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ALASKA DEPARTMENT OF FISH AND GAME

Juneau, Alaska

STATE OF ALASKA

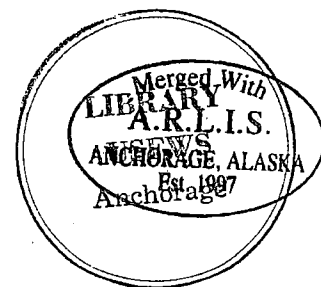
Bill Sheffield, Governor

DEPARTMENT OF FISH AND GAME

Don W. Collinsworth, Commissioner

DIVISION OF GAME

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State Waterfowl Conservation Stamp/Print programs ✓

Considerations For Alaska,

February 1984

**ARLIS**

Alaska Resources  
Library & Information Services  
Anchorage Alaska

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# STATE WATERFOWL CONSERVATION STAMP/PRINT PROGRAMS

## History - Discussion - Recommendations

### INTRODUCTION

An Alaska Waterfowl Conservation Stamp program has been proposed in several bills put before the legislature in 1983. The intent of this report is to present a brief history of other state stamp programs, discuss alternatives for various aspects of their operations, and to recommend effective, profitable features for consideration in a program for Alaska.

Unlike many other states that rely on migrant waterfowl from northern breeding areas, Alaska is a major waterfowl production state. Alaska annually produces a fall flight of about 10 million ducks and one million geese to all five North American flyways and neighboring countries. Most of this waterfowl production can be attributed to a few large wetlands districts (i.e., Copper River Delta, Yukon-Kuskokwim Delta, Yukon Flats) and the sheer geographic expanse of wetlands throughout the State. Waterfowl habitat in Alaska becomes especially important to continental populations when drought in the prairies pushes birds north to breed. Most of Alaska's wetlands, however, are only marginally productive in comparison with the

prairies and parklands of the mid-continent, and little is known about the ecological requirements of waterfowl in our coastal, subarctic and arctic regions.

Waterfowl management in Alaska provides both opportunities to evaluate and enhance waterfowl production, and responsibilities to conserve and maintain many populations for the benefit of other states and countries. Waterfowl conservation stamp programs have been very profitable and effective in raising funds to meet these types of challenges.

Although the U.S. Fish and Wildlife Service has major responsibilities for migratory bird management, the Alaska Department of Fish and Game is charged with primary management of resident wildlife and most public uses of these resources in Alaska, leadership in management of waterfowl values on State lands, principal membership in the Pacific Flyway Study Committee and Council, and has assumed major responsibility for management of several species of special interest to the State. Revenues from a state waterfowl stamp would dramatically increase the Department's ability to enhance waterfowl production and public uses on State game refuges and other lands, and more effectively participate in state and Pacific Flyway management processes.

## HISTORY OF WATERFOWL STAMPS

In 1934, the Migratory Bird Hunting Stamp Act was passed, authorizing the issuance of what is popularly known as the federal duck stamp; its official name is the Migratory Bird Hunting and Conservation Stamp. All waterfowl hunters are required to purchase the stamp, which has risen in price from \$1.00 at inception to \$7.50. In 1983, over 1.8 million stamps were sold in the United States. Revenues from the program are dedicated to the acquisition, protection and enhancement of wetland waterfowl habitats.

Following the success of the federal program, 29 states adopted similar stamp programs (Table 1) to fund waterfowl and habitat projects in their states and in primary waterfowl production areas elsewhere. For the seven states that initiated stamp programs since 1980, their combined 1982 revenues were over \$3.9 million, and averaged over \$500,000 per state.

California instituted the first state waterfowl stamp in 1971 and, through 1979, 16 states required waterfowl hunters to buy state stamps. Montana sold a bird conservation stamp, beginning in 1978, but undefined objectives and reliance on voluntary purchases made the program unprofitable within three years. These programs sold only stamps and did not acquire reproduction rights to the original design. Various states used art from either department staff, commissioned artists or waterfowl art contests.

Table 1. History and features of state waterfowl stamp programs.

First Year	State	Stamp Price	Reproduction Rights	Art Selection
1971	California	5.00	stamp (print 1984)	resident contest
1972	Iowa	5.00	stamp	resident contest
1974	Maryland	3.00	stamp	resident contest
	Massachusetts	1.25	stamp	open contest
1975	Illinois	5.50	stamp	resident contest
1976	Indiana	5.00	stamp	open contest
	Michigan	3.75	stamp	resident contest (until 1985)
	Mississippi	2.00	stamp	resident contest
	South Dakota*	5.00	stamp	resident contest
1977	Minnesota	3.75	stamp	resident contest
1978	Montana	2.00	stamp	program defunct
	Wisconsin	3.25	stamp	resident contest
1979	Alabama	5.00	stamp	resident contest
	Florida	3.25	stamp	open contest
	Missouri	3.00	stamp	resident contest
	Nevada	2.00	stamp	open contest
	Tennessee	6.50	stamp	resident contest
1980	Delaware	5.00	stamp/print	resident contest
	Oklahoma	4.00	stamp/print	resident contest
1981	Arkansas	5.50	stamp/print	contract
	South Carolina	5.50	stamp/print	open contest
	Texas	5.00	stamp/print	contract
1982	North Dakota**	9.00	stamp/print	contract
	Ohio	5.50	stamp/print	commissioned
1983	Pennsylvania	5.50	stamp/print	contract
	New Hampshire	4.00	stamp/print	contract
	North Carolina	5.50	stamp/print	contract
1984	Oregon	5.00	stamp/print	contract

\* stamp voluntary for residents, mandatory at \$50.00 for non-residents.

\*\* required purchase by all bird hunters.

From 1980 through 1982 seven more states enacted legislation to produce stamps required for waterfowl hunting. All of these states retained reproduction rights to the design, and profited from the sale of art prints as well as stamps. Artists were paid with flat fees, profit shares or by arrangement with a managing art publisher.

Four more states launched waterfowl stamp and print programs in 1983. Oregon and New Hampshire require stamps of hunters, but Pennsylvania and North Carolina offer them for voluntary purchase. New Jersey may consider enabling legislation for a program in 1984, presumably to offer both stamps and prints.

