE) learning guidelines for environmental education and are correlated to national Geography, English Language Arts, Mathematics, Science, and Visual Art Standards.

The Hunting Culture and Tradition

*When he was young, I told Dale Jr. that hunting and racing are a lot alike.
Holding that steering wheel and holding that rifle both mean you better be responsible.*

—Dale Earnhardt

*I do not hunt for the joy of killing but for the joy of living, and the inexpressible pleasure of
mingling my life however briefly, with that of a wild creature that I respect, admire and value.*

—John Madson

Students may question why hunting is allowed on “refuges” and what part it plays in wildlife “conservation.” It is important to understand that modern hunting in the U.S. is not the same as market shooting of the past. Today there are strict laws regarding the number of animals that can be taken and when they can be harvested. Hunter education and safety classes teach hunters of all ages to respect wildlife and to be ethical sportsmen and women. Currently waterfowl hunters are the only ones required by law to purchase Duck Stamps. They are the primary contributors to the fund which allows us to provide the habitat used by many different species.

Throughout our nation’s history, citizens concerned about the future of wildlife and our outdoor tradition have made countless contributions to conservation of wildlife resources. Since the late 19th century, hunters have been in the forefront of our wildlife conservation movement. While most Americans are no longer forced to depend on their shooting skills to feed, clothe, and protect their families, millions of people deepen their appreciation and understanding of wildlife and our natural resources through hunting. Each year hunters and hunting organizations in the United States contribute billions of dollars to conservation causes and local economies through purchases of specialized equipment and licenses, trip related expenses, leases and taxes on hunting property, specialized excise and revenue taxes, and dues from organizational memberships.

We recognize that legalized hunting can provide an important tool for conservation. When this valuable tool for wildlife management is used we can control populations of species which might otherwise exceed the carrying capacity of their habitat and threaten the well-being of other wildlife and plant species. In some areas, human health and safety issues can be addressed by the use of managed hunts.

The sale of hunting licenses, tags, and stamps is often the only source of funding for state wildlife conservation efforts. Hunters pay federal excise tax on hunting equipment and ammunition. When hunters purchase required licenses they make a contribution toward ensuring the future of many species and their habitat. By supporting local hunting clubs and other conservation organizations, hunters also work to support their stewardship mission as a voice for conservation in our government. Habitat conservation benefits both hunted and nonhunted species; hunters are providing habitat for a lot more than their target species!

One other group that should be mentioned in connection with hunting is our wildlife law enforcement officers. These men and women play a vital role in wildlife conservation through education and by enforcing wildlife conservation laws. These highly trained officers can be found on our national wildlife refuges and habitat management areas, at our national borders and ports of entry, in our classrooms and visitor contact stations, in our wildlife forensic lab, training new recruits, working with sportsmen and women, and going undercover to stop illegal wildlife trade. Their activities often go unrecognized but are vital to wildlife conservation.

What Motivates You – Identify Your Needs

Enthusiasm is one of the most powerful engines of success. When you do a thing, do it with all your might. Put your whole soul into it. Stamp it with your own personality. Be active, be energetic and faithful, and you will accomplish your object. Nothing great was ever achieved without enthusiasm.

— Ralph Waldo Emerson

So you have decided you want to explore the Program! Perhaps you like the idea of teaching your students about waterfowl and the history of wildlife conservation. Perhaps you want your students to master the use of acrylic paint or watercolor. Or perhaps you have a troop of scouts going to a wildlife area for a day camp and you are looking for a way to channel their energy. Do you know where to begin?

We have developed a series of flow charts to help you identify which learning track you may find most useful and to get you to the basic information you need as quickly as possible. Whether you have a biology or art background, are working with students in a formal or nonformal setting, or live and work in an urban or rural area, the Program can be your hook to getting your students interested in and involved in waterfowl conservation and the arts.

By first exploring what motivates you and your students, then assessing where your information gaps are, you will be able to more easily identify your needs. This will help you ask the right questions to get the resources you need to make the most out of the Program. Use Appendix A as a quick way to outline your needs.

Incorporating Standards and Classroom Lesson Plans

Conservation means development as much as it does protection. I recognize the right and duty of this generation to develop and use the natural resources of our land; but I do not recognize the right to waste them, or to rob, by wasteful use, the generations that come after us."

—Theodore Roosevelt

Pages 145-162 of the *Educator Guide* correlate the Program curriculum to national Geography, English Language Arts, Mathematics, Science, and Visual Arts Education standards, and Environmental Education Guidelines. Each unit begins with an Introduction which outlines learning objectives, subjects, process skills, and concepts students will be exposed to. Educators are encouraged to modify the activities and their lesson plans to incorporate any other skills and objectives they need to meet their classrooms' individual needs. Additionally, it is hoped that once finalized, Common Core Standards may be cross walked to the former standards for your convenience.

Adapting the Program to a Nonformal Education Setting

Children have a natural affinity towards nature. Dirt, water, plants, and small animals attract and hold children's attention for hours, days, even a lifetime.

—Robin C. Moore and Herb H. Wong

Whether you are a parent, grandparent, day care provider, naturalist at a refuge or nature center, scout leader, or Sunday school teacher, you have the opportunity to direct and influence a youth's understanding and appreciation of our natural world. You and your students can participate in the Program and your student's artwork can be submitted to their state's contest. You can use the Program to assist your Boy Scout to earn his Stamp Collecting Merit Badge. Boys and Girls Clubs of America provide a wonderful opportunity to learn about wildlife while participating in their National Fine Arts Exhibit Program. Local wildlife areas also provide the opportunity to explore wetlands and waterfowl with a more hands on approach.

Unfettered by trying to meet district-related scholastic standards, nonformal educators have a lot of freedom for creativity in using the Program. Fortunately there is a national *Nonformal Education Guide* which is extremely helpful. Be creative in adapting the Program to fit your needs!



Ducks Down & Dirty: Let's Investigate

*When one tugs at a single thing in nature he finds
it attached to the rest of the world.*

—John Muir

Waterfowl Overview – Basic Biology

*If it looks like a duck, and quacks like a duck, we have at least to consider the possibility
that we have a small aquatic bird of the family anatidae on our hands.*

—Douglas Adams

If you want to start with the basics, we would suggest you refer to the *Youth* and the *Educator* guides. Several of the units and activities do an excellent job of providing you with the information you need to answer questions about what makes waterfowl different from other species of birds, where they breed and winter, how they behave, what they eat, why they migrate, and the importance of Flyways.

Often we see a bird floating on the water and assume it is a species of waterfowl. Sometimes it may be classified in another group of birds. Familiarize yourself with the list of waterfowl eligible for the contest listed later in the Guide. What makes these birds different from the nonwaterfowl species such as coots, loons, grebes, and gulls?

Waterfowl Conservation – The Basics

*A thing is right when it tends to preserve the integrity, stability, and beauty of
the biotic community. It is wrong when it tends otherwise.*

—Aldo Leopold

*Nature is pretty good about self-recovery, but a lot depends on what man does to
hinder or assist in that recovery. The nice thing about wetlands is that they can
cleanse and filter water as it moves through, but too much contamination
can overwhelm this natural filtering system and destroy it.*

—Thomas Miller

When considering the topic of waterfowl conservation, protecting healthy habitats may be the first thing that comes to mind. The original and overarching principle behind the Duck Stamp is to provide funds for habitat conservation. However, there are other aspects of conservation which include topics such as management of diseases, enforcement of laws, current events such as energy development, climate change, and public education. What other issues do you think affect waterfowl conservation?

When a natural system becomes unbalanced due to factors such as over-harvest, habitat degradation, or lack of public knowledge and concern, conservation management needs to be initiated to help right the system. Often management actions can be relatively simple. For example, if cattails threaten to take over a marsh, a man-

ager may be able to control them by periodically drying up the marsh and burning the dried cattails. However, as our world becomes more complex, partnerships and agreements between neighboring land owners, counties, and even between nations may be needed to address conservation issues. What other management actions have you observed?

The U.S. Fish & Wildlife Service has many different partners and programs addressing wildlife conservation. Partnerships with Tribes, States, conservation organizations, and private landowners are key to waterfowl conservation. You can learn more about waterfowl conservation from the *Youth* and *Educator* guides and from the U.S. Fish & Wildlife Service website: www.fws.gov.

Waterfowl Habitat Overview – The Basics

We need the tonic of wildness – to wade sometimes in marshes where the bittern and the meadow-hen lurk, and hear the booming of the snipe.... We can never have enough nature.

—Henry David Thoreau

The key to supporting any type of wildlife is a basic understanding of habitats. A habitat is characterized by the availability of an animal's basic needs – food, water, shelter, space, and how they are arranged. When we refer to waterfowl habitat we often think of wetlands. But waterfowl need a variety of habitats, including wetlands. Basic waterfowl habitat needs are discussed below; more detailed information on habitats is found in the *Youth* and *Educator* guides.

Wetlands – The Basics

Civilizations began around wetlands; today's civilization has every reason to leave them wet and wild.

—Edward Maltby

Every species gets one chance at survival. Once they're gone, we can't bring them back.

—Marissa Christensen

Wetlands can be simply defined as lands where water saturation is the primary factor that determines the nature of soil development and the types of plant and animals communities you find there. Bogs, swamps, marshes, playas, potholes, wet meadows, and fens are often used synonyms but actually describe different types of wetlands.

Our emphasis here is on the importance of wetlands to waterfowl; however, healthy habitats support more than just ducks, geese, and swans. The same wetlands that produce and shelter waterfowl also provide life for other groups of species. Many of the birds we are familiar with are dependent upon the same habitats. Other types of wildlife - including many endangered, threatened, and rare species - rely on wetlands. These habitats are also important to humans – cleaning our water, preventing flooding, and providing recreational opportunities.

Another thing to remember is that wetlands are not always wet. Due to periods of flooding and drought many wetlands go through periodic wet and dry periods. How long these cyclical periods last, and what happens to the wildlife using them, depends on the severity, the season, and the surroundings of the wetland.

Read more about the importance of wetlands in the *Youth* and *Educator* guides.

Important Wetland Habitats

...if I ever go looking for my heart's desire again, I won't look any further than my own backyard; because if it isn't there, I never really lost it to begin with...

—Dorothy, The Wizard of Oz

One of the most productive breeding habitats is the Prairie Pothole Region found in North and South Dakota and eastern Montana. Often considered the “Duck Factory,” this waterfowl region overlaps with the “American Bread Basket” because a competing human interest is agriculture and grain farming. The wetlands (potholes) in this region were created by the receding glaciers and are found in a matrix of grasslands. Potholes provide numerous shallow wetlands which provide feeding and roosting habitats for 18 species of breeding and migrating ducks and geese; tens of millions of waterfowl use this region every year.

Bottomland hardwoods are woodland areas found close to lakes, rivers, reservoirs, or wetland areas. Hollow trees provide nesting for several species of ducks including Wood Ducks and mergansers. Within the region, this type of waterfowl habitat is found in eastern Kansas and Nebraska.

Playa lakes are found in the southern high plains and are commonly the wetlands of Colorado and Kansas. Again, agricultural interests can collide with waterfowl interests in these areas. While Mallards and Blue-winged Teal use playa lakes for nesting, they may be better known for providing migration and wintering habitat for the Canada Goose, Northern Pintail, Green-winged Teal, Snow Goose, American Wigeon, and Mallard.

The Rainwater Basin of Nebraska, located along the Platte River, provides habitat for millions of migrating geese and ducks. Canada, Snow, Ross's, and White-fronted geese; American Wigeon; Mallard; Northern Shoveler; Northern Pintail; Redhead; Ring-necked and Ruddy ducks; Lesser Scaup; Bufflehead, and Blue-winged and Green-winged teal are all common visitors.

Montane (mountain) wetlands such as those found in the Rocky Mountain region of Colorado, Utah, Wyoming, and Montana include basin wetlands and beaver and glacial ponds. Many of these wetlands are found at elevations above 7,500 feet. Important as breeding areas for Green-winged and Cinnamon teal, Ring-necked Duck, American Wigeon, Canada Goose, Gadwall, Lesser Scaup, Northern Pintail, Northern Shoveler, and Redhead, these habitats also provide important migratory and wintering habitats for several of these species.

The Great Basin covers approximately 1/3 of the continental U.S. and is a dry region. However, it houses many important waterfowl habitats including large lakes, riparian areas, and alkali wetlands. Competing human demands for freshwater, invasion by exotic plant species, and high evaporation rates also make water quality an important issue in the area. Important sites include the Great Salt Lake in Utah. This saline remnant of Lake Bonneville and its surrounding wetlands is an important waterfowl hotspot. Northern Pintail, Tundra Swan, Green-winged Teal, and Common Goldeneye use the area during migration and wintering. Great Salt Lake is also the most important breeding area in North America for Cinnamon Teal and Gadwall.

Waterfowl Hotspots

If you travel much in the wilder sections of our country, sooner or later you are likely to meet the sign of the flying goose -- the emblem of the national wildlife refuges. Wherever you meet this sign, respect it. It means that the land behind the sign has been dedicated by the American people to preserving, for themselves and their children, as much of our native wildlife as can be retained along with our modern civilization.

