

# Chip Notes

NEWS AND VIEWS FROM THE BIRDS OF VERMONT MUSEUM  
Volume 36

Summer 2022



## INTERNS ARE AWESOME

During the spring two students, both from Essex High School, completed internships at the Museum as part of their course requirements. **Amelia Lawson** (below left) worked on updating signage, learning to identify birds, and leading a bird walk. **Sully Better** (below right) collected natural history information using iNaturalist. Each of them has shared a brief reflection on their work here.

**May Buckingham** (upper right) joins us for the summer season. May is a rising senior at St. Lawrence studying biology and environmental studies. She has a particular interest in ornithology. For now, she is learning about how the Museum runs, greeting visitors, and developing two projects. We will feature her work in

more detail in an upcoming newsletter.



I interned at the Birds of Vermont Museum during my junior year at Essex High School as part of my enrollment in the Academy of Visual and Performing Arts (AVPA). I researched birds to help update the museum's signage, and observed birds I saw to help expand my knowledge of them. I even helped lead a bird walk one day and shared my knowledge of the birds we were seeing and hearing with everyone who attended.

I've always really loved coming to the museum, but my internship has really been something else! Since the museum's habitat is so different from the habitats around my house, I've been able to see many species of birds I'd never seen before, like Red-bellied Woodpeckers and Pine Siskins, and learn about what they're like. I have learned so much from this experience.

— Amelia Lawson 



My time at the museum never felt like I *had* to be there; it always felt like I *wanted* to be. I was engaged every hour I spent there and even when I walked the trails on my own. I'm proud of the work I did and that I was able to have such an opportunity.

As for my future, I still plan on going to school for film, but I'm going to go into it with a better appreciation for the environment and the space I'm in. Although my plans are quite different than what I did at the museum, I believe that the things I've learned from this experience are more than applicable.

— Sully Better 

## FINE FEATHERS:

### *at play with structure and function | 2022 community art show*

Our 2022 art show, Fine Feathers, features over 70 works, chosen from over 250 submissions from artists, photographers, and poets. Each piece is inspired by birds and their feathers. The creators are influenced by feather colors, shapes, patterns, and functions. Through illustration, painting, textile, collage, photography, sculpture, and the written word, these creative expressions are as varied as the feathered creatures they depict.

You are perhaps most familiar with the *function* of feathers — how they help birds stay warm, keep dry, blend in, and show off during breeding season. While feathers are wildly diverse, they all share the same basic *parts* and a branching *structure*. Terms like barbs, barbules, calamus, and rachis come into play when one is closely examining feathers. And let's not forget the *types* of feathers — wing, down, tail, contour, semiplume, bristle, and filoplume.

How can we *play* with that? Each feather is *poetic* in its own right; and yet each artwork carries a human *connection*. Viewers will find something of their own connection as they explore this exhibit. The artwork is a celebration and thesis functioning as both beauty and instruction.



Stella Starling Makes Her Operatic Debut  
collage by Vivienne Strauss and shown by permission

### *Exhibiting Artists and Writers*

Abigail Gong  
Alison Forrest  
Amelia Eigerman  
Andreas John  
Anne Callahan  
Anne Gregson-Rendino  
Annette Goyné  
Barbara Ekedahl  
Benjamin Donohue  
Beth Murphy  
Carol MacDonald  
Carol McDowell  
Charles Wallace  
Chris Gluck  
Dana Smith  
David Pearson  
Deb Sharpe  
Deborah Dickerson  
Denise Letendre  
Dennis Delay  
Elaine Colan  
Ellin Anderson

Frances Cannon  
Gail Yanowitch  
George Macedo  
Georgia Gong  
Jenni Bee  
Jessica Dion  
Jon Hyde & Kimberly Sultze  
Jonesy Barber-Smith  
Judy Crabtree  
Judy Crocker  
Julia Behrens  
Juniper Murray  
Katherine Guttman  
Kathleen Towne  
Kathleen Towne  
Katrina Meyers  
Kay Johnson  
Krista CheneyLibby Mortensen  
Lily Hinrichsen  
Linda Hurd  
Lynn Cummings  
Maria Ramsey