#### PROGRAM OBJECTIVES

The two primary objectives for the waterfowl conservation stamp program are:

1. To maximize Alaska's ability to benefit waterfowl and their habitats within the state; and
2. To provide a nationwide opportunity for art and stamp collectors to contribute financial support to the Alaska waterfowl management program, thereby benefiting the Alaskan public.

## DISCUSSION

### Sources of Revenue

Although the number of hunters and price of the stamp determine the base level of potential revenues, supplemental sales (art prints and collector stamps) have provided a major part of the income, especially in states like Alaska with low numbers of hunters (Table 2).

For the 1982-83 hunting season, approximately 17,600 federal waterfowl stamps were sold in Alaska (includes a small percentage to stamp collectors). Table 3 illustrates potential revenues from an Alaska stamp/print program, and the relative effect of stamp pricing on total income. These projections are quite conservative and are based on the best planning and marketing approaches used by other states (see following sections). If Alaska selected a price of \$5.00, equivalent to most states, hunters would probably contribute only 25-30% of the revenues. The bulk of revenues would come from out-of-state sales. Because income from hunters is relatively fixed, the following discussion focuses on aspects of maximizing the vital supplemental sales.

Nationwide sales of prints and stamps to collectors has proven immensely profitable to state waterfowl programs, and has sparked considerable competition among states to tap the market. The key elements of success include: a top quality design by a well-known artist; top quality printing and products that accommodate collector desires; and effective program administration and marketing.



Table 2. Proportions of 1982 revenues derived from hunters and from collectors, for the seven most recent state waterfowl stamp programs

State	First Year	No. of Hunters	Stamp Price	Hunter Revenue (%)	Collector Revenue (%)	Income/Hunter
Oklahoma	1980	12,000	\$4.00	48,000 (33)	94,300 (66)	11.86
Delaware	1980	10,000	\$5.00	50,000 (52)*	46,000 (48)*	9.60
Arkansas	1981	45,500	\$5.50	250,250 (53)	217,725 (47)	10.29
So. Carolina	1981	17,000	\$5.50	93,500 (31)	206,500 (69)	17.65
Texas	1981	112,500	\$5.00	562,500 (61)	366,245 (39)	8.26
No. Dakota	1982	80,000	\$9.00	720,000 (56)	557,700 (44)	15.97
Ohio	1982	40,000	\$5.50	220,000 (32)	455,000 (68)	16.88
AVERAGE			\$5.64			12.93

\* estimated

Table 3. Analysis of fee levels and potential revenues for an Alaska waterfowl stamp program, assuming 17,000 waterfowl hunters (1982-83) collectors purchase 10,000 stamps and 5,000 art prints (\$40 royalty/print).

Stamp Fee	Hunter Revenue	(%)	Collector Revenue	(%)	Total Revenue
\$6.00	102,000	(28)	260,000	(72)	362,000
\$5.00	85,000	(25)	250,000	(75)	335,000
\$4.00	68,000	(22)	240,000	(78)	308,000
\$3.00	51,000	(18)	230,000	(82)	281,000
\$2.00	34,000	(13)	220,000	(87)	254,000

Example comparison: Reduction of stamp fee from \$6.00 to \$2.00 lowers cost to hunters by 66%, lowers total revenue only 30%.

### Selection of art work

Those states that have used original art by nationally-known artists have realized the most income for their programs. Although artists that are little-known or even popular regionally may produce comparable work, market demand and investment values are higher for works by artists known across the country.

Other states use a variety of ways to select the original art design. Among the programs established before 1980, offering only stamps, most implemented art contests, either open to all entrants or restricted to state residents. With the introduction of art print sales and national marketing emphasis since 1980, several states (e.g., Texas, Ohio) have restricted their contests to well-known artists or done them by invitation only. Arkansas and North Dakota have foregone contests, and contract with art publishers for nationally-known artists.

States with contests report no major problems, but considerable effort is involved in working with a selection committee, and receiving, displaying, judging, and returning entries. Major considerations in the method of art selection are: (1) number and caliber of local artists; (2) national marketability of the products; and (3) funds and staff required to administer the process.

### Stamp and print products

Stamps - Stamp collectors purchase from 1 to 50% of state waterfowl stamps, depending on particular state programs. In several states (e.g., Alabama, Nevada) sales of state stamps far exceed federal stamp sales. Arkansas and Ohio top sales to stamp collectors. Reasons for success relate to accommodating the values of stamp collecting in product designs:

1. Top quality printing to enhance aesthetic value.
2. Numbered stamps and numbered plate blocks (four stamps).
3. Stamp issue limited to sales during a specific period.
4. Publisher required to purchase stamps for each art print sold.

Art prints - Investment values and revenues from art print sales are dependent on selected artist and design, quality of printing and the edition size. Several states recommend printing by an in-state publisher to ensure quality work and personal attention. However, South Carolina reports problems in print quality resulting from selection of low-bid contractors.

The usual cost of a print is \$125.00, or \$130.00 with the stamp. Total print revenues are dependent on the edition size and the states' profit share from the publisher. Effects of edition size can be illustrated from 1981 sales by South Carolina, Arkansas, and Texas.

South Carolina had a quite limited edition of 4,500 prints, took a \$24 profit share and netted \$108,000. Arkansas had a larger edition of 7,700 and a \$35 profit share, gaining \$269,000. Texas, with an edition of 16,500 took \$35.50 per print and brought in \$587,000. The art investment value of South Carolina's print is now \$150 more than those of Texas and Arkansas. The principle is that small editions increase print values to investors with smaller profits to the state; large editions maximize program revenues but lower investment values. The recent successful programs in Texas, North Dakota, and North Carolina balance these factors by limiting editions to the number of pre-sale orders received within a fixed period.

#### Program administration

It is evident that state stamp programs present many options and require substantial planning and oversight to manage all the factors vital to success. Prior to 1980, stamp sales were more localized, and artists were compensated only with recognition and reproduction rights. As the potential for national marketing of supplemental sales grew, artist rewards and program operations became greater. In recent programs artists are being paid with fixed fees, retention of artist proofs, profit shares, and/or through contracts with publishers.

State fish and game departments and other government offices devote varying efforts to administer stamp/print programs, depending on the type of operations chosen. Art contests consume considerable time

from staff and a selection committee that is usually not paid. Depending on state licensing procedures, sales and distribution of stamps and prints add more staff effort; Delaware has a full time person to deal with sales. ADF&G waterfowl program consists of one coordinator and one biologist.