—Rachel Carson

The U.S. Fish & Wildlife Service (USFWS) administers the National Wildlife Refuge System, a network of over 560 refuges and 36,000 fee and easement Waterfowl Production Areas covering more than 95 million acres. These areas are dedicated to the conservation, management, and restoration of wildlife and habitat resources. There is at least one National Wildlife Refuge (NWR) in each state or U.S. territory, and you may be surprised to find a refuge is within a short drive of your home or school. Many refuges across the country were acquired to protect and enhance wetlands and migratory birds.

The National Wildlife Refuge System also administers Wetland Management Districts (WMDs), primarily located in the Prairie Pothole Region. The WMDs consists of Waterfowl Production Areas (WPAs) which are lands purchased and owned by the USFWS in fee title and conservation easements, which protect wetlands and grasslands on privately owned lands. These lands are important because of their ability to produce waterfowl. Unlike an NWR, which is most often one continuous unit of land, WMDs are fragmented - a loose conglomeration of WPAs and neighboring private property, stretching over thousands of acres providing a larger, landscape-wide habitat management unit. Since much of the fee-title property in a WMD is bordered by private landowners, it allows for willing private landowners to enroll their property in perpetual easement programs and show their dedication to waterfowl and wetland habitat conservation. Both WPAs and conservation easements are extremely important for producing waterfowl. They are purchased through the Small Wetland Acquisition Program which is funded by the sale of Duck Stamps.

A national wildlife refuge is only one type of area to visit to explore waterfowl in their natural habitats. Many states manage state wildlife management areas for wetlands and waterfowl. Your county or city may also have a system of wildlife conservation areas that will be fun to explore.

Municipal parks, zoos, conservation organizations such as The Nature Conservancy and Audubon, as well as many local businesses may also manage habitats used by waterfowl. Have you seen Mallards or other waterfowl hanging out near the fountain at a local retailer? Resident Canada Geese are also becoming more common in many of our communities. These individuals stay in the area year round and, because they tend to be more accustomed to people, may be easier to observe than their more wild counterparts. Even though they are not in their natural habitat, these birds can provide a good starting point to hone your wildlife observation skills.

Get out and explore your surroundings and find your own favorite “Waterfowl Hotspots”!

Beauty without expression is boring.
—Ralph Waldo Emerson

Drawing Waterfowl and Their Habitats

As I grew up I was fervently desirous of becoming acquainted with Nature.
—John James Audubon

Developing an entry for the contest may appear a daunting task if the goal is to immediately produce a winning submission. To help students place in the contest, we would suggest that you review this chapter carefully and pay attention to the different sections – especially those on the requirements, avoiding plagiarism and other forms of copying, and how submissions are judged.

Students may want to develop a reference collection before they get started. Remember that the judges are interested in **your student's original** artwork. You may want to ensure your student's artwork is original by having them take their own photographic images and develop their own collection of personal sketches.

Many of us may not be comfortable drawing ducks and want a step-by-step guide. For those of us that fall into the “nonprofessional” category, we have some tips in Appendix B to get you started. There are several resources that have been developed to take you through the drawing process – rather than repeat them here, visit Appendix C. Many of these items are available in the Discovery Box as well.

Above all, remember conservation through the arts projects should be both fun and an expression of **your student's** creativity. Enjoy the process of **creating** while learning about waterfowl and wetland conservation.

Junior Duck Stamp Artwork – Requirements

Habits are safer than rules; you don't have to watch them.
And you don't have to keep them either. They keep you.
—Frank Crane

Each year State Coordinators receive entries from across their state that they have to disqualify prior to the contest. Most of these art pieces cannot be judged in their State's contest because they have not followed the basic requirements. However, most of these errors are easily fixed. There are many rules for the Junior Duck Stamp Art Contest that are different from other art competitions. Read and follow the current year's rules and use the current forms.

Who May Enter:

- All students in K-12 who attend public, private, or home schools in the U.S. or U.S. Territories who are U.S. Citizens, Resident Aliens, or Nationals
- U.S. Citizens attending schools abroad may enter through their legal state of residence
- Foreign Exchange Students may enter State contests but will not be able to compete in the National Contest, even if they are awarded State Best of Show
- One entry per student
- The student who won the previous year's National Contest may not submit an entry the following program year

- The artwork may be developed as a school project, a home project, an art school project, or an afterschool extracurricular project (e.g., Scouts, 4-H, Boys & Girls Clubs, etc.)

Eligible Species:

Yes, the ultimate goal is for students to learn about waterfowl and wetland conservation. And yes, wetlands do provide habitat for other species besides ducks, geese, and swans. However, the Program celebrates our native North American waterfowl so we limit the eligible species to the following:

Fulvous Whistling-Duck (<i>Dendrocygna bicolor</i>)	Ring-necked Duck (<i>Aythya collaris</i>)
Black-bellied Whistling-Duck (<i>Dendrocygna autumnalis</i>)	Greater Scaup (<i>Aythya marila</i>)
Trumpeter Swan (<i>Cygnus buccinator</i>)	Lesser Scaup (<i>Aythya affinis</i>)
Tundra Swan (<i>Cygnus columbianus</i>)	Common Eider (<i>Somateria mollissima</i>)
Greater White-fronted Goose (<i>Anser albifrons</i>)	King Eider (<i>Somateria spectabilis</i>)
Snow Goose, including blue phase (<i>Chen caerulescens</i>)	Spectacled Eider (<i>Somateria fisheri</i>)
Ross's Goose (<i>Chen rossii</i>)	Stellers Eider (<i>Polysticta stelleri</i>)
Emperor Goose (<i>Chen canagica</i>)	Harlequin Duck (<i>Histrionicus histrionicus</i>)
Canada Goose (<i>Branta canadensis</i>)	Long-tailed Duck (<i>Clangula hyemalis</i>)
Brant (<i>Branta bernicla</i>)	Black Scoter (<i>Melanitta nigra</i>)
Wood Duck (<i>Aix sponsa</i>)	Surf Scoter (<i>Melanitta perspicillata</i>)
American Wigeon (<i>Anas americana</i>)	White-winged Scoter (<i>Melanitta fusca</i>)
Gadwall (<i>Anas strepera</i>)	Bufflehead (<i>Bucephala albeola</i>)
Green-winged Teal (<i>Anas crecca</i>)	Barrow's Goldeneye (<i>Bucephala islandica</i>)
Mallard (<i>Anas platyrhynchos</i>)	Common Goldeneye (<i>Bucephala clangula</i>)
Mottled Duck (<i>Anas fulvigula</i>)	Hooded Merganser (<i>Lophodytes cucullatus</i>)
American Black Duck (<i>Anas rubripes</i>)	Red-breasted Merganser (<i>Mergus serrator</i>)
Northern Pintail (<i>Anas acuta</i>)	Common Merganser (<i>Mergus merganser</i>)
Blue-winged Teal (<i>Anas discors</i>)	Ruddy Duck (<i>Oxyura jamaicensis</i>)
Cinnamon Teal (<i>Anas cyanoptera</i>)	Masked Duck (<i>Oxyura dominica</i>)
Northern Shoveler (<i>Anas clypeata</i>)	Nene (<i>Branta sandvicensis</i>)
Canvasback (<i>Aythya valisineria</i>)	Koloa (<i>Anas wyvilliana</i>)
Redhead (<i>Aythya americana</i>)	Laysan Duck (<i>Anas laysanensis</i>)

Please note: Mute Swans, Muscovy, Mandarin Ducks, domestic barnyard ducks and geese, and other exotic waterfowl are NOT permitted as entries for the contest.

Technical Requirements for Design of an Entry:

Please read and familiarize yourself with the official rules. While these will not change substantially, clarification may be provided to maintain the integrity of the program and tighten loopholes. Students entering the contest will be held to the current year's published rules found on the website. In order to be considered for placement in the National Contest, the following guidelines should be followed.

- Submitted artwork must be 9" x 12" and less than ¼" thick
- Image layout must be horizontal
- Image must be a live portrayal of an eligible species
- No lettering, words, signatures, or initials may appear on the front of the design
- Design must be the student's **original, hand-drawn** creation
- They may not be traced or copied from photographs, drawings or any artists' works
- Entries may be multi-color, black and white, or a single color

- Entries can be rendered in ink, paint, pastel, crayon, or pencil
- Techniques may also include scratch-board, airbrush, linoleum printing, paper collage, dry brush, crosshatch, pointillism, etc.
- No photography or computer generated art is accepted
- Copying another's work in any form is not permitted; copied entries will be disqualified
- Photographs taken by the student may be used as a reference in design development
- Do not put a border around your image
- Do not mat your entry
- Eliminate possible scuffing and smudging of artwork during transfer by making sure you have allowed ample drying time, by spraying a fixative on chalk and pastel entries, and/or by laying a loose, detachable cover sheet over the art face during shipping
- Most states use the deadline of March 15; however, you should check your State's deadline on the website
- This is an annual, free contest and we welcome your participation.

Duck Stamp Artwork – Accuracy

I can scarcely manage to scribble a tolerable English letter. I know that I am not a scholar, but meantime I am aware that no man living knows better than I do the habits of our birds.

—John James Audubon

An important thing to remember is while there are many beautiful renditions of waterfowl submitted each year, the winning artwork will be made into a stamp that will symbolize waterfowl conservation and education. Art in and of itself is highly subjective. Motivation leading to students' drawing and then entering the contest is also variable. Many gorgeous pieces of artwork are passed over each year only because they would not be the best representation for a stamp. Even though it is a great honor to place in the contest and the purpose of the contest is so specific, it is hoped that all artwork developed through the Program will be submitted each year.

The judges have a difficult task on the day of the contest. To choose one Best of Show from all entries – the one piece of artwork they believe is the best waterfowl representation to go to the National Contest in hopes of it becoming the next Junior Duck Stamp – the judges have to consider many different aspects. If your students are interested in entering as serious competitors in the Program, the bullets below will give them a check list they can use to rate their artwork as a possible winner.

Think Species:

- Can you tell what species it is?
- Can you distinguish between male(s) and female(s)?
- Can you distinguish between single birds, broods, and flocks?
- Is it anatomically correct?
- Is it displaying a characteristic and appropriate behavior?
- Is the plumage accurate for the season, habitat, and lighting?

Think Habitat:

- Is the species in its common natural habitat?
- Have you portrayed native species of plants rather than invasive exotic species?
- Do habitat characteristics "match" the season you have placed your waterfowl in?

Think Waterfowl Art:

- Is the waterfowl the focal point of your design?
- Is your composition eye-catching?

- Is the background simple and nondistracting?
- Does your composition make a strong, clear impression?
- Does your composition send a clear message about waterfowl conservation?
- Have you used sufficient color contrast and shading to enhance your composition?
- Are elements such as shape and line strong enough that they do not blur together?
- Is your work unique; does it stand out among others?
- Is it your own artistic composition, design, and hand drawn work?

Think Stamp:

- What will it look like when reduced from 9" x 12" to approximately 1 ½" x 2"?
- Is there space for stamp lettering and numbering to be added?
- Is the background simple enough and your subject matter strong enough that the additional lettering and numbering can be accommodated?

Here is the original painting submitted by Lily Spang in 2009 and the stamp designed from it:



There are several ways students can improve their understanding of what the judges are looking for. We suggest they use a camera to go outside and take pictures they can use as reference materials. Have them consider composition and lighting. While they may try to concentrate on photographing the birds themselves, they should also spend time getting good reference photos of landscapes and habitat - these are equally important.

Students can observe waterfowl in the wild – be it a refuge, a city park, or the local zoo – to make observations on waterfowl behavior. YouTube videos are also another good source. Students can practice sketching birds in flight, roosting on land, feeding in water, and doing other interesting things.

There are a myriad of wonderful resources available to use for general reference. Flickr and other online sources are available, as well as photos and drawings from books and magazines. You will find a collection of high quality waterfowl photographs that can be used for general reference in the Discovery Box.

Appendix D is a brief introduction to stamps and stamp collecting. By looking at past duck stamps and studying postage stamps, students can refresh their minds as to what makes an eye-catching stamp. Google and other website search engines will reveal hundreds of possibilities. Project WILD has an activity called **Wildlife on Coins and Stamps** which may give you some additional elements to consider.

Encourage your students to go outside and take photographs of waterfowl, habitat, and landscapes to develop their own collection of reference photos. To increase the originality of their creation, students should also concentrate on habitat and landscape components. These are also much easier to photograph! Most cell phones are equipped with photographic capabilities; a digital camera is included in the Discovery Boxes for your students' use.

Remember, students cannot copy or trace anyone else's work. Plagiarism and copying are not allowed. We are only interested in their original ideas and hand drawn artwork. By developing their own reference collections, using many different resources, and making several different "test sketches," students can increase their artwork's originality. Students should document the resources and techniques they use.

Junior Duck Stamp Artwork – Entering Student Artwork

Every production of an artist should be the expression of an adventure of his soul.
—W. Somerset Maugham

All entries (not just the “best”) are counted toward each state’s participation; in turn these numbers are used to determine the amount of future funding and support each state receives from our national Duck Stamp Office. State Coordinators tally total numbers by age group, geographic location, and education group type (private, public, homeschools, after-school/extracurricular groups, etc.) to determine future resource allocation and evaluate program outreach. Therefore, the State Coordinators would like to see all entries from your students and not just the “best ones.”

The **Entry Form** can be downloaded from the Program website www.fws.gov/juniorduck/EntryPacket.htm. You may assist the students by filling out much of the information prior to duplicating the form for use by multiple students. The Entry Form is available in English and Spanish.