Matthew Pricken  
McKenna Dickerson  
Miriam Adams  
Nancy Stone  
Nicole Gadouas  
Nora McDonough  
Prudence Murray  
Rebecca Padula  
Richard Crocker  
Sarah Rosedahl  
Scottie Raymond  
Sheri Larsen  
Steff Stecklare  
Summer Stratton  
Susan Powers  
Timothy Hoch  
Tina Valentinetti  
Tricia Knoll  
Vivienne Strauss  
Zapata Courage  
Zeal Yaramishyn

The show runs from May 1 to October 31 at the Birds of Vermont Museum in Huntington. The Museum is open Wednesdays – Sundays, from 10am to 4pm, during these months. There is an informal reception/meet the artists on Thursday, July 14, at 3pm.





## HARRIET LAWRENCE HEMENWAY

Born into wealth and privilege, Harriet Lawrence (1858-1960) grew up in an abolitionist family, married Augustus Hemenway in 1881, and resided in Boston's high society Back Bay neighborhood.

She became an early wildlife conservation activist in the mid-1880s upon reading an article about the carnage created and left on the ground by plume-hunting expeditions. It described decomposing skinned birds, whose smell attracted flies, and the heartbreak of knowing hatchlings had been left to starve in their nests. These expeditions were in the service of well-heeled women's fashion at the time: "elegant" hats adorned with bird feathers and plumes. The millinery industry slaughtered 5-17 million birds annually for this multi-national, million-dollar merchandise.

Harriet Hemenway shared her revulsion with her cousin and neighbor, Minna B. Hall, whereupon they set to work creating a plan toward eliminating this practice. The two cousins organized and hosted tea parties with Boston society's hat-wearing women, during which they endeavored to persuade their guests to immediately discontinue purchasing and wearing plumed millinery.

Eventually, Harriet and Minna amassed a club of 900 women to work toward their goal of eliminating the feathered hats industry and push for protecting native birds. Following the addition of a few recruited men to the group, the commitment and voices of these women soon spurred the establishment of the *Massachusetts Audubon Society*. In 1897, the women pushed for the formation of a bill banning the trade of wild bird feathers. Congress joined in to pass the *Lacey Act* banning interstate commerce of protected bird species in violation of state law. More bird conservation bills followed, more laws were established, eventually leading to the enactment of the *Migratory Bird Treaty Act of 1918* for the protection of migratory birds.



Portrait of Harriet Hemenway  
painting by Amelia Eigerman and shown by permission

We are honored to have this portrait of Harriet Lawrence Hemenway by Amelia Eigerman in our 2022 art show, *Fine Feathers*.

Visiting Boston? Harriet Lawrence Hemenway's home is included on the Boston Women's Heritage Trail featuring sites significant to women's history.



### *Community Science with eBird*

**eBird** is an online database into which birders from around the world submit their observations. It is easy to use and builds our collective knowledge of birds with whom we share this earth. Each of us can add our birding lists, photos, and/or audio recordings from our own accounts—that's what makes it community science.

Records at Birds of Vermont Museum property show 137 species have been observed and 3376 checklists have been submitted. Thank you to all the birders who have added records for this special place! To see the list, visit <https://ebird.org/hotspot/L282687>



## THE CARVER'S DAUGHTER

### *Part 23: My Father and Horses*

A perfect day for my father, Bob Spear, was one where he was outside from before dawn to after moonrise, binoculars in hand. He became well known for his roles in nature conservation and education, in which his bird carvings were an important part. But he was also equally familiar with domestic animals, and he definitely knew his way around a barn.

As a farm kid in New England, milking cows were the bookends to his days, and in between was shoveling manure or plowing fields or cutting hay or mending fences or repairing the roof or whatever task the changing seasons required. And laced through it all, before the advent of tractors, were horses.

My father probably learned to ride before he could walk, sitting on a saddle in front of my grandfather. His first horse was named Ned, and there is a family photo of him as a teenager, sitting on Ned and playing a guitar. The



*Bob Spear in his teen years, on Ned, possibly inspired by Gene Autry*

story goes that he was pretending to be Gene Autry, the famous “singing cowboy,” but he would neither confirm nor deny it. I don’t know Ned’s ancestry or how my father acquired him, but in the photo, he looks happy to be my father’s companion and eager to be spreading music around the farm. (Yes, my father was a musician in addition to everything else he could do, and he actually made three instruments—two guitars and a mandolin. I believe the guitar in the photo is the first one he made.