To minimize cost and staffing of government administration, many states have gone to contract arrangements with publishers. Some, like North Dakota and Arkansas, contract out everything from selection of the art to sales of prints. States with contests usually contract for printing, marketing, and distribution of prints. Stamps are sold by government offices and agents.

Contracting has proven profitable, not only because of reduced administrative effort, but also because the profit motive of contract publishers ensures product quality, broad marketing, and greater sales.

State staff need only to oversee product fidelity and marketing strategy. Artist/publisher contracts usually contain additional provisions such as:

- Specifications of waterfowl subjects to be featured.
- Specifications of product quality and format.
- Publisher buy-back of stamps for each print.
- Publisher provides free "conservation edition" prints for fund raising events.

-Publisher will advertise nationally (Ducks Unlimited Magazine, Field and Stream, etc.).

State contracting is subject to specific regulations. If product quality and national marketing can be ensured by an in-state publisher there are benefits to local businesses and closer contract oversight.

#### RECOMMENDATIONS

Incorporation of the following recommendations into the Waterfowl Conservation Stamp Bill would satisfy the objectives of this program. Nevertheless, the Department of Fish and Game strongly supports passage of this bill even if these recommendations are modified.

1. Revenue - Require the purchase of a state stamp by waterfowl hunters age 16-60 years.

A mandantory program would maximize out-of-state supplemental sales by:

- (a) Demonstrating a firm state commitment to protect and enhance national waterfowl and wetland resources;
- (b) Solidly establishing the stamp/print program and decreasing the chances of short-term unprofitability (e.g., Montana);

(c) Assuring collectors of continuing stamp/print series that will promote repeat purchases and investment values; and

(d) Stabilizing revenues to permit continuity and cost-effective management of funded waterfowl projects.

2. Administration - Printing, marketing and artist payment should be handled by the publisher.

Provided that high quality work and national sales connections can be demonstrated, an in-state publisher should be selected through a competitive process. Department share of the profits should be the highest negotiable.

3. Art selection - The publisher should contract for the original design from a nationally-known artist.

The most successful state programs (e.g., Arkansas, North Dakota and, to a degree, Texas) contract for nationally-known artists. If a contest is desirable, competition should be by invitation or open nationally. Alaska has a dearth of waterfowl artists and few known outside the state.

4. Stamps - Publisher should provide high quality stamps that are numbered and arranged in sheets and plate blocks for collectors. Publisher should buy a stamp for each print sold. Stamps should be sold by the Department through license vendors at widely accessible locations.

5. Art prints - Publisher should provide high quality prints that are advertised and sold nationally. Edition size should be limited to the number ordered during a six-month pre-sale period. Alaska should attempt to be the first to advertise among states for the initial year of the program.
6. Time table - The stamp program should become effective for the 1985-86 hunting season. Sufficient lead time is necessary to establish program operations and effective early marketing, because the first year issue of stamps and prints is by far the most profitable. A publisher package should be selected no later than January 1985.
7. Cost - The price of the stamp should not be less than \$3.00 and not more than \$5.00. Fees should be waived for low-income families under provisions of AS 16.05.340(5). The price of the art print should be \$125.00.

Attachments: Texas waterfowl stamp program (article)

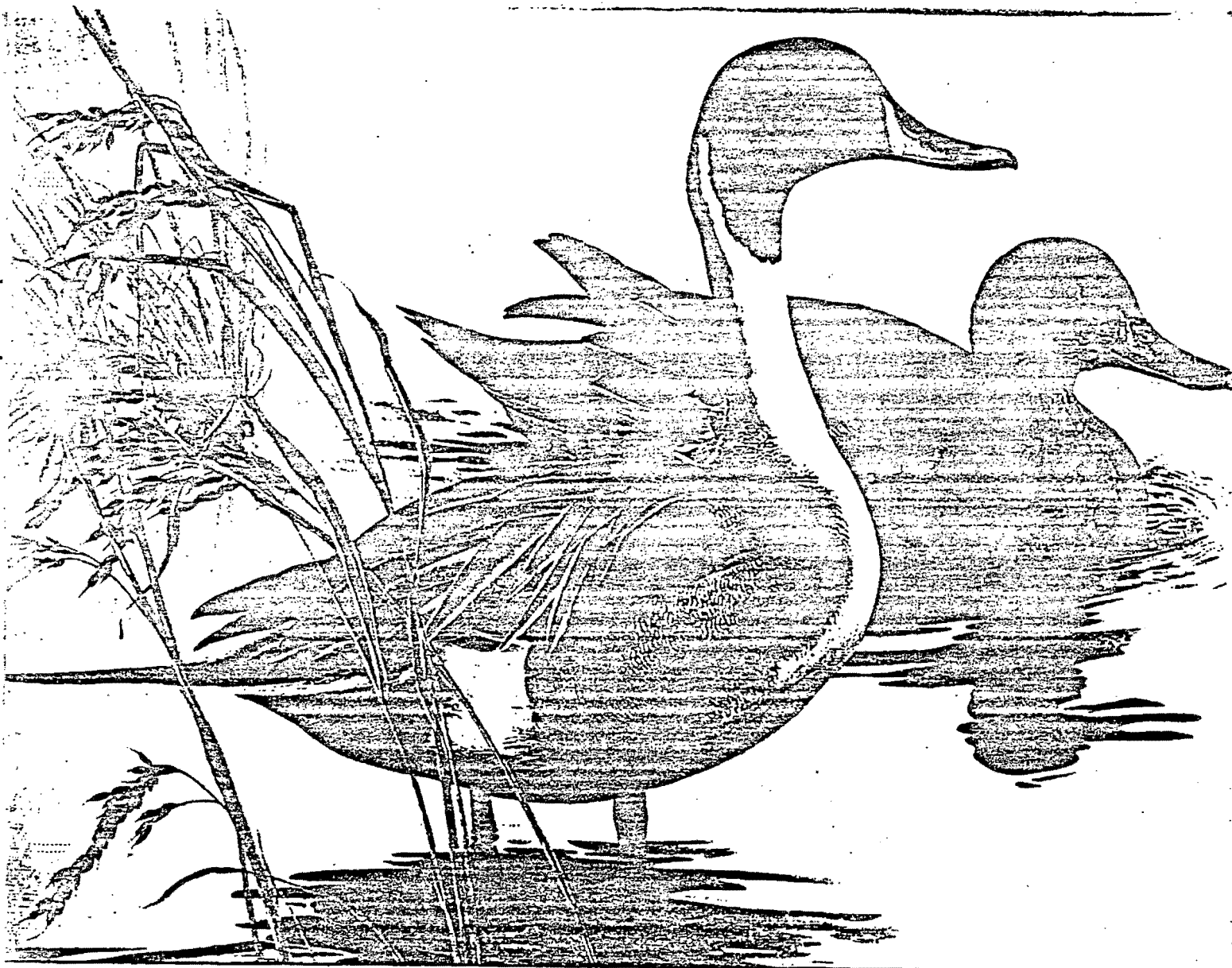
Wisconsin hunter revenues (article)