A **Reference Form** is also included in the official entry documents. The Reference Form must be submitted with the student’s artwork in most cases - and it is an excellent way to document how a student created their masterpiece! It is highly recommended that all students (or the art advisor in a classroom setting) maintain a record of the reference materials they use. Students should indicate if they used reference materials such as books, photographs they took, other’s photographs, or drew from taxidermy mounts. Students are reminded that direct and indirect copying and plagiarism are not ethical and are not allowed.

We have found that it is often difficult to get parents to sign the Authenticity and Liability Statement on the Entry Form. In the event that a student places in the state contest, those entries without signatures or those whose authenticity is questioned and cannot be verified, will be disqualified. Some teachers encourage students to get parents to sign their sheets by rewarding students with prizes or treats. This motivates students to remember this important step, and gets parents involved in their students’ project.

Plagiarism

Rules are not necessarily sacred, principles are.
—Franklin D. Roosevelt

Often we see an awe-inspiring portrayal of our favorite waterfowl species which we may want to imitate. However, students must refrain from directly or indirectly copying any other artist’s work. There is a fine line between using published images as guides, violating copyright rules, and plagiarizing someone else’s work. We recommend students develop their own ideas and creations based on their actual observations.

Although photography is not an acceptable medium for contest entries, photographs can be used as reference materials. However, photographs by others must not be copied or claimed as the student’s own original idea. Students should be encouraged to take their own photographs – not only of waterfowl but also of habitat – to develop their own resource collection to use when they create their entry.

Where published images or photographs are used as a general guide to better understand the subject or “capture the moment,” we ask that you record those sources. Students, parents, and educators are required to sign an authenticity statement with each entry. This is your word that your student has not copied or plagiarized someone else’s work.

The following is an example of how a reference might be used:



Reference the 2004 Conservation Stamp



This is considered a plagiarized image and would be disqualified. Do not duplicate the picture and call it your own.



This design would be considered original artwork. It shows a single goose, in a different flight angle, no lighthouse, and a different background.

The rules clearly state that the artwork must be the student's own original, hand-illustrated creation, and may not be traced or copied. Please keep in mind that the art contest is just one part of the Program. Students should view their artwork entry as the "term paper" in which they visually describe everything they have learned through both the conservation and art aspects of the Program. Like all term papers, we are interested in the originality of our student's ideas and developing their creativity, not to see how well they can reproduce someone else's work.

How the Judging Process Works

If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced.

—Vincent Van Gogh

So, who decides which piece of artwork will grace the next Junior Duck Stamp? Once your student's submission leaves your hands and is transferred to your State Coordinator, it is entered into our accounting system. Artwork is placed in one of four groups based on the students' educational grade as indicated on the entry form (K-3, 4-6, 7-9 and 10-12).

Each piece of work is then examined to make sure that it meets the eligibility requirements. Sometimes we have to disqualify artwork before we can even show it to the judges. The most common problems we see are depictions of ineligible species, vertical format (rather than horizontal), wrong sizes (must be 9"x12"), or artwork with a signature signed on the front. While many of these are masterpieces, we do need students to follow the requirements.

State Coordinators choose a judging venue and their judges and assistants. The judging procedures are usually open to the general public.

Each age group is judged individually. Judges do not see or know student or teacher names or schools. Within each age group, judges choose three First, three Second, three Third, and 16 Honorable Mention entries.

After each age group has been judged individually, all 12 pieces of work which were awarded a First Place in their age group compete for the State's Best of Show. Through the process of numerical scoring, the favored piece of artwork is selected.

Each State's Best of Show is then forwarded to the National Coordinator. Approximately one month later, the national Junior Duck Stamp Competition is held to determine the image which will be on the following year's Federal Junior Duck Stamp. The process is similar to the judging at the state level and mirrors the process used to select the adult Federal Conservation Stamp.

What the Judges Look For

It is art that makes life, makes interest, makes importance and I know of no substitute whatever for the force and beauty of its process.

—Max Eastman

At the state level, judges are usually selected based on their background in waterfowl biology, visual arts, and/or involvement with the youth and natural resource communities. At the national level, judges are selected based on the same criteria. The lead judge at the national Junior Duck Stamp Contest is the winner of that year's adult Federal Conservation Stamp competition.

Entries are judged on the basis of their biological and ecological accuracy (i.e., whether or not the duck is anatomically correct and portrayed in its correct habitat), artistic composition and design, and whether it will make a good wildlife stamp.

While imaginative interpretations of waterfowl are common and fully acceptable, to date all winning designs have been realistic in portrayal.

In order to be a strong design for a stamp you should think about the following points:

- Is there sufficient color contrast to emphasize detail and shading?
- Are shape and line elements strong enough that they do not blur together?
- Is the central design eye catching and does it stand out from the background?
- Is there enough space and is the background simple enough to facilitate the necessary lettering and numbers without overlapping the central design?

- Avoid complicated designs that will not reduce well. What will the 9"x12" drawing look like when it is reduced to a stamp that is less than 1 ½" x 2"?
- Is it an original design? While past duck stamps make great resources for design ideas, avoid duplications – you want your image to be memorable!
- Student artists, their parent, and supervising educator all sign a statement certifying to the originality of the work and that it is not copied or traced. Any artwork can be disqualified if its authenticity is questioned.

Study the images of past Junior Duck Stamps and Migratory Bird Hunting and Conservation Duck Stamps as well as postage stamps that depict birds and other wildlife (see Appendix D). In Appendix E we have asked our judges to critique the images and share with us what the artists could have done to improve their images as a duck stamp design.

Remember – art is a personal thing, and what one person fancies may not match another's taste. You and your students should use these ideas to explore conservation through the arts, have fun, and perhaps learn something new. What do YOU think makes an artistic, eye catching, visual representation that speaks to waterfowl and habitat conservation? Is it the same thing that makes a winning stamp design? What is your student's motivation for using the Program and entering the stamp design contest?

The Conservation Message

*The aim of art is to represent not the outward appearance of things,
but their inward significance.*

—Aristotle

You probably noticed we included quotes at the start of our chapters. Do you have a favorite motto, saying, or guiding principle? Have you read something that touched or resounded with you? When was the last time you highlighted a passage in a book and then came back to reread and ponder on it some more?

As part of their stamp design entry, students are encouraged to write a short conservation message. For the contest, their message should be short – a brief statement rather than a full essay. Judging of the Conservation Message was added in the 2004 National Contest. The first place National Conservation Message is also awarded a monetary prize. Although a conservation message is not required, it is another way for students to express themselves.

Each state may submit one message for judging at the National Contest. State Coordinators may choose to submit the conservation message from their Best of Show winner or they may have a contest to choose a State Conservation Message winner.

When developing their conservation message, students might think about what they learned through participation in the Program. They might write about a favorite memory involving the outdoors or nature. While we do encourage students to read published works and collect their favorite nature-oriented sayings, we again caution them against plagiarism and copying quotes from others. We want to learn what they have learned, experienced, and think about nature and wildlife conservation.

Below are some leading questions you may propose:

- What have you learned about ducks, geese, or swans?
- What do you like about waterfowl?
- What is the most important thing you learned about wetlands?
- Using all your senses, how would you describe a wetland?
- Why is it important to learn about conservation efforts?
- What do you think are the greatest threats to waterfowl habitats?
- How can you personally impact waterfowl habitat?
- How can you change the world?

Journaling is often the term used to describe “literary sketching.” Like sketches, journals help record what we see, feel, or think. Words might help us develop ideas that we may use later. Journaling can be a daily record of events or transactions, passing thoughts and emotions. A journal entry can be merely descriptive or more reflective and examine a topic in depth. Many people keep journals to record their personal development or perspectives on a variety of daily issues. Journaling can be therapeutic and may cause the writer to become more observant of their surroundings, pose questions which they later answer, and work through different issues.

Many revered conservationists left their mark with the written word. Early journals kept by explorers and naturalists provide us with an idea of what the world looked like at a different time and place. Many of the ideas developed by these early pioneers are still the guiding principle for today’s conservationists and wildlife managers. You may be interested in reading some of these classics. Appendix F provides a short list of books and authors you may find inspiring.

Many students shudder in horror at the idea of having to keep a journal. But posing a journaling exercise as an opportunity to record what they see, hear, or feel at a particular point in time can give them a snapshot which they can later review and build upon. We would suggest that students arm themselves with a journal and be encouraged to use it as a daily sketch book, a scrap book, a holder of lists of things and ideas while they are working with the Program. Setting aside time for students to sketch a scene or answer a directed question (e.g., what does the wind sound like when it blows softly across a wetland surrounded by cattails) will encourage them to take time to express themselves. You might encourage them to write down questions or favorite sayings in their journal throughout the day. They can use their journal as a scrap book where they can paste pictures they take of wildlife and habitat – or of drawings and photographs they find from others that they want to keep for reference materials. Journals do not have to be handwritten either – digital blogs, notes kept on the computer, and Facebook and Twitter entries can also be a solution to getting your students motivated to verbalize and share their thoughts about what they are learning.

Other Waterfowl Art Forms

Let me ask you something, what is not art?

—Unknown

Art is the colors and textures of your imagination.

—Meghan, Los Cerros Middle School

Can you and your students think of art forms other than the Duck Stamp that portray or involve waterfowl? We have come up with a few: photographs and videos, sculptures, carved wooden decoys, cartoon duck characters, taxidermy mounts, duck calls, references in pop culture (e.g., the movie *Fargo* (1996) mentions “Hautman’s blue-winged teal” – a reference to the Hautman brothers of Minnesota who have won the National Contest many times), and recipes such as “Duck a la Orange.” Some of these art forms may stretch your definition of what qualifies as an art form.

The colonial town of Easton, Maryland has promoted waterfowl conservation for over 40 years by hosting an annual Waterfowl Festival. Every November, some 15,000 art lovers and sportsmen and women converge for three days of fun. The nonprofit, volunteer organization raises funds for waterfowl and wildlife habitat conservation, research, and education projects.

How does your community celebrate its wildlife resources? Is there an established community celebration that would allow you to promote the Program and the wildlife resources your students are learning about? Within your community, is there a resource around which or a location that you could use to promote your students’ achievements?

It takes a village to raise a child.

—African Proverb

Connecting Between Educators and Coordinators - Sharing Good Ideas

Passion is energy. Feel the power that comes from focusing on what excites you.

—Oprah Winfrey

As educators, sometimes we face the same challenges our students do. We fight boredom from repetition, can't find the resources or other support we need, and search for a passion to share with others. Coordinators and educators can revitalize themselves by visiting and asking for assistance from others and gathering ideas on how to spread the word about the Program. Not all ideas may be workable in your situation, but by talking with others you may find solutions to your challenges.

Travel costs and restrictions and lack of time often restrict our ability to regularly meet face-to-face to exchange ideas. Still, opportunities such as conferences and other gatherings do present themselves and we should all use these opportunities to ask for and exchange information about the Program. Local businesses, such as art guilds, sporting goods and craft stores, and natural resource conservation organizations, are good partners and can often assist in helping to solve your resource challenges.

Experiencing the artwork in person is an excellent way to become inspired. Most states have a traveling exhibit of their student's winning artwork available for display at libraries, malls, nature centers, during county and state fairs, and other community events. Both the adult Federal Conservation Stamp and the Junior Duck Stamp displays are available as traveling exhibits from the national Duck Stamp Office and can be reserved for community events. Additionally, the contest judging events are open to the public and, in the case of the Federal Duck Stamp Contest, can often be viewed online.

Social media allows us to share ideas and products with a larger audience. Sites such as Facebook, Pinterest, and Twitter allow us to show off student's artwork with friends and family. Flickr and YouTube give us the opportunity to view others work and observe waterfowl, habitat, and wildlife behavior no matter where we are. There are also many online opportunities to discover and learn new art techniques and ways to avoid breaking the rules. Blogs and online chat rooms are another platform which can be used to share ideas. Many states have their own Program websites. Look for links to these and other resources from the main Duck Stamp website.

Appendix G has some ideas which may be helpful to get new coordinators and volunteers briefed. We encourage you to share what has worked for you with other coordinators.

Bridging the Gap – Beyond the “Junior” Program

I participated in the Junior Duck Stamp Program as a high school student and now I am so happy to introduce it to my Art students. Conservation of wildlife and their habitat is so important and teaching it through Art-making helps the message sink in.

—Katie Morris

What happens after a student has placed in the Junior Duck Stamp Contest? How has this experience influenced their future careers? Several former Junior Duck Stamp artists have gone on to enter the Federal Duck

Stamp Contest and State wildlife art contests and become winners at those levels. Others have built successful careers in the art field. Still others, who entered the contest as students, are now educators using the Program to teach their students about wildlife art and conservation. Although most students who enter the contest, even those who place, may not become professional wildlife artists, they have been exposed to the world of wildlife conservation through art.

The following are some ideas to encourage your students to remain engaged in wildlife art:

- attend their state's judging (contact your State Coordinator)
- follow the Federal Duck Stamp Contest (information is available from the website)
 - view the annual entries
 - attend the event in person
 - watch as it is live streamed
- attend other wildlife art events
- invite a local artist to talk to your students about their careers
- research some of the past winners and see what they are doing now
- invite a local wildlife biologist to come speak with your students – while they may not be an artist they can discuss the importance of conservation and the engagement of students and the public

Expand the Program in Your Area

Never doubt that a small group of thoughtful, committed people can change the world for the better. Indeed, it is the only thing that ever has.