North Carolina waterfowl stamp print sale (article)

State Stamp Print History

Oregon Stamp Bill (HB 2925, 1983)





# The '82 Waterfowl Stamp

\$1.2 Million Earned  
by '81 Stamp

Article by Mary-Love Bigony  
Photos by Glen Mills



Texas' first waterfowl stamp had a successful year in 1981. More than 100,000 people bought stamps and some 16,000 bought art print reproductions of the stamp. Now, as department officials are developing a plan to make the best use of funds generated by stamp and print sales, the second Texas waterfowl stamp is being readied for distribution.

The 1982 Texas waterfowl stamp features a pintail drake and hen by Ken Carlson of Missoula, Montana. Carlson gained prominence in the field of wildlife art in 1970 when he was commissioned to illustrate "The Birds of North America." He won the 1979-80 National Wild Turkey Federation stamp design contest over a field of nationally known artists and was runner-up in the 1976 federal duck stamp judging. This year he was selected by the Foundation for North American Wild Sheep to design its conservation stamp and print. The Montana artist's work has appeared in *Audubon*, *The Naturalist*, *Southwest Art* and *Ducks Unlimited*.

Six other artists entered the 1982 waterfowl stamp competition: Lucy Hall of San Antonio; John A. Ruthven of Georgetown, Ohio; Grant Lathe of Canyon Lake; James Ing of Galveston; Jose Salas of San Marcos; and Anne Ducote of Austin.

The Texas waterfowl stamp was created in 1981 by the 67th Texas Legislature, with funds generated by sales of the stamp and art print reproductions of the stamp to be earmarked for waterfowl habitat acquisition, lease and development as well as waterfowl research, management and protection. Initial estimates in 1981 were that revenue would exceed \$600,000, but when the figures were tallied the total was almost \$1.2 million—\$670,000 from the prints and \$485,000 from the stamps. While all waterfowl hunters are required to have the \$5 Texas stamp, many nonhunters bought the stamp as well to help support waterfowl management in the state.

Sales of prints of the first Texas stamp totaled 16,500, and Martin F. Wood of Collectors Covey in Dallas, publisher of the prints, said it is "the largest selling duck stamp print, state or federal, ever published." Collectors Covey will publish and sell prints of the stamp again this year, and has guaranteed the department a minimum of \$350,000 from print sales. This money, along with that collected from stamp sales, will go into the special waterfowl fund.

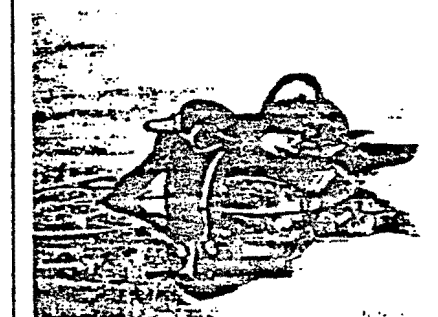
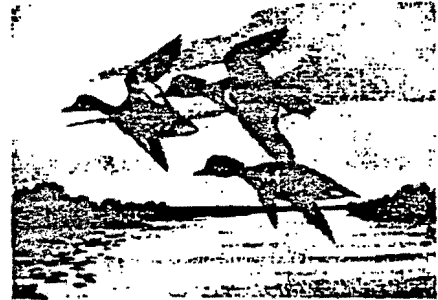
Signed and numbered prints of the 1982 Texas waterfowl stamp are \$130, including the stamp, or \$200 framed. Individuals or art dealers

may buy the 6½- by 9-inch print by contacting Collectors Covey, 15 Highland Park Village, Dallas, Texas 75205, telephone 214-521-7880. The edition size will be limited to the number of wholesale orders received by August 31 and delivery will be made in the fall.

Like everything else these days, wildlife management is expensive. During the coming years the Texas waterfowl stamp and prints promise to contribute substantial funds that will benefit ducks and geese, and individuals who buy stamps or prints can be assured their dollars will be dedicated to this valuable resource.

Information about the 1983 waterfowl stamp competition will be available at a later date from the Director of Information and Education, Texas Parks and Wildlife Department, 4200 Smith School, Road, Austin, Texas 78744. \*\*

Ken Carlson's painting of a pintail drake and hen (opposite page) was chosen over a field of eight entries. Also entered in the 1982 Texas waterfowl stamp competition were (top row, left to right) pintail in flight by John Ruthven; wood ducks by Lucy Hall; wood ducks by James Ing; green-winged teal by Grant Lathe; (bottom row) wood ducks by Anne Ducote (left and center) and wood duck and mandarin duck by Jose Salas.



# Hunter \$\$ = public land and wildlife galore

JAMES E. HOEFLE,  
DNR Wildlife Manager, Grantsburg

Hunter dollars buy public land that can be used by every Wisconsin citizen. They pay for management to produce wildlife of every description.

**T**here are 220 Wisconsin wildlife areas scattered throughout the state. They vary from one acre access sites to 50,000 acre wetland complexes and together encompass more than 580,000 acres.

Managed by DNR to provide abundant and diverse wildlife habitat, they are home to several hundred species of birds, mammals, reptiles and amphibians, including most of Wisconsin's endangered and threatened species.

At areas like Horicon Marsh, Sandhill, Crex Meadows and Mead, you can see a marsh come alive with wildlife on a calm April morning or watch thousands of ducks and geese take to the air on a crisp October afternoon. These are the places to be if you enjoy wildlife.

But where does the money come from to purchase and manage these lands? State taxpayers in general pay some, but the vast majority is paid by Wisconsin hunters.

Most money comes from the sale of hunting licenses and duck stamps. In 1982, 756,005 hunters purchased 1.2 million licenses and stamps. They paid \$13.2 million. This money is put into a special fund called the Segregated Fish and Wildlife Account, and a portion is used to pay for the wildlife management program.

The other major money source is the Pittman-Robertson (P-R) Tax. This is an 11% federal excise tax on all guns, ammunition and archery equipment sold in the United States. The federal government collects this money and distributes it to the states based on the number of licensed hunters in a state, its population and land area. Wisconsin usually ranks 5th or 6th in the amount of P-R money received.

A smaller amount comes from all Wisconsin taxpayers through the Outdoor Recreation Aids Program (ORAP). ORAP money is obtained from the sale of state bonds and a biennial appropriation from the state general fund based on a formula of .0165 of 1% of the state's total equalized tax evaluation.

To date, 415,990 acres of wildlife management lands have been purchased and more than 165,000 acres are leased. Approximately 85% of this land was purchased with money generated



from hunters (i.e. segregated funds and P-R). The remaining 15% was purchased with ORAP and other general revenue funds.

Hunters also pay for most of the management and development on these lands. For example, in fiscal year 1982-83, \$8.9 million was spent on wildlife management. It included salaries of all wildlife personnel and purchase, development and management of wildlife lands. Eighty-six percent came from P-R and segregated funds and the remainder primarily from ORAP. Not all P-R and license fee money goes to wildlife management. A good share goes to other programs including law enforcement, administrative services, research, endangered resources, payment in lieu of taxes, wildlife damage and other miscellaneous programs. Hunters, therefore, pay for many activities in addition to wildlife manage-

Wildlife areas managed for geese also attract many other species. Photo by author.

# WILDLIFE MANAGEMENT FUNDING (FY 1982-83)

Type	Source	Amount	% of total
Segregated Funds	Hunting & Trapping License Sales	\$5,321,000	59.5
Duck Stamp	Sale of State Waterfowl Stamps	220,000	2.5
Pittman-Robertson	11% federal excise tax on guns, ammunition & archery equipment	2,169,600	24.3
ORAP	State bonding and general revenue appropriation	1,226,500	13.7
TOTAL		\$8,937,100	100%

Crex annually, but less than one-third come to hunt. The vast majority come to observe wildlife.

One important benefit of wildlife areas is to preserve habitat that might otherwise be lost to development. Millions of acres have already been destroyed and thousands more are lost annually. As human development continues to eat up habitat, wildlife areas will become even more valuable.

But these areas do more than simply preserve habitat. Habitat on them is intensively managed to improve its quality and diversity. Management might consist of manipulating vegetation to make it more productive for a greater number of species, planting dense nesting cover for waterfowl and upland game birds, constructing forest openings for deer and other forest wildlife, or building flowages for aquatic species.

While it is true that hunters provide most of the money and most management is aimed at game species, many nongame species also benefit. These areas are alive with both game and nongame wildlife and the general public is the main beneficiary.

Wildlife populations are not decimated by hunting. Sound wildlife management assures that numbers will remain relatively constant from year to year. Reductions in the quality and quantity of habitat are what cause loss of wildlife. Wildlife areas prevent this loss by maintaining permanent, good quality habitat.

So wildlife areas are a boon to both Wisconsin wildlife and all Wisconsin citizens. To the one they give valuable habitat, to the other, recreational opportunities. And the hunter pays the bill! As long as hunters purchase licenses these areas will continue to produce wildlife for future generations to enjoy.

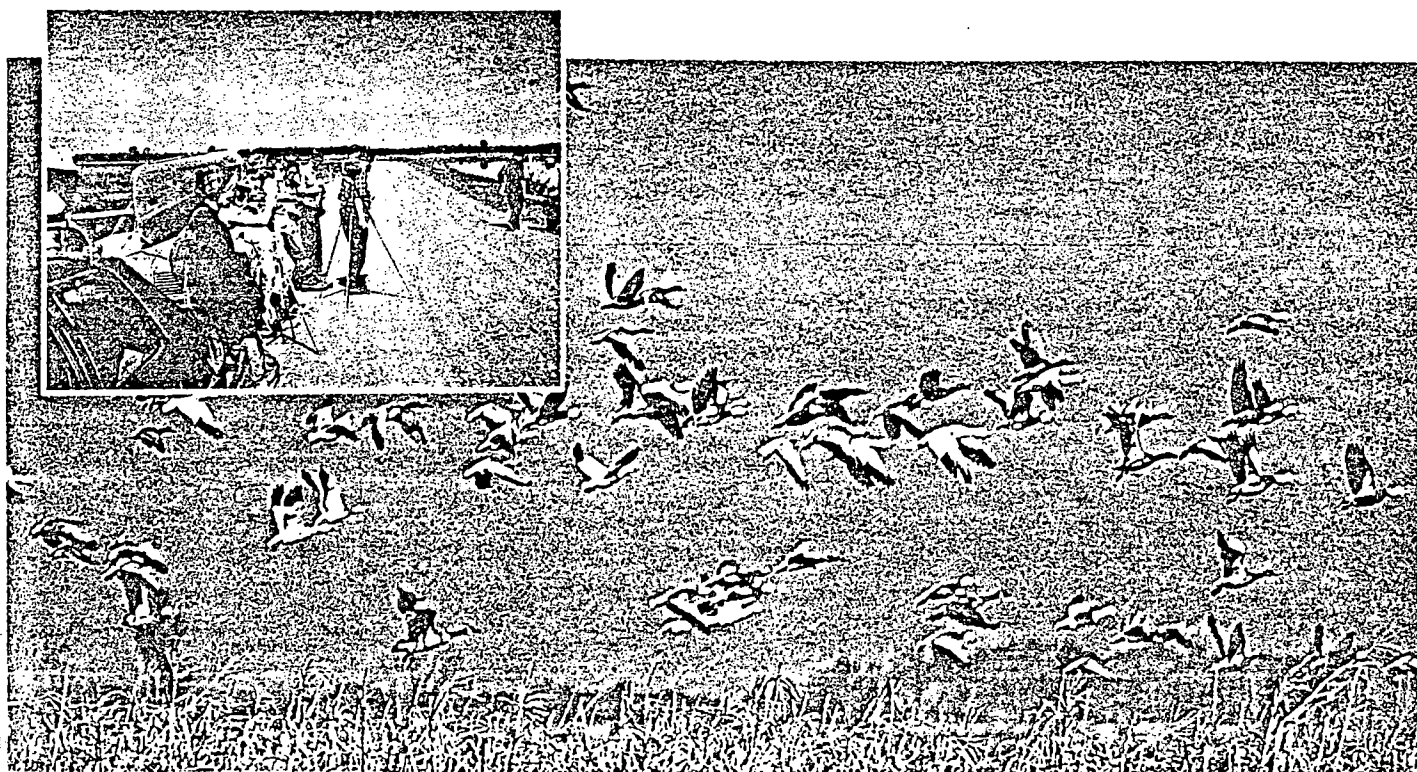
ment, yet most of their money goes there—about 85% annually. And they buy 85% of Wisconsin's wildlife lands! But while hunters and trappers put up most of the dollars, the lands are not for their exclusive use, but rather belong to all the people of Wisconsin. Everyone has an equal right to use them.