—Margaret Mead

The Program has had varying amount of support, visibility, and availability of resources throughout its history. Often it is easier to expand the Program when it can be tied into current “campaigns.” It was a perfect “hook” during the Centennial Celebration when the National Wildlife Refuge System celebrated its 100th Anniversary. What better way to Connect Children with Nature than to get them out to a marsh and get their feet dirty? What other anniversaries and celebrations does your community celebrate that would be a great tie in for the Program?

State Coordinators may be able to reach out to other locations in their state to assist in spreading the word. Federal, state and local wildlife refuges, Audubon groups, artists, schools, 4-H, Boys and Girls Clubs, scouts, stamp collectors, and outdoor recreation groups and retailers are all possible outlets to attract participants. Teachers may be interested in exploring the Program if you can offer a teacher workshop at a local natural area. Sweeten the deal and offer it through a local university with the option for recertification or continuing education college credit. Providing a curriculum, which meets standards and core competencies, suggestions on where to find resources, and your enthusiasm for the Program can spark interest among educators.

Often State Coordinators and educators don't have the time or the resources to champion the Program themselves. However there may be a parent, grandparent, local artist, or other individuals who may champion the Program for you. In conjunction with the 2012 Federal Duck Stamp Contest, “Junior Duck Stamp Program Ambassadors” were invited to participate in a workshop. They brought their enthusiasm, art or wildlife backgrounds, and ideas and spent the week exploring wildlife habitats, working with the contest organizers and participants, assisting with the contest, and discussing the Program with visitors, teachers, artists, and community members. They returned to their home states with a better understanding of the importance of the Duck Stamp, fresh ideas for working with their students, and a group of new friends and contacts.

Purchases of both the Junior and Conservation duck stamps will perpetuate wildlife conservation. Ninety-eight percent (98%) of the purchase of a Conservation Stamp goes toward the acquisition of land or the purchase of habitat easements. The full purchase price of Junior Duck Stamps goes back into supporting conservation education through the arts in the form of student awards and educational opportunities.

Stamp collectors are another possible outlet to garner interest in the Program. Many local clubs have special

events to assist Boy Scouts in earning their Stamp Collecting Merit Badge. The U.S. Postal Service is also a partner with the national Duck Stamp Office, and your local post office may be interested in learning about the Program and be able to assist in spreading information regarding the stamps.

What kind of support and how can you find it to grow the Program in your area? Contact your state, regional, or national Program coordinators and we can help with ideas!

Diversity in Art, Waterfowl, and Cultures

Valora Proteje y Preserva su Habitat

—Amarylis Montalvo

Culture, values, background, experience – these are words we toss around. But are we all on the same page when we talk about the value of art or wildlife in a cultural context? Probably not.

Culture is one aspect of diversity; it is part of our environment that we, as humans, create. We can define culture as the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, and scholarly pursuits. Cultures are learned and communicated to subsequent generations. Customs, values, and material objects mark our cultures. Like diversity, cultures are multifaceted and incorporate our understanding of the world based on our gender, ethnic heritage, religion and spirituality, family structure, where we grew up and where we live now, technology, language, organizations we are part of, our laws, art, parenting techniques we were exposed to, concepts of body image, growth, aging, and death. Cultures are dynamic and often change by increments. Multiple overlapping cultures and subcultures inform who we are and nobody is the product of a single “culture.” What we consider the cultural norm may not apply to everyone we meet.

Art is created to invoke a response. Your reaction to a piece of artwork will be influenced by your culture. Similarly, your response to wildlife conservation activities is also a reflection of your culture. As the world becomes more globalized we will face more and more issues that may appear to conflict with your culture and even your own core values.

Take time to explore your students’ cultural values in the areas of art and wildlife. Keep the conversation light and open; withhold judgments, opinions, and biases. This is not an exercise to judge others, but an opportunity to learn what and why we all think the way we do.

You might ask the following questions to open up discussion:

- Do you associate ducks, geese, or swans with a favorite holiday?
- Where did that association come from (parents, grandparents, teachers, etc.)?
- Who are your favorite artists and why?
- What do think of hunting?
- What do you think of when you hear the words “wildlife conservation”?

Additional Resources

Only those who will risk going too far can possibly find out how far one can go.

—T. S. Eliot

We have suggestions for resources to make the Program work for you; but the possibilities are endless. If you have not done so already, you should take a look at our website: www.fws.gov. If you can’t find answers to your questions, don’t hesitate to contact your State, Regional or National coordinators. We have included several appendices which should help you as well.

Above all else, don’t forget to have fun as you learn about waterfowl, conservation, and art!

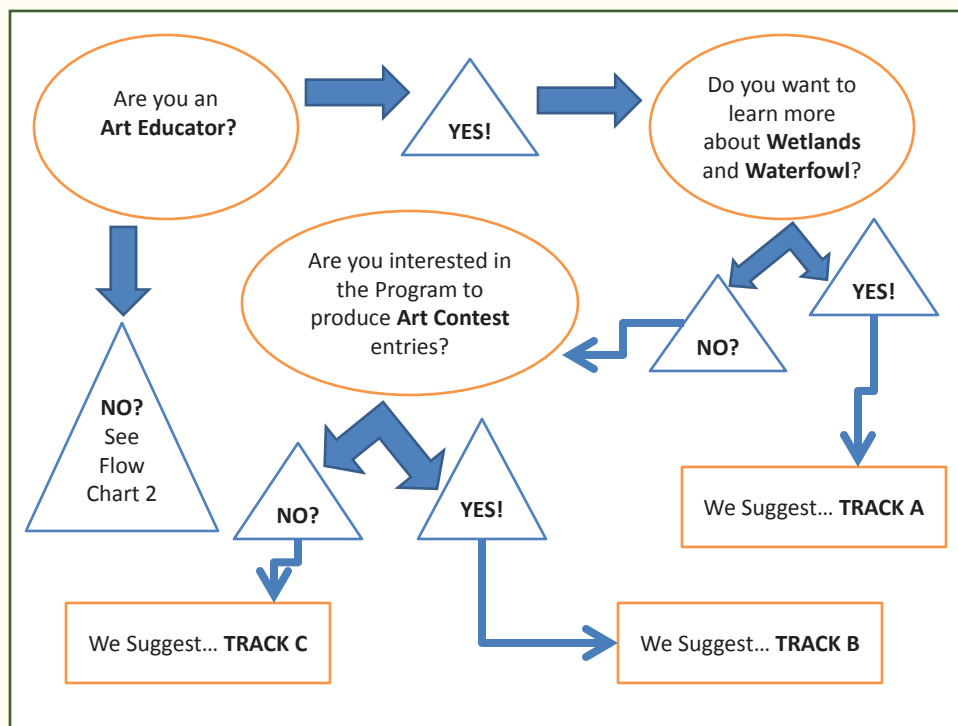
Appendix A: Learning Tracks

Anyone can dabble, but once you've made that commitment, your blood has that particular thing in it, and it's very hard for people to stop you.

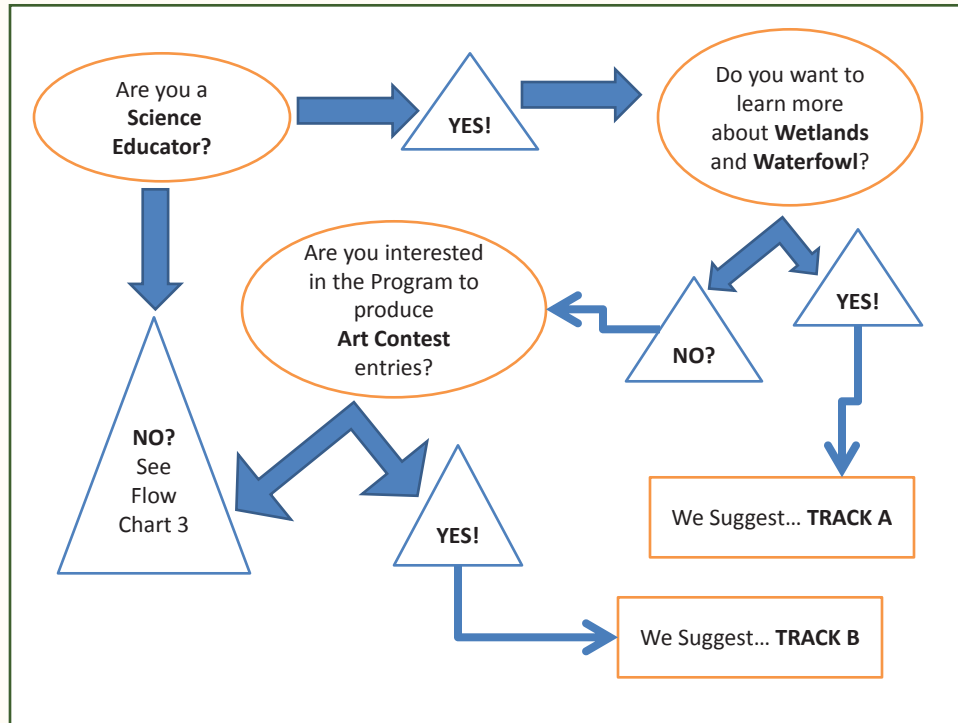
—Bill Cosby

You may be interested in developing a formal Lesson Plan (see Appendix H). The following four flow charts were developed to help you identify your needs, suggest a course of study, and show you ways you might want to use the Guide and related materials. Start in the upper left hand corner and follow the arrows, answering “yes” or “no” for each question. When you reach the end, a Learning Track is suggested. The description of each Learning Track has suggested steps that include background information, activities, and assessments in the following sections: Preplanning & Assessment where you are asked to think further about your goals, current resources, and knowledge base through a series of questions; Background Information with suggestions to find information to fit your needs; Suggested Plan of Action to give you ideas of how to approach your chosen project; Other Resources to find places where you may want to find what you need; and Evaluation to see if you have accomplished your goals and to share feedback with the Program coordinators. We hope you find these useful.

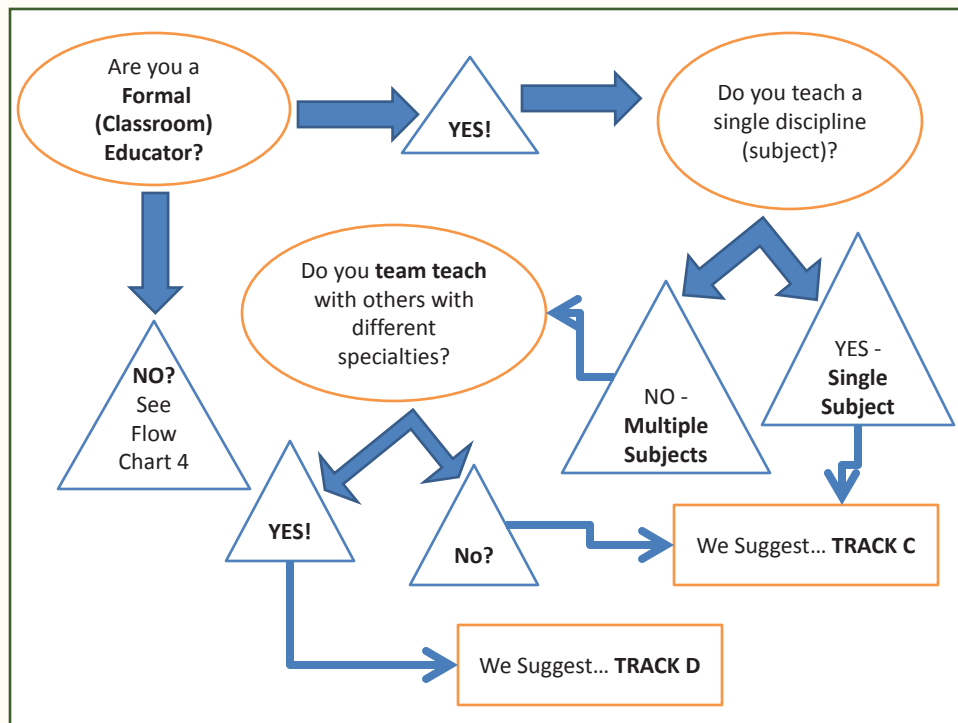
Flow Chart 1:



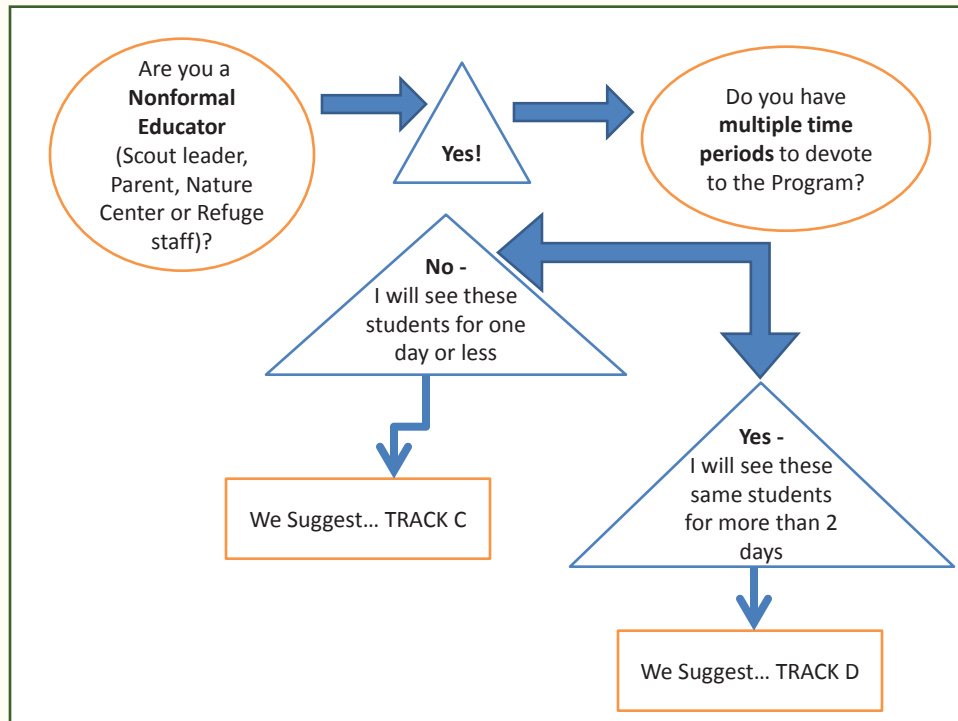
Flow Chart 2:



Flow Chart 3:



Flow Chart 4:



Track A:

Through the Learning Track Flow Charts you have identified yourself as being interested in learning more about wetlands and waterfowl. We suggest the following for you and your students:

Preplanning & Assessment:

- Setting goals and expectations
 - Do you want your students to have fun?
 - Do you want to show your students how to love nature and art?
 - What do you want to accomplish?
 - Do your students understand these goals?
 - What do they already know about the Program?
 - Can you meet any of their expectations without diminishing yours?
- Assessing strengths and challenges
 - What resources do you need to complete this task in your allotted time period?

Background Information:

- Dive Into This Guide & Dabble describes the Program and its history
- Ducks Down & Dirty has general overviews on Waterfowl, Conservation, and Wetlands
- Review the *Educator* and *Youth* guides

Suggested Plan of Action:

- Familiarize yourself with the Background Information
- Spend time observing and learning to identify waterfowl and their behavior and habitat
 - watch videos, look at field guides and pictures
 - consider a field trip to a nearby Waterfowl Hotspot such as a national wildlife refuge, state wildlife area, zoo, or city park

- If you are interested in helping your students participate in the Art Contest, use Chapter 2: Duck 'n' Draw to make sure you and your students understand the rules

Other Resources:

- Appendix C has a list of other Resources you may find helpful to give you more background information
- Consider inviting a waterfowl or wetlands biologist to come visit with your students to answer their questions and share their experiences

Evaluation:

- Pre-and post-tests can be used to assist you in assessing the increase in your student's knowledge on a variety of topics including wetlands, waterfowl identification and biology

Track B:

Through the Learning Track Flow Charts you have identified yourself as being interested in using the Junior Duck Stamp Program as an art enrichment activity or as an opportunity to enter the Junior Duck Stamp Art Contest. We suggest the following as being the most helpful for you and your students:

Preplanning & Assessment:

- Setting goals and expectations
 - Do you want your students to have fun?
 - Do you want to show your students how to love nature and art?
 - What do you want to accomplish?
 - Is there a particular art media you want your students to explore?
 - Do your students understand these goals?
 - Are they interested in the Program?
 - Can you meet any of their expectations without diminishing yours?
- Assessing strengths and challenges
 - What resources do you need to complete this task in the allotted time period?
 - Do you have readily available waterfowl models?
 - Do you have examples of waterfowl in their appropriate habitat?
 - What art techniques have your students already mastered?

Background Information:

- Dive Into This Guide & Dabble describes the Program and its history
- Duck-n-Draw explains the Contest's general requirements, gives some pointers for developing a winning piece of work, and describes the judging process
- Review the *Educator* and *Youth* guides

Suggested Plan of Action:

- Familiarize yourself with the Background Information
- Know your state's due date and submittal location
- Collect resource materials with or for your students
- Work with your students to explore different media and design elements
- Have your students develop their contest entries
- Make sure the required entry forms are filled out
- Send your students' entries and paperwork to the state submittal location by the due date

Other Resources:

- Appendix B has some very elementary tips for drawing waterfowl and designing stamps
- Appendix D discusses stamps
- Appendix E has comments from judges on some past submittals

- Appendix I has a list of art materials we have found useful
- Appendix J has a list of items found in the Discovery Boxes; contact your State Coordinator to see if a Box is available. If one is not, ask for the availability of other check-out items or resources which can provide reference materials for your students
- Invite a local wildlife artist to come visit with your students to give them pointers on their work

Evaluation:

- Did your students enjoy the process of creating their entries?
- What did they learn about conservation?
- What did they learn about different art media and design elements?
- If students do not place in the Contest do they know what they could do to improve their chances? Since their artwork is judged for its appropriateness as a stamp, is there another venue for their work?
- Even if they did not place, did they have fun? Did they perfect or learn new art techniques? Did they challenge themselves and have a good learning experience?

Track C:

Through the Learning Track Flow Charts you may have identified yourself as a nonformal educator (such as a parent or scout leader) or an educator teaching a single subject within a limited time period. You may want to develop a “single contact” lesson plan. We suggest the following as being the most helpful for you and your students:

Preplanning & Assessment:

- Setting goals and expectations
 - What do you want to accomplish?
 - Do your students understand these goals?
 - Are they interested in the Program?
- Assessing strengths and challenges
 - What resources do you need to address your goals?
 - If you have limited student contact time, what do you need to accomplish in your allotted time?
 - How can you carry over student interest outside your allotted time to meet your goals?

Background Information:

- Dive Into This Guide & Dabble describes the Program and its history
- Ducks Down & Dirty has general overviews on Waterfowl, Conservation and Wetlands
- Duck-n-Draw explains the Contest’s general requirements, gives some pointers for developing a winning piece of work, and describes the judging process
- Obtain copies of the *Nonformal* and/or *Homeschool* education guide. Review it and the appropriate sections in the *Youth* and *Educator* guides for other ideas, background information, and activities.

Suggested Plan of Action:

- Familiarize yourself with the Background Information
- Collect resource materials with or for your students
- Introduce your students to the Program
- Provide them with Contest information including entry rules and forms
- Develop a project that meets your goals and can be done within your time frame
- Encourage kids to take their work home and improve on it. They may consider doing several art projects and submitting their favorite as their Contest entry

Other Resources:

- Refer to the *Educators*, *Youth*, *Homeschool*, and *Nonformal* curriculum guides
- Appendix H and the *Educators* Guide contain samples you can use to develop your lesson plan

Evaluation:

- What did your students learn about conservation, waterfowl, and/or art?
- Will your students continue their projects at home or at another venue?

Track D:

Through the Learning Track Flow Charts you may have identified yourself as a nonformal educator (such as a parent or scout leader) or a formal educator or team of educators who can devote some time to the Program. It may be helpful to consider the Program in a “unit of study” approach. We suggest the following as being the most helpful for you and your students:

Preplanning & Assessment:

- Setting goals and expectations
 - What do you want to accomplish?
 - If you are team teaching, what do your co-educators want to accomplish?
 - Do your students understand these goals?
 - Are they interested in the Program?
- Assessing strengths and challenges
 - What resources do you need to address your goals?
 - Are you comfortable fitting in your goals and the Program with any prescribed state standards or core competencies?
 - How can you carry over student interest outside your allotted time to meet your goals?

Background Information:

- Dive Into This Guide & Dabble describes the Program and its history
- Ducks Down & Dirty has general overviews on Waterfowl, Conservation, Habitats, and Wetlands
- Duck-n-Draw explains the Contest’s general requirements, gives some pointers for developing a winning piece of work, and describes the judging process

Suggested Plan of Action:

- Familiarize yourself with the Background Information
- Collect resource materials with or for your students
- Introduce your students to the Program
- Provide them with Contest information including entry rules and forms
- Develop a project that meets your goals and can be done within your time frame
- Encourage kids to take their work home and improve on it. They may consider doing several art projects and submitting their favorite as their Contest entry

Other Resources:

- Refer to the *Educators, Youth, Homeschool, and Nonformal* curriculum guides
- Appendix H and the Educators Guide contain samples to assist in developing lesson plans
- Review the Common Core Standards www.corestandards.org and/or state scholastic standards to correlate your activities.

Evaluation:

- What did your students learn about conservation, waterfowl, and/or art?
- How did you address the Common Core Standards and/or state scholastic standards in each of your activities?

Appendix B: Elementary Art Tips

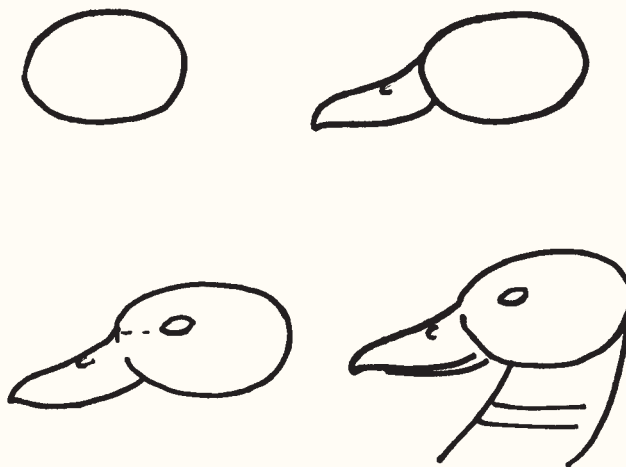
The Earth without "Art" is just "Eh."

—Unknown

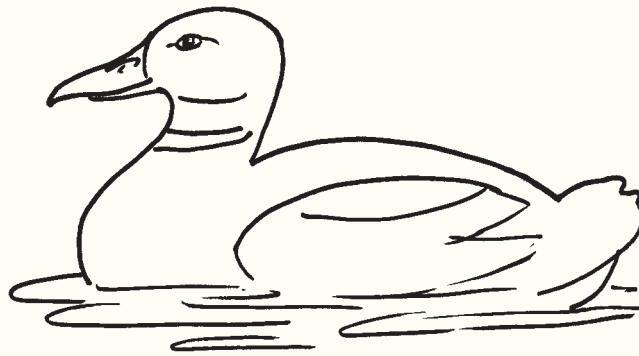
Both the *Educator* and *Youth* guides offer suggestions to get started drawing waterfowl. For many people it is easier to think of their subject broken down into basic shapes - circles, squares, and triangles. The following are just suggestions. Play with different methods to find what works best for you.

How to Draw a "Basic Duck"

- As you start, remember to sketch lightly and erase often.
- Start with an oval for the head.
- Add the upper bill as a triangle.
- Use a round circle to place the eye.
- Add details to the duck's head.
 - What shape is the eye? Perhaps it is more almond-shaped?
 - Add a highlight to the eye to catch the viewer's attention.
 - Can you see the lower bill? Where does it attach to the head?

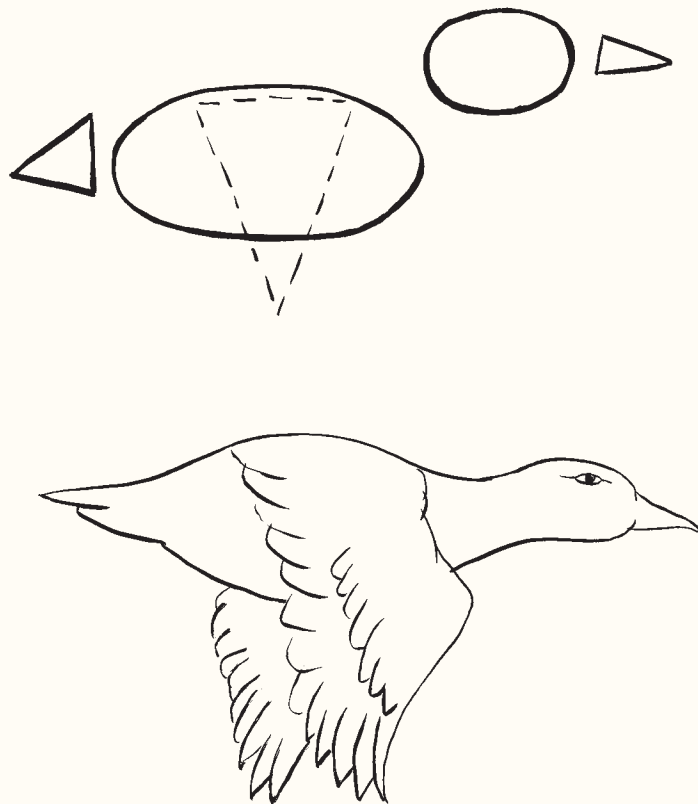


- Draw in its neck
 - Where does it attach to the bird - at the back, middle, or front of the head?
 - Is it a square or rectangle, or a series of rectangles?
- Sketch in the breast and back using a basic oval shape.
 - Does the breast line up correctly with the head and bill for the species you are portraying?
 - How "puffy" is the duck's breast?
- The wings and tail can be thought of as triangles.
 - Where do these appear on the body?
 - How much of the tail do you see?
- If the duck is standing, it will need legs and feet.
 - Feet may be represented by triangles.
 - Legs may be thought of as rectangles - of varying height and placement along the body!
- Viola! You have your basic duck!