More than one million people visit Wisconsin's wildlife areas every year. They come to hunt, trap, fish, picnic, observe wildlife, hike, canoe, photograph, pick berries, cut firewood, study the flora and fauna or just get away from the rigors of everyday life to experience a natural setting.

Although hunting is the major activity, every wildlife area receives non-hunting use, and on certain ones non-hunting is more prevalent than hunting. One example is the Crex Meadows Wildlife Area. More than 100,000 visitors come to

Blue and snow geese at Crex Meadows Wildlife area. Only a third of the 100,000 people who visit Crex every year come to hunt. Photo by author.

Inset: More than a million visitors annually use Wisconsin's 220 wildlife areas to hunt, trap, fish, study nature, pick berries, cut firewood and do myriad other things. Photo by author.



## N.C. Waterfowl Benefit from Duck Stamp Print Sale

The North Carolina Wildlife Resources Commission has established the second most successful state waterfowl print program in history—ranking behind the 1981 Texas program. The state's first such print presold 13,652 regular edition prints, well above what the Commission had even dared hope to sell.

"We had hoped to sell 10,000 prints. We're pleasantly surprised, there is no question about that," said Sid Baynes, chief of the Wildlife Commission's Division of Conservation Education and administrator of the duck stamp program.

Another pleasant surprise is the amount of money raised for waterfowl conservation in the state. The original goal was \$250,000, but the commission now expects to receive more than \$400,000 from the sale of prints and stamps.

The stamp and print feature a hen and drake mallard rising from a marsh, and was done by nationally acclaimed wildlife artist Richard Plasschaert of Minnesota. Prints are now available only through private sales from individuals and art dealers at prices which are higher than the original issue price of \$135.

Waterfowl stamps are still available from the Commission's License Section and from hunting and fishing license agents for \$5.50 each.

The License Section has set aside a supply of individual stamps as well as plate blocks of four stamps at a cost of \$22 and entire sheets of 30 stamps at a cost of \$165. Anyone interested in purchasing for collection purposes can do so by contacting: License Section, North Carolina Wildlife Resources Commission, 512 N. Salisbury St., Raleigh, N.C. 27611.

"Our program is unique in that our stamp is voluntary. It is not required to hunt waterfowl," noted Baynes.

He said about 4,500 to 5,000 of the prints were sold in the state. The rest went to sportsmen and print collectors around the nation. Print and stamp collectors are becoming important sources of support for such programs, he said.

Baynes thanked individual sportsmen and conservation organizations for their strong support.

"As in many states, we are in a situation where we need to help ourselves," declared Baynes. "This print program has been a real good way to do that.

"We're selling something to the public that they can enjoy and also invest their money in. We're getting a return on it. It helps us. It helps waterfowl."

## STATE STAMP PRINT HISTORY 1971-1982

YEAR	STATE	ARTIST	EDITION SIZE	ELIGIBILITY
1979	Alabama*	Barbara Keel	1,750 s/n + 250 rem	commission by Alabama
1980	Alabama	Wayne Spradley	1,000 s/n	commission by Alabama
1981	Alabama	Jack Deloney	950 s/n	residents/first contest year
1982	Alabama	Joe Michelet	850 s/n	residents
1981	Arkansas*	Lee LaBlanc	7,200 s/n + 600 rem + 500 ex	comm artist & publisher by AR F & G
1982	Arkansas	Maynard Reece	7,440 s/n + 600 rem + 500 ex	comm artist & publisher by AR F & G
1971	California*	Paul B. Johnson	500 s/n	commission by CA/staff artist
1972	California	Paul B. Johnson	40 s/n stamps destroyed prematurely	commission by CA/staff artist
1973	California	Paul B. Johnson	500 s/n	commission by CA/staff artist
1974	California	Paul B. Johnson	500 s/n	commission by CA/staff artist
1975	California	Paul B. Johnson	500 s/n	commission by CA/staff artist
1976	California	Paul B. Johnson	500 s/n	commission by CA/staff artist
1977	California	Paul B. Johnson	500 s/n	commission by Ca/staff artist
1978	California	Ken Michaelson	500 s/n	residents
1979	California	Walter Wolfe	500 s/n	residents
1980	California	Walter Wolfe	700 s/n	residents
1981	California	Robert Steiner	1,150 s/n	residents
1982	California	Robert Richert	950 s/n	residents
1980	Delaware*	Ned Mayne	1,980 s/n	residents + residents of states w/open comp.
1981	Delaware	Charles Rowe	1,981 s/n	residents + residents of states w/open comp.
1982	Delaware	Lois Butler	1,982 s/n	residents + residents of states w/open comp.
1979	Florida*	Bob Binks	1,000 s/n	commission by Florida Game commission
1980	Florida	Ernest Simmons	1,000 s/n	open
1981	Florida	Clark Sullivan	1,000 s/n	open
1982	Florida	Lee Cable	1,250 s/n	open
1975	Illinois*	Robert Eschenfeldt	500 s/n	commissioned by IL
1976	Illinois	Robert G. Larson	500 s/n	residents
1977	Illinois	Richard Lynch	500 s/n	residents
1978	Illinois	Everett Staffeldt	500 s/n	residents
1979	Illinois	John Eggert	500 s/n	residents
1980	Illinois	Bart Kassabaum	500 s/n	residents
1981	Illinois	Jim Trandel	500 s/n	residents
1982	Illinois	Art Sinden	600 s/n	residents