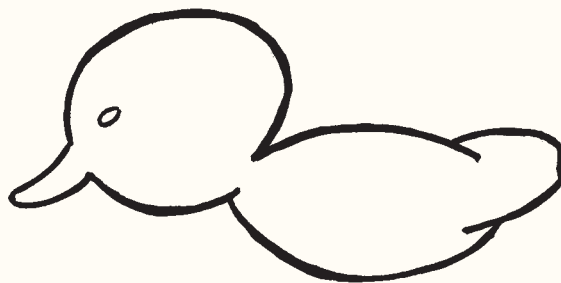
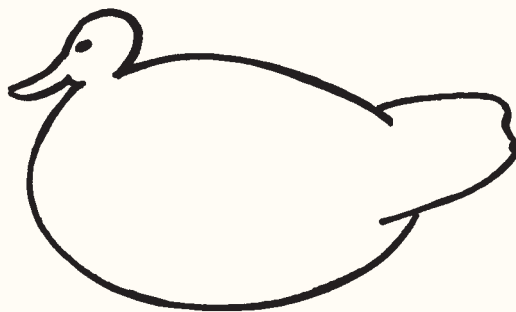
Drawing a Basic Flying Duck

- As with the basic duck above, break the flying duck into shapes.
- Start with an oval for the body.
- Add a small circle for the head.
- Connect the head and the body with two parallel lines.
- Add a triangle for the bill.
- Wings can be added by drawing arcs and triangles.
- A basic tail may look like a triangle with an arc for an outer edge. Depending on the species another triangle may be needed to give it the "right" tail.
- Smooth the lines, fill in the details, and your basic duck can fly!

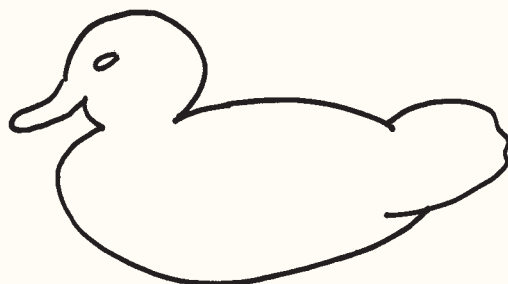
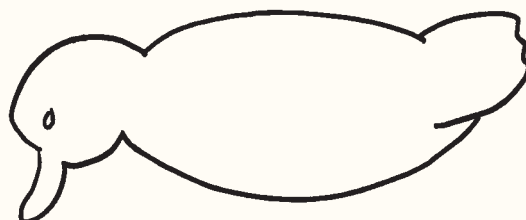


Help Your "Basic Duck" Reach its Full Potential

- "Sketch lightly and erase often" is a good rule; you can also make a lot of practice sketches or keep a notebook as you draw different characteristics.
- Proportion is important - the head and body should be drawn in proper relative proportion to each other.



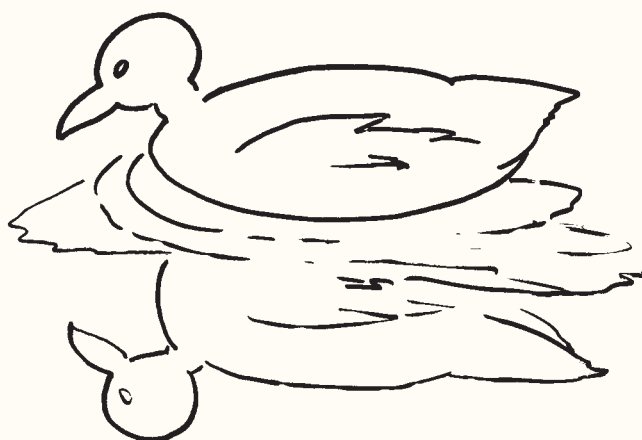
- There are different types of ducks - each has a different posture - study the "divers" vs. the "dabblers."
 - Divers' legs are farther back along their body to give them better propulsion through water.
 - Dabblers' legs are positioned farther forward to give them a better center of gravity when standing on land.
 - How they hold their heads is also different.



- Head shapes are different among the different duck species.
 - Is it rounded or squared off?
 - Are there crests or tufts?
- The eye of the duck is important to “get right” as it can help draw in the observer’s attention.
 - Where does the eye align with the top of the bill?
 - Think of the duck’s head in thirds - front, middle, back third. Where is the eye relative to the front, middle, or back third?
 - Catch the light in the bird’s eye - it will help draw in your viewers
- Bills are different among the different duck species as well.
 - Look at several reference images to determine where the bill attaches to the duck’s forehead.
 - Is the bill the correct shape? Is the upper bill slightly up-curved, down-curved, or straight?
 - How about the bill’s color and any special markings?
 - Mergansers are fish-eaters - have you drawn in the serrations on their bill?
- Tail feathers are also different for different species.
 - Ruddy Ducks are a type of stiff-tailed duck - their tails really do stick straight up!
 - Northern Pintails and Long-tailed Ducks are named for their long tail feathers.
 - Have you portrayed the “duck tail” - the curl on the back - of the Mallard?
- Use bright and blended, “Hollywood” colors; however, make sure the colors are realistic.

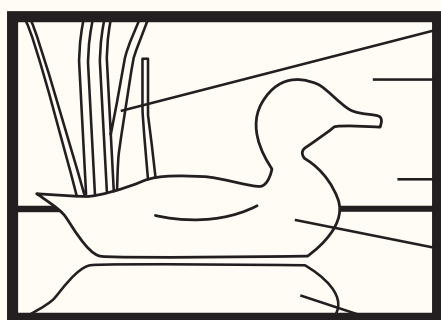


- A good rule of thumb is “Big Duck - Small Habitat” - the bird should be the main focus and should fill most of the page.
- Make sure you plan enough room for proper proportions from tip of bill to tip of tail.
- Off-set the bird within your drawing to create interest.
- Use the horizon line to determine where to add in your background.
- Don’t forget to add ripples and reflections in your water.
 - You might try holding a mirror under your painting to help you visualize the reflections.
 - Does the reflection line up directly underneath the object(s) being reflected?
 - Is the reflection a proper width and color?



Wildlife Artist Bruce Speidel Offers this Checklist

- Did you remember to paint or draw a duck native to the United States?
- Did you plan your picture? Or did you just throw it together haphazardly?
- A well planned picture looks much better.
- Did you pay attention to the habitat? Don't spend 5 hours on the duck and 15 minutes on the habitat. It takes away from a good picture when you are lazy with the background.
- Remember, have fun!



1. Don't forget habitat. But make sure it's not right in front of the duck, stopping its movement.
2. It's a good idea to keep it plain or blank behind the head (the main focal point).
3. Leave some room in front of the duck so its movement doesn't seem crowded or stopped.
4. Make sure your duck fills the space well, but leave a little breathing room around the edges. Add your horizon line.
5. Most water has a reflection. Don't forget it.

Some Final Thoughts

- Have fun! The Junior Duck Stamp Program is not so much about drawing the perfect duck as about having fun, learning about waterfowl and wetlands, and enjoying the process of creating.
- Make it unique! The judges do not want to see someone else's work; but rather individual creations showing that students have learned something new.
- Please do not copy or trace another artist's work.
- Drakes are more colorful and eye-catching than hens. While less likely to place as high in state or national contests, a talented student's well drawn hen can depict attention to detail and great observation skills. Students are encouraged to be creative and draw what they observe to express what they have learned.
- Ducklings, goslings, and cygnets are adorable little puff balls and provide a special "awe" factor. Again, while less likely to win at the National Contest, students are encouraged to enter drawings based on what excites them.

- Some of our favorite submissions over the years have been cartoon-figured waterfowl. While these will probably not represent your state as the Best of Show, as long as the student follows the rules, these renditions make wonderful Contest entries. Many judges give special recognition awards to acknowledge and encourage creativity.



You can paint your duck however you want. It's OK to paint differently than these suggestions. These are just guidelines that may be helpful in making a good painting.

Appendix C: Resources

Children are born with a sense of wonder and an affinity for Nature. Properly cultivated, these values can mature into ecological literacy, and eventually into sustainable patterns of living.
—Zenobia Barlow

There are many resources you can use to learn about waterfowl, wetland habitats, drawing waterfowl, stamps, and a variety of other related topics. We suggest you use both paper and electronic sources.

Duck Identification

- General bird guides such as those produced by Sibley, National Audubon, National Geographic, Golden, etc. can give you some basic information and identifying characteristics on different species of waterfowl
- Ducks at a Distance, state hunting and wildlife pocket identification guides, and North American Waterfowl are examples of smaller pocket guides which feature ducks, geese, and swans in flying positions; a copy of North American Waterfowl is included in the Discovery Box
- Great Plains Nature Center (Kansas) produced a poster on waterfowl in 2007; a copy is included in the Discovery Box
- Taxidermy mounts are often displayed in museums, nature centers, university zoology departments, hunting and outdoor sporting good stores, and other venues. Hunters may also have mounted some of their specimens as well. Check to see if there are mounts available that your students can use as models
- Flattened wings: most species of ducks have uniquely colored wings that can be used to identify them during flight. A set of wings has been cured and is available with the Discovery Box

Naturalists, Hunters, and Artists, Oh My!

There are people in your community who may be excellent resources to assist you and your students in learning about waterfowl, wetlands, and drawing.

- Start by letting your students and their families know that you are looking for assistance. They may be interested in sharing their skills or resources and it is an excellent way to get them involved in the Program
- Look for local artists who can help your students get started or perfect their techniques
- Talk to a local birding group, biologist or refuge manager to find out where to see waterfowl, how to identify them, and what habitat in which they would be naturally seen

Curriculum and Activities

There are many curricula and activities that have been developed to assist students and educators in exploring wildlife and their habitats. Here are a few:

- Junior Duck Stamp Program
 - *Educator, Youth, Nonformal, and Homeschool* guides are available from the website. Hard copies are also provided in the Discovery Boxes.
 - State Coordinators and Ambassadors (where available)
 - your local National Wildlife Refuge
 - Discovery Boxes are tool kits that may have both consumable and nonconsumable materials and learning resources in them. They may be specifically designed for the Junior Duck Stamp Program or may have been developed around a related theme. Contact local nature centers, bird observatories, refuges, and your State Coordinator to see what may be available
- Project Webfoot
 - produced by Ducks Unlimited Canada, there are many activities to learn about wetlands, waterfowl, other species, how to lead a wetland field trip and much, much more!
- California Waterfowl Association
 - the Program began in California and the California Waterfowl Association has a lot of online resources to assist you <http://www.calwaterfowl.org/youth-education>
 - produced a duck drawing guide which is included in the Discovery Boxes
- Learn about other species which depend on wetlands, other habitats, and ecological processes with these other curricula
 - Shorebird Sister Schools Program
 - Windows on the Wild: Biodiversity Basics
 - Wonders of Wetlands
 - Project WILD
 - Project WILD - Aquatic
 - Flying Wild
- Learn about Stamps and Stamp Collecting
 - Boy Scouts of America Stamp Collecting Merit Badge
 - American Philatelic Society

Electronic Resources

Remember that any sources that your students use must be referenced and their work cannot be plagiarized.

- Visit the Federal Conservation Duck Stamp, Junior Duck Stamp, and your state Junior Duck Stamp websites from the main site at <http://www.fws.gov/duckstamps/>
 - look at the previous winners to find reference materials
- Birds In Focus is one of several companies that caters to the Junior Duck Stamp Program and has provided reference photos for artists <http://www.birdsinfocus.com/>
- Use a search engine such as Google or Yahoo and combinations of the following key words to get started:
 - YouTube, eHow, image
 - waterfowl, duck, goose
 - wetlands, habitat
 - Duck Stamp Contest, waterfowl stamp
 - hunting

Appendix D: Philately

[Stamps] tell stories of heroism, daring exploration and important scientific advancement. Stamps are miniature ambassadors that travel the world. A stamp from a distant land is a connection to its people and the way they live.
—National Postal Museum & American Philatelic Society

Philately is the study of stamps, postmarks, postal history, and related materials. Through the study of stamps, one can learn a lot about history, geography, social issues, heroes, and natural history of a country - including our own!

Stamp collectors, many of them die-hard **philatelists**, represent a specialized group of duck stamp purchasers. As they cannot be used for postage and are sold to fund habitat conservation, Federal Migratory Bird Hunting and Conservation Stamps are classified as **revenue stamps**. Junior Duck Stamps are classified as **Cinderella stamps**. Over the years, many of these stamps have increased in value; a stamp originally sold for \$1.00 in the 1930s may be worth over \$1,000 today! **First Day Covers**, Artist Appreciation Cards, Artist Signed Panes, and **Remarques** are among the many different products developed and sold by the government which cater specifically to the Duck Stamp Collecting community. At the annual First Day of Sale Event - held at the end of June or first of July - the year's new duck stamps are unveiled and sold for the first time.

Many states and several countries also have hunting and fishing stamps; these revenue stamp programs are modeled after the Migratory Bird Hunting and Conservation Stamp and provide much needed conservation funds for their respective state or country. Wildlife images on postage stamps are another favorite theme among collectors. If you have the opportunity, attend a philatelic or **numismatic** society event and talk to some of the collectors about wildlife on stamps and coins.

One of the harder concepts for many artists to grasp is that duck stamp art contests are designed to choose artwork which will be created into a 1 ½ x 2 inch stamp. This is the reason why a philatelic specialist is always included on the judging panel for the Conservation Stamp and why Junior Duck Stamps are also judged with an eye to their ability to make a good stamp.

To view all of the Migratory Bird Hunting and Conservation and the Junior Duck stamps visit the website at <http://www.fws.gov/>. Notice the changes in the design of the Conservation Stamp over the history of the Program. Do you recognize any of the stamp artists' names?

Appendix E: Judges' Critiques

The worse my drawings were, the more beautiful did the originals appear.
—John James Audubon

Through the years, several students received comments from judges on how to make their artwork more competitive and place higher in the Junior Duck Stamp Art Contest. Here are some examples.



- Nice "Hollywood" colors!
- Do not include any writing on the front
- Think about head to body size proportion
- There is a lot of empty space at the bottom - place the duck down farther in the water



- Very good rendition of American Wigeon
- The habitat says "late summer," however the birds are in breeding plumage
- Background is too busy
- Hen in front takes away from the more colorful drake
- The poses are correct but appear "stiff" - as if they were drawn from mounts



- Very good rendition of Gadwalls
- I like the action of the Gadwall in the background
- Concentrate on one or two individuals
- When reduced, the Gadwall stretching its wings will be lost
- Water and birds seem "flat"
- To indicate these birds are paired, depict them facing the same direction



- Very nice rendition of Canada Geese; the goslings are very well colored
- Biologically accurate
- Good rendition of reflection
- Goslings will be lost when reduced
- Hard to differentiate between sky and water
- Try this as a close up of a female brooding the goslings without the male



- Great Northern Shoveler with lots of character
- Nice effect of water movement and reflection
- Unfortunately the bird gets lost with the reflection on the water
- Since they are dabblers, a little background vegetation would be biologically accurate



- Creative to show the Long-tailed Duck from the overhead perspective; however you lose the “long-tail”
- Good rendition of eye shine to catch the viewer’s attention
- Good rendition of a male in winter plumage however the gray surface may appear to be a shadow
- Seems to be “floating”
- Feel like you are on top of the bird looking down



- Well done rendition of a Canada Goose
- The viewer moves through the plants with the goose
- Does a good job of capturing the face and “personality” of the goose; gives it life
- View from behind causes you to lose details of the bird and its body

Appendix F: Nature Classics

*A truly good book teaches me better than to read it. I must soon lay it down,
and commence living on its hint. What I began by reading, I must finish by acting.*
—Henry David Thoreau

The following might be considered some of the classic narrative writers and illustrators of our natural environment. Many explorers and early naturalists contributed to this collection and often the works of these early writers provided concepts and precepts that are from our current science and wildlife management policy and activities. The artistic works of many are responsible for our current impression and imagination.

William Bartram (1739-1823) was an early naturalist noted for his ornithological and botanical drawings. *Bartram's Travels* (1792) chronicles his explorations of the American Southeast in which he described several species of plants which have since become extinct in the wild.

John James Audubon (1785-1851) was a naturalist and painter most widely known for his watercolors of birds published in *Birds of America* (1839). He based his illustrations on his field observations and mounts he collected and then painted set in their natural habitat. His subjects, often portrayed in natural motion, give insight into their behavior.

Lewis and Clark (Corps of Discovery) Expedition (1804-1806) was the first transcontinental journey underwritten by the U.S. government. Meriwether Lewis and William Clark were instructed by President Thomas Jefferson to study the geography, plants, animals, and native peoples of the recent Louisiana Purchase and to look for a water route across the northern U.S. The journals kept by the party are an interesting insight into natural life in the northern Great Plains region over 200 years ago, and contain detailed drawings of wildlife encountered during the Expedition.

Charles Darwin (1809-1882), an English naturalist recruited as a geologist for a sea voyage on the HMS Beagle (1831-1836) whose observations and collections led to the theory of evolution through natural selection. *The Voyage of the Beagle* (1839) gives an in-depth look at the natural history and anthropology of South America. *On the Origin of Species* (1859) formed the basis of our current understanding of adaptations due to natural selection.

Henry David Thoreau (1817-1862) may be best known for his book *Walden* (1854) which provides introspection on self-sufficiency while living simply in natural surroundings.

John Burroughs (1837-1921) was a nature essayist and conservationist whose works include *Locusts and Wild Honey* (1879) and *Bird and Bough* (1906). Many of his works detailed excursions with popular figures of the day including Theodore Roosevelt, John Muir, and Thomas Edison. He took the side of science during the nature fakers controversy, denouncing those who described nature unrealistically by being overly sentimental, anthropomorphizing wildlife or otherwise "trifling with natural history."

John Muir (1838-1914) is considered by many to be the "Father of the National Parks." His writings include *Stickeen: An Adventure with a Dog and a Glacier* (1897) and his notebooks which were later developed into *A Thousand-mile Walk to the Gulf* (1916). He inspired people to take political action to preserve large tracts of wilderness. His conservation actions are also commemorated on the 2005 state quarter and two U.S. postage stamps.

Aldo Leopold (1887-1948) wrote *A Sand County Almanac* (1949), often cited as the primary document on the science of modern wildlife management. Divided into twelve segments, one for each month, Leopold's series of essays present his natural history observations around his farm in Wisconsin and his philosophy on land ethics.

Beginning as a bounty hunter (of bears, wolves, and mountain lions), Leopold later taught of the importance of predators for a balanced and healthy ecosystem.

Sigurd F. Olson (1899-1982) spent much of his early life exploring northern Minnesota in a region that is now designated as the Boundary Waters Canoe Area Wilderness. He was instrumental in the establishment of the Arctic National Wildlife Refuge with Olaus and Margaret Murie and the establishment of Point Reyes National Seashore. His works include *Runes of the North* (1963), *Reflections From the North Country* (1976), and *Of Time and Place* (1982).

Ansel Adams (1902-1984) was a photographer best known for his black-and-white photographs of the American Southwest. He began his love of the outdoor world as a teenager on a family trip to Yosemite. In 1941, Adams was hired by the Department of the Interior to capture images of different lands under their jurisdiction. He produced many images that are considered classics of the natural world.

Margaret Murie (1902-2003) was awarded the Presidential Medal of Freedom in 1998 for her environmental contributions to our natural resources. She worked for the passage of the Wilderness Act which set aside the original 8 million acres of the Arctic National Wildlife Refuge (1956). Work on the Alaska National Interest Lands Conservation Act (1980) doubled the size of the refuge. *Two for the Far North* (1962) describes research in Alaska with her husband Olaus.

Rachel Carson (1907-1964) was a career biologist and writer with the forerunner of the U.S. Fish & Wildlife Service. She is one of the foremost women scientists known for her contributions to the environmental movement. While she pointed out the problems of pesticides and other environmental pollutants, her desire to instill in all of us the respect for maintaining our sense of wonder and instilling it in the next generation is among her most noted accomplishments. Several of her books include: *Under the Sea Wind* (1941), *The Sea Around Us* (1951), *The Edge of the Sea* (1955), *Silent Spring* (1962), and *Sense of Wonder* (1965)

Edward Abbey (1927-1989) is probably best known for his novel *The Monkey Wrench Gang* (1975), portraying a radical environmental group fighting against the destruction of wilderness. *Desert Solitaire* (1968) and many of his other essays led him to be compared to Henry David Thoreau. Most of his work is set in the deserts of the American Southwest.

Terry Tempest Williams (1955-) is a prolific writer from the Utah and Wyoming area. Her book *Refuge: An Unnatural History of Family and Place* (1991) tells the story of the Bear River Migratory Bird Refuge and the healing powers of nature.

Richard Louv (1949-) wrote the *Last Child in the Woods: Saving Our Children from Nature Deficit Disorder* (2005) which has led to the current emphasis on reintroducing youth to nature. He discusses research that points to an increase in childhood obesity, attention deficit disorders, depression and loss of creativity as students turn from unstructured, solitary explorations and play in the natural world to sedentary indoor activities.

There are also several nature classics geared toward children and young adults. The following may spark their interest in the outdoors and wildlife conservation.

Jean Craighead George (1919-2012) described the natural world in *My Side of the Mountain* (1959) and *Julie of the Wolves* (1972), two of her best known books. She was the daughter of a U.S. Forest Service entomologist and the sister of two bear-biologist brothers and learned about nature first hand.

Jim Arnosky (1946-) began writing his *All About* books at a time when the media's portrayal of Lyme's Disease was sending families inside. He encourages youth to explore nature in a safe and sensible manner, encouraging curiosity and sense of discovery without stressing heavy-handed environmental issues on his young audience. His *Sketching Outdoors* series provides an example of journaling appropriate for youth of all ages.

Lindsay Barrett George (1952-) was inspired by John James Audubon's wildlife paintings. As an author/illustrator, her *Who's Been Here* series invites the reader to follow a family as they explore nature and the animals that live there.

This list could go on and on forever; we encourage you to find and add your favorites!

Appendix G: State Coordinator and Ambassador Hints

A child in nature is becoming an endangered species
—Richard Louv

Coordination of the Junior Duck Stamp Program is hard work and usually only one of many annual tasks of the State Coordinator, their parent organizations, and their partners. Their contributions to the Program are labors of love and far too often are not fully appreciated or celebrated. While several coordinators have served in their capacity for many years, changes in personnel, their abilities and interest, and resources available to them happen every year. Additionally, many State Coordinators have interested partners who would like to assist in spreading "duck fever" and be able to act as "ambassadors" to use their talents to build the Program. Below are some quick tips for new State Coordinators and Program Ambassadors.

Familiarize Yourself with the Program

- The Program has been in use for over 20 years. Do you have questions regarding the Program's legislation and history? Information is available on national and state websites and from printed sources.
- Familiarize yourself with the Contest Rules. Make sure you understand what is considered plagiarism and copying. Please contact your State, Regional and/or National coordinators if you have any questions.
- Many Coordinators provide a set of handouts for interested students and educators. Contact your State Coordinator for printed materials.

Plan and Publicize

- Develop a calendar or annual work plan; keep in mind some of the following deadlines:
 - start of school (if possible send materials/information to teachers as close to possible to this date so they can start planning early for the contest)
 - due date for art entries to reach your receiving location (usually 15 March)
 - state contest – leave yourself enough time to get all your entries in to your receiving site and get them sorted and logged in
 - due date to be at the Duck Stamp Office so your State Best of Show can compete in the National Contest
 - end of school – it is easier to return artwork before schools end for the summer
- If you maintain a state website make sure you keep it updated. Fix any broken links and contact the National Coordinator if you know of misinformation or broken links
- Contact TV, radio, state outdoor magazines, your state Department of Wildlife, local art studios, local hunting and conservation groups, and others to help you publicize the Program and Contest and to help celebrate the students who place in the contest
- Prepare for the Contest
 - you will need 5 judges and a place to hold the contest
 - you will need a place to conduct the judging
 - you will need assistants to help the contest run smoothly
- Plan on how you want to celebrate your participants' efforts
 - some states have an awards event
 - some coordinators visit participating schools to personally present awards

Talk to Others

- It is imperative that you notify the Duck Stamp Office if you are a new State Coordinator or if there are any changes to the Contest Receiving Site! Please send an email, phone call, or note to the Duck Stamp Office to notify them of any changes as soon as possible.
 - Please refer to the website for current contact information
 - This will enable you to be given access to the Sharepoint site, make sure you are added to the list serve, receive materials and information, and allow the Duck Stamp Office to update brochures and websites
 - In the event that funding is available, you will want to make sure that the Regional and National coordinators know how to get in touch with you!
- Maintain contact with State, Regional, and National coordinators
 - In the past there has been the opportunity to have coordination meetings; however, most contact is currently by phone, email, webinar, or conference call
 - Take advantage of other meetings and conferences you may attend where there are other coordinators in attendance
 - Rejuvenate yourself and get other Program ideas by discussing successes and finding solutions to your challenges with others
- You can meet artists, students, and others in the Duck Stamp community by attending events such as educational conferences, wildlife art events, the national Federal Duck Stamp and Junior Duck Stamp contests, First Day of Sale, and other events.

Try New Ideas

- Don't be afraid to try something new and creative to give the Program a special lift – often an idea will work best only if it occurs at the right time, the right place, the right partners, and the right audience to make it a success. If your idea doesn't work out like you hope, it's OK! Evaluate it and maybe try again!
- Don't be afraid of challenges or use lack of resources as excuses to give up on the Program. Often it takes several years before you see an upward trend in your participation numbers.

Celebrate Your Students' Successes

Only one student each year from each state will go on to the National Contest. At that level they have less than a five percent chance of placing at the national level. How can you celebrate success at the state and local levels?