## STATE STAMP PRINT HISTORY 1971-1982

YEAR	STATE	ARTIST	EDITION SIZE	ELIGIBILITY
1976	Indiana*	Sonny Bashore	500 s/n	commission by IN/staff artist
1977	Indiana	Sonny Bashore	18 s/n	commission by IN/staff artist
1978	Indiana	Carl "Spike" Knuth	18 s/n	open
1979	Indiana	Diane Pierce	20 s/n	open
1980	Indiana	Dean Rocky Barrick	24 s/n	open
1981	Indiana	Rodney Crossman	30 s/n	open
1982	Indiana	George Metz	50 s/n	open
1972	Iowa*	Maynard Reece	500 s/n	Commissioned by IA
1973	Iowa	Thomas Murphy	500 s/n	residents
1974	Iowa	James F. Landenberger	500 s/n	residents
1976	Iowa	Nick Klepinger	500 s/n	residents
1977	Iowa	Maynard Reece	900 s/n	residents
1978	Iowa	Nick Klepinger	600 s/n	residents
1979	Iowa	Andrew Peters	750 probably not s/n	residents
1980	Iowa	Paul Bridgford	850 s/n	residents
1981	Iowa	Brad Reece	900 s/n	residents
1982	Iowa	Tom Walker	650 s/n	residents
1974	Maryland*	John W. Taylor	500 s/n	commissioned by Maryland Dept. of Nat. Resources
1975	Maryland	Stanley Stearns	650 s/n	residents
1976	Maryland	Louis Frisino	500 s/n	residents
1977	Maryland	Jack Schroeder	850 s/n	residents
1978	Maryland	Stanley Stearns	1,200 s/n	residents
1979	Maryland	John W. Taylor	951 s/n	residents
1980	Maryland	Jack Schroeder	1,175 s/n	residents
1981	Maryland	Arthur R. Eakin	1,250 s/n	residents
1982	Maryland	Roger Bucklin	1,575 s/n	residents
1974	Massachusetts*	Milton C. Weiler	600 edition by heirs	comm. by MA Div. of Fisheries of Wildlife
1975	Massachusetts	Tom Hennessey	500 s/n	open/must be decoy of MA carver
1976	Massachusetts	William P. Tyner	500 s/n	open/must be decoy of MA carver
1977	Massachusetts	William P. Tyner	137 s/n	open/must be decoy of MA carver
1978	Massachusetts	William P. Tyner	175 s/n	open/must be decoy of MA carver
1979	Massachusetts	Randy Julius	175 s/n	open/must be decoy of MA carver
1980	Massachusetts	John Eggert	600 s/n	open/must be decoy of MA carver
1981	Massachusetts	Randy Julius	250 s/n	open/must be decoy of MA carver
1982	Massachusetts	John Eggert	400 s/n	open



## STATE STAMP PRINT HISTORY 1971-1982

YEAR	STATE	ARTIST	EDITION SIZE	ELIGIBILITY
1976	Michigan*	Oscar Warbach	500 s/n	commission by MI/staff artist
1977	Michigan	Larry Hayden	650 s/n	residents
1978	Michigan	Richard Timm	700 s/n	residents
1979	Michigan	Andrew Kurzmann	700 s/n	residents
1980	Michigan	Larry Hayden	900 s/n	residents
1981	Michigan	Dietmar Krumrey	1,200 s/n	residents
1982	Michigan	Gijsbert van Frankenhuyzen	1,200 s/n	residents (until 1985)
1977	Minnesota*	David Maass	3,300 estimated not numbered	commission by state
1978	Minnesota	Les C. Kouba	3,500 estimated not numbered	residents
1979	Minnesota	David Maass	3,800 s/n	residents
1980	Minnesota	James Megar	3,500 s/n	residents
1981	Minnesota	Terry Redlin	7,800 s/n	residents
1982	Minnesota	Phil Scholer	6,500 s/n	residents
1976	Mississippi*	Carroll J. & Gwen K. Perkins	500 s/n	commission by MS game and fish
1977	Mississippi	Allen Hughes	500 s/n	commission by MS Game and Fish
1978	Mississippi	John Reimers	500 s/n	first issue by contest, residents
1979	Mississippi	Carole Pigott Hardy	500 s/n	residents
1980	Mississippi	Bob Tompkins	500 s/n	residents
1981	Mississippi	John Reimers	500 s/n	residents
1982	Mississippi	Jerry Johnson	500 s/n	residents
1979	Missouri	Charles W. Schwartz	1,000 s/n	commission by MO/staff artist
1980	Missouri	David Plank	1,250 s/n	residents
1981	Missouri	Tom Crain	1,000 s/n	residents
1982	Missouri	Gary Lucy	1,800 s/n	residents
1978	Montana*	Marlowe Urdahl	1,300 s/n	residents
1979	Montana	John Michael Marion	600 s/n	residents
1980	Montana	Ron Jenkins	300 s/n	residents
1982	North Dakota*	Richard Plasschaert	9,939 s/n	commission by state
1979	Nevada*	Larry Hayden	1,990 s/n + 500 rem	open
1980	Nevada	Dick McRill	1,990 s/n	open
1981	Nevada	Phil Scholer	2,025 s/n	open
1982	Nevada	Richard Timm	2,200 s/n	open



## STATE STAMP PRINT HISTORY 1971-1982

YEAR	STATE	ARTIST	EDITION SIZE	ELIGIBILITY
1980	Oklahoma *	Patrick Sawyer	1,980 s/n	residents
1981	Oklahoma	Hoyt Smith	1,980 s/n	residents
1982	Oklahoma	Jeffrey Frey	1,980 s/n	residents
1982	Ohio*	John Ruthven	9,000 s/n	commission by Ohio
1976	South Dakota*	Robert Kusserow	500 s/n	residents
1977	South Dakota	Don Steinbeck	150 1st ed s/n + 150 1nd ed s/n	residents
1978	South Dakota	John Moisan	300 s/n	residents
1979	South Dakota	John Wilson	300 s/n	residents
1980	South Dakota	John Moisan	300 s/n	residents
1981	South Dakota	John Wilson	500 s/n	residents
1982	South Dakota	Robert Kusserow	500 s/n	residents
1981	South Carolina*	Lee LaBlanc	4,500 s/n	open
1982	South Carolina	Bob Binks	4,000 s/n	open
1979	Tennessee*	Dick Elliot	1,979 s/n	residents
1980	Tennessee	Thompson Phillip Crowe, IV	1,000 s/n	residents
1981	Tennessee	Bob Gillespie	1,200 s/n	residents
1982	Tennessee	Ken Schulz	1,250 s/n	residents
1981	Texas*	Larry Hayden	16,500 s/n	publisher and artist package
1982	Texas	Ken Carlson	9,500 s/n	publisher and artist package
1978	Wisconsin*	Owen J. Gromme	5,800 s/n	commission by state
1979	Wisconsin	Rockne Knuth	1,700 s/n	residents
1980	Wisconsin	Martin Murk	1,250 s/n	residents
1981	Wisconsin	Timothy C. Shultz	1,700 s/n	residents
1982	Wisconsin	William Koelpin	2,300 s/n	residents

\*First of state

## 1983 DUCK STAMP PRINTS

YEAR	STATE	ARTIST	EDITION SIZE	ELIGIBILITY
1983	New Hampshire*	Richard Plasschaert	Limited to confirmed orders by September 30, 1983	publisher-artist package
1983	Pennsylvania*	Ned Smith	Limited to confirmed orders by September 15, 1983	publisher-artist package
1983	North Carolina*	Richard Plasschaert	Limited to confirmed orders by August 30, 1983	publisher-artist package

A-Engrossed

House Bill 2925

Ordered by the Speaker May 10  
Including House Amendments dated May 10

Sponsored by COMMITTEE ON AGRICULTURE AND NATURAL RESOURCES

SUMMARY

The following summary is not prepared by the sponsors of the measure and is not a part of the body thereof subject to consideration by the Legislative Assembly. It is an editor's brief statement of the essential features of the measure.

Requires certain migratory waterfowl hunters to obtain special \$5 stamp from State Fish and Wildlife Commission. Requires commission [*to appoint Migratory Waterfowl Stamp Committee*] to select stamp design and authorizes [*committee*] commission to arrange for production and sale of art works and stamps. Dedicates proceeds of sale of art works to activities benefiting waterfowl and for costs of stamp and art work design, production and sale.

Effective [*January*] July 1, 1984.

A BILL FOR AN ACT

Relating to wildlife; creating new provisions; amending ORS 496.300; and prescribing an effective date.

Be It Enacted by the People of the State of Oregon:

SECTION 1. Section 2 of this Act is added to and made a part of ORS chapter 497.

SECTION 2. (1) The commission is authorized to issue, upon application, to persons desiring to hunt migratory waterfowl an annual migratory waterfowl stamp and shall charge therefor a fee of \$5.

(2) The stamp referred to in subsection (1) of this section is in addition to and not in lieu of the hunting licenses required by ORS 497.102.

(3) Notwithstanding subsection (1) of this section, a migratory waterfowl stamp is not required of a person younger than 14 years of age.

(4) ORS 497.016 to 497.026 and 497.036 apply to the stamp referred to in subsection (1) of this section.

SECTION 3. Sections 4 and 5 of this Act are added to and made a part of ORS chapter 496.

SECTION 4. In carrying out its duties, functions and powers with regard to the migratory waterfowl stamp, the State Fish and Wildlife Commission may contract for the performance of those duties, functions and powers. The contract may include, among other matters, provisions for advance payment or reimbursement for services performed pursuant to any such contract. All costs and expenses incurred pursuant to this section shall be paid from the subaccount referred to in ORS 496.300 (4).

SECTION 5. (1) The State Fish and Wildlife Commission shall arrange, by contest or other appropriate means, for the selection of the design of the annual migratory waterfowl stamp required by section 2 of this 1983 Act and for the production and sale of the stamps.

(2) The commission may produce stamps in such number as the commission considers appropriate and may make stamps available for the creation of migratory waterfowl art prints and other related art works and may arrange for the sale of stamps, prints and art works to persons desiring to purchase those items.

SECTION 6. ORS 496.300 is amended to read:

NOTE: Matter in bold face in an amended section is new; matter [*italic and bracketed*] is existing law to be omitted.



1 496.300. (1) The State Wildlife Fund is established as an account in the General Fund of the State  
2 Treasury. Except as otherwise provided by law, all moneys received by the commission pursuant to the wildlife  
3 laws, except such as may be required as a revolving fund for payroll and emergency expenses, shall be paid  
4 into the State Treasury and credited to the account. All moneys in the account are appropriated continuously to  
5 the commission to carry out the wildlife laws.

6 (2) An amount of the State Wildlife Fund equal to the amounts accruing from licenses issued pursuant to  
7 ORS 497.121 (1)(c) and (d) that are used for ocean salmon angling purposes, less the cost of issuing and  
8 processing the licenses shall be available only for propagation, management and research projects related to  
9 anadromous fish.

10 (3) All moneys received by the commission from the sale of migratory waterfowl stamps shall be deposited in  
11 the State Wildlife Fund.

12 (4) All moneys received by the commission from the sale of art works and prints related to the migratory  
13 waterfowl stamp shall be deposited in a separate subaccount in the State Wildlife Fund. Moneys in the subaccount  
14 may be expended only for activities that promote the propagation, conservation and recreational uses of migratory  
15 waterfowl and for activities related to the design, production, issuance and arrangements for sale of the migratory  
16 waterfowl stamps and related art works and prints. Expenditures of moneys in the subaccount may be made within  
17 this state, in other states or in foreign countries, in such amounts as the commission determines appropriate.  
18 Expenditures in other states and foreign countries shall be on such terms and conditions as the commission  
19 determines will benefit most directly the migratory waterfowl resources of this state.

20 [(3)] (5) The commission shall keep a record of all moneys deposited in the State Wildlife Fund. The record  
21 shall indicate by separate cumulative accounts the source from which the moneys are derived and the individual  
22 activity or program against which each withdrawal is charged.

23 SECTION 7. Section 2 of this Act takes effect July 1, 1984.

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