- Develop a traveling display to reach across your state
 - involve partners to assist in setting up and taking down and transporting the display
- Throw an awards celebration or party
 - involve partners and donors to help with catering and prizes
 - display student's artwork
 - recognize students, teachers, and parents - make sure the parents know that it's a big deal for their children and that their support is important to encourage their children's current and future exploration of wildlife conservation and art
- Recruit an artist do an "exclusive" art lesson
- Invite students to visit their local national wildlife refuge, identify themselves as a Junior Duck Stamp winner, and receive a special "incentive" from the Refuge
 - by involving all the wildlife areas in your state in hosting and celebrating your student's successes you build state-wide ownership in the Program, find new partners, and spread the word
- Online and paper calendars have been developed portraying the artwork from students' placing at the state level
- Take photographs of the different entries and make them into notecards that can be sold through a Friends Group to raise additional funds to support the state Program

Appendix H: Sample Lesson Plans

*If your plan is for one year, plant rice. If your plan is for ten years, plant trees.
If your plan is for one hundred years, educate children.
—Confucius*

Below is a sample lesson plan. We invite you to modify it to fit your needs. Ideas for other lesson plans can be found in the curriculum guides. We encourage you to share your lesson plans as well.

FEDERAL JUNIOR DUCK STAMP WORKSHOP EXAMPLE

Audience:	K-12
Theme:	Federal Junior Duck Stamp contest
Location:	school classroom
Class Periods Needed:	two
Discipline:	art
Concept(s):	drawing from taxidermy, composition
Goal:	preparing entry for contest
Objective:	create quality entry
National Standard(s):	Understanding and applying media, techniques and processes. Making connections between visual arts and other disciplines.
Method(s):	group instruction and individual work
Materials Needed:	paper & pencils (for lesson one) Duck, goose, and swan taxidermy 9 X 12" paper Color media (watercolor pencils, pastels, etc.) Entry forms
Instruction:	Lesson one: briefly introduce the rules and history of the contest (possibly using the website). Dedicate the remainder of the class to timed, pencil drawings of three different species/poses. Emphasize shape, size, and then detail. Lesson two: allow students to use their favorite sketch from lesson one as a reference. Introduce the topic of composition by showing examples of past winning work. Use the remainder of class to provide students the opportunity to create their own entry.

Appendix I: Basic Art Materials

Painting is just another way of keeping a diary.
—Pablo Picasso

*Every child is an artist. The problem is how to remain
an artist once we grow up.*
—Pablo Picasso

The following list of art materials has been suggested by several artists and art educators. You and your students should experiment to see what works best to produce the “flavor” they are looking for.

- 9x12 watercolor and sketch art paper
- Colored pencils
- Colorless blender pencils
- Watercolor pencils
- Graphite pencils (#2)
- Acrylic paint sets
- Pencil sharpeners
- Art knead erasers
- Paint brushes
- Cups or other containers for water
- Rulers
- Tape
- Scissors

Appendix J: Discovery Box

*Everybody needs beauty as well as bread, places to play in and pray in,
where nature may heal and give strength to body and soul.*
—John Muir

Discovery Boxes – exploration kits – have been developed for independent use at your site. Each Box includes items that are designed to assist you in working with your students on both the waterfowl biology and the art project portions of the Program. Two were developed for each of the eight states in Region 6: Colorado, Kansas, Montana, Nebraska, North Dakota, South Dakota, Utah, and Wyoming. To locate and reserve a Box, contact your State Coordinator for the one nearest you.

Some of the items are for you to use only with the Box and must be returned; others are consumable and meant to be used by your students and do not need to be returned. Each Box comes with a list of those items which must be returned and those which are for your group’s use. If you are looking for a specific item, you may want to check first to see if it is contained in the Box you are checking out.

The following is a list of the items you may find in a Box. These items need to be returned.

- Collection of waterfowl wings

- Rubber replicas of duck and/or goose feet
- Decoy/Carving information
- Reference photos
- Ideas for waterfowl banners for hanging in school hallways
- Ideas for waterfowl and Junior Duck Stamp themes for classroom bulletin boards
- Waterfowl identification quizzes and puzzles
- *Calls of Ducks and Geese* by Lang Elliot and Kevin Colver
- Fabulous Wetlands with Bill Nye the Science Guy DVD
- Digital camera, SDHC 8GB card, battery recharger, camera carrying case
- Facsimiles of cultural materials of uses for waterfowl beyond food
- Reference materials on Waterfowl
- Reference materials on Habitat
- Reference materials on Art and Drawing
- Reference materials on the Junior Duck Stamp Contest
 - ppt/video: Introduction on logistics of contest,
 - ppt/video: how judged,
- Maps of local wetland sites, list of local DU/Audubon resources

Ideas for using these items include:

- Discuss waterfowl anatomy using the replica feet, decoy, and wings
- Explore the use of different art media by trying pencils or paints to find which your students like the best
- Improve your contest entry by comparing the wing sample to your artistic rendition
- Send your students out with the camera to capture images of habitat and waterfowl to develop their own reference collection of images they can use

For groups with limited resources, some art materials may be available on a case-by-case basis.

For a list of State Coordinators with Discover Boxes and to reserve a box, please see the website.

State Coordinators, Ambassadors, Program partners, parents, and you the instructor, are invited to supplement the kits with items you think will be helpful. Ask your students to submit ideas of what tangible items might help them explore and participate in the Program. Share your ideas with your State Coordinator by email or through the evaluation questions found in Appendix K.

Appendix K: Evaluation

Change can actually happen in one generation.
—Mabel van Oranje

Long-term evaluation of environmental education programs can be difficult and often subjective. Outside of reporting trends and tracking characteristics of participants, it is often difficult to assess the real effectiveness of natural resource education and outreach efforts to meet our end goals. If our ultimate vision for the Program is to have succeeding generations of citizens who understand and care about waterfowl and wetlands and have the opportunity to explore conservation through the arts, how best do we assess whether we are making a difference and whether our tools are adequate or even appropriate? Unfortunately, providing education and opportunities which build appreciation, which then leads to changes in behavior and action, is a long-term process and may take decades before any appreciable differences are seen.

The Program has been in existence for over 20 years – by definition a full generation. Are we seeing the results we hope for? Anecdotal information – anecdotal accounts from former contestants, turned educators, who now use the Program with their students, trends of numbers following increased support and partnerships, former Junior contestants who now place in the adult Federal Duck Stamp Art Contest, etc. – shows that the Program has had an effect on future actions for many students.

In relationship to the Program and the Art Contest, Program supporters currently track the following:

- number of entries
- distribution of art entries across states
- distribution of art entries across age groups
- distribution of entries by educator type (homeschoolers, public, private, etc.)

Other statistics which will help us to better target the Program but are harder for us to evaluate include:

- educators' backgrounds and motivations for using the Program
- increase in knowledge about waterfowl and wetlands
- future application in visual and language art activities
- cost vs. benefit
- what part the Program and Art Contest have played in the future of student artists
- how does involvement in the Junior Duck Stamp Program lead to future purchases of both the Junior and adult Federal duck stamps
- shift in values
- changes in behavior
- benefits to waterfowl, wetlands, and other natural resources

In order to improve the Program and know how you are using the materials, we encourage you to share your comments and assessment of the Guide and the Program as a whole. We have developed two Evaluation questionnaires which will allow us to measure the usefulness of this Guide and the Discovery Boxes, as well as some overall information on how you work with the Program. We would appreciate you taking the time to address either or both of these on paper or online at www.gpnc.org/jrduck.htm.

Questions and comments on any aspect of the Program can also be addressed to your state and regional coordinators as well as the National Coordinator. You can contact the Duck Stamp Office from the website at www.fws.gov/duckstamps/.

Waterfowl Xpress: Junior Duck Stamp Conservation and Art Contest Evaluation 1

Plus - Something that was positive or beneficial about the Guide and/or the Discovery Box

Minus - Something that didn't work in the Guide and/or the Discovery Box

Interesting - Something that was new or unexpected in the Guide and/or the Discovery Box

Recommendation - Something that you'd like to see done in a future Guide and/or the Discovery Box

Waterfowl Xpress: Junior Duck Stamp Conservation and Art Contest Evaluation 2

1. Does the Guide provide enough background information on waterfowl and habitats, the Junior Duck Stamp Program, and the rules for the Art Contest for you to feel knowledgeable leading your students? Explain.
2. Are there portions of the Guide that you find more useful than others? Ex. *Dive into This Guide and Dabble* vs. *Duck-n-Draw*, etc. Explain.
3. Do you feel that there are additional topics or information that should be incorporated into the current Guide to help it meet your needs? Explain.

4. Did you use the national *Educators, Youth, Homeschool* and/or *Nonformal* guides to supplement this Guide?
5. What Discovery Box materials do you find most useful in teaching your students about waterfowl and accomplishing your artwork entries? Explain.
6. Do you feel that Discovery Box materials are identified and marked well enough for you and the students to identify everything? Are storage containers adequate for organizing and storing the materials?
7. Which Discovery Box materials are not usable in the classroom? Explain.
8. Do you currently have other waterfowl and art materials and information that you use in your classroom?
9. Do you have ideas or suggestions for other materials that could be added to the Discovery Box to make the learning experience more successful? You are encouraged to be specific and include brand names.
10. How did you learn about the Junior Duck Stamp Program and Art Contest?
11. Will you continue to use the Junior Duck Stamp Program with your students?
12. Do you or will you buy a Junior Duck Stamp or Federal Duck Stamp?

Appendix L – Student and Educator Handouts

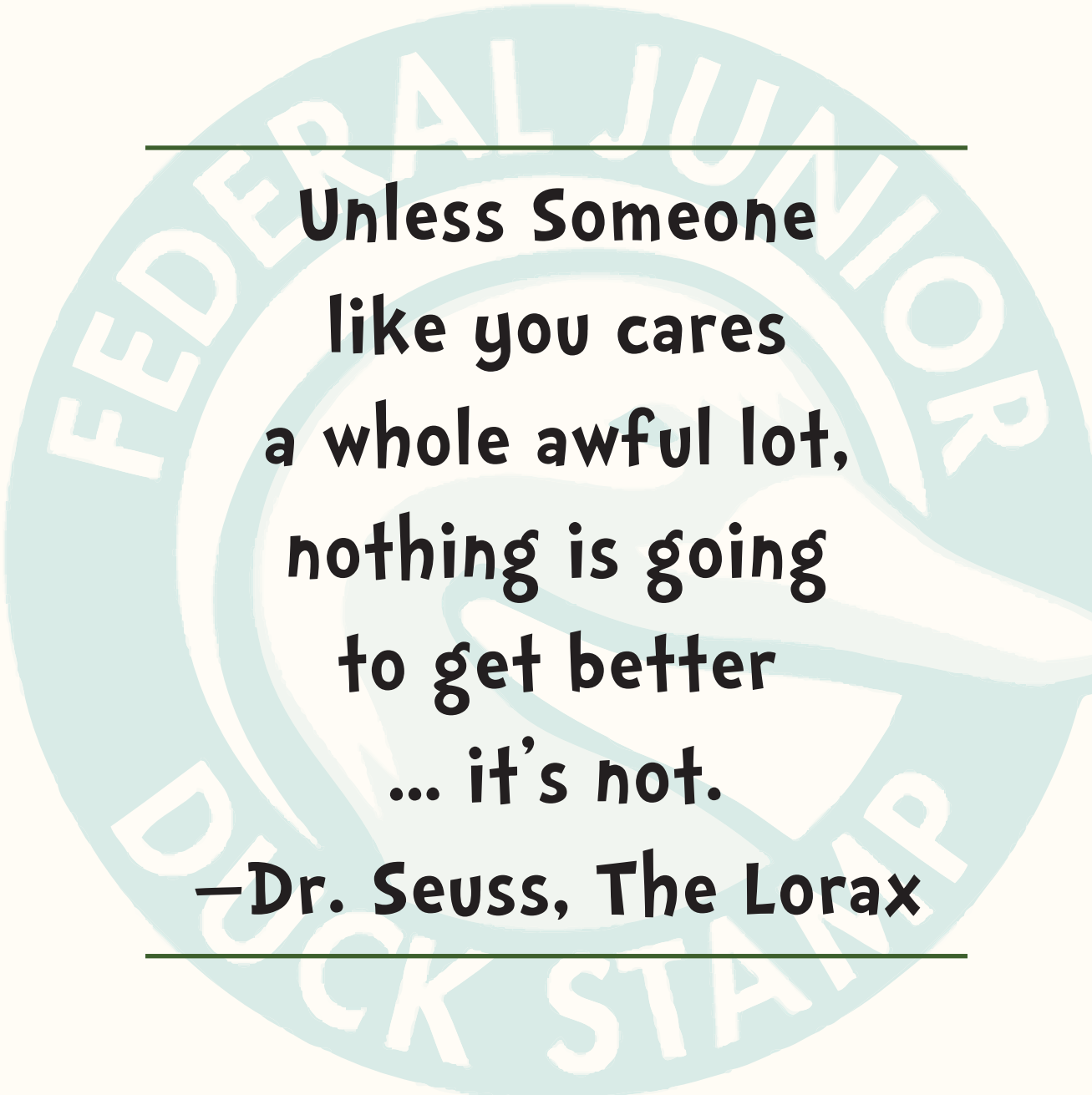
Nature never did betray the heart that loved her.

—William Wordsworth

The following is a list of items you should consider having available as handouts when you are trying to garner interest in the program:

- URLs addresses for Federal and State Junior Duck Stamp websites
- mailing address for state coordinator and state receiving location
- state due date for art entries
- list of eligible species
- list of technical requirements
- entry forms in English and Spanish
- reference form





**Unless Someone
like you cares
a whole awful lot,
nothing is going
to get better
... it's not.**

—Dr. Seuss, The Lorax