What impresses me even more is that he could play a chord and hold the reins with the same hand!)

As a very young man, before WWII interrupted everyone’s lives, my father worked on a farm in Colchester, Vermont. He had the three most important traits for working with horses—patience, a quiet demeanor, and a love of routine. A day walking behind a plow, back and forth across a field with only his team of horses, Dick and Daisy, to talk to suited him just fine. He had time to watch a hawk hunting along the tree line and to hear a fox barking in the distance, underscored by the first spring peepers near the brook. At the end of the day, he could look over a field of turned earth ready for planting.

One day he was walking behind the team, the reins looped loosely around his neck, both hands on the plow handles. Suddenly, there was a loud crack, and Daisy

abruptly vanished. At least, her hindquarters vanished. She had fallen into a hole, and the quiet afternoon was suddenly rent by cries of a panicked horse. Her struggles threatened to drag Dick, who was hitched to her, down into the hole, along with the sharp plow, and my father—who had the now tight reins still looped around his neck.

Fortunately, he was able to free himself and get Daisy calmed down enough so that he could unhitch Dick and the plow. Then he was able to guide Daisy up out of the hole. No one was hurt seriously, which attested to my father’s ability to stay calm in a crisis.

After he got the horses settled in the pasture to rest, he went back to the hole in the middle of the field to figure out what had happened. As far as he knew, there had never been any issue with the ground there before. A sink hole? A new spring starting to come to the surface? And what had caused the loud cracking sound he distinctly remembered hearing?

He solved that mystery first. There were several old boards, now broken, lying in the bottom of the hole. The hole had clearly been dug, then covered with the boards,

... continued on page 7





## SAY CHEESE!

We have new photo-op boards in our collections! Have you seen them all? Volunteers, interns, board members and staff all helped build and paint, them...and many more have used them!

Thank you to Leah Boget, John and Allison Gergely, Shirley Johnson, Kir Talmage, Justin, and Rita Sloan, and to all our models!

If you post a picture on social media be sure to tag us: [@BirdsofVermont](https://www.instagram.com/BirdsofVermont)  
We look forward to seeing your happy faces too!



### #AskBob

Q: What is the perfect bumper sticker for your car?

A: I brake for birds.

Q: Do you hoard anything, and if so, what?

A: Tools.

### *Have you noticed we aren't feeding birds this year?*

**Avian influenza** has been detected in North America in 2022. In Vermont (as of this writing) there have been 11 known avian mortalities (including 5 Bald Eagles) in 8 counties. Although it appears that the biggest risk is to domestic poultry, and that there is little risk to songbirds, the State of Vermont recommends that bird feeders be removed.

We miss seeing the birds at the feeders. We are still providing water, food, and shelter in a variety of ways. There are natural water sources, an abundance of native plants that provide food, and numerous trees, including snags, that provide shelter. We have decorated our feeders with hummingbird-friendly plants. Check it out next time you visit the Museum or our webcam (<https://birdsofvermont.org/birds/through-the-window/>).

Additional information can be found from Vermont Fish & Wildlife <https://vtfishandwildlife.com/>, from the USDA at <https://www.aphis.usda.gov/aphis/home/>, and through the Cornell Wildlife Health Lab at <https://cwhl.vet.cornell.edu/>.



## SPECIAL EVENTS

### FINE FEATHERS:

#### at play with structure and function

Annual Art Show • May 1 – October 31, 2022

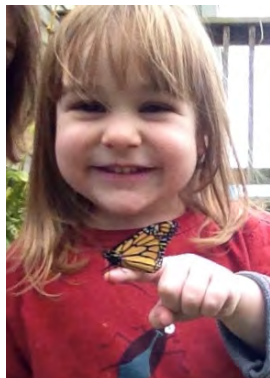
What happens when you mix art, playfulness, and insights from birds? Creativity influenced by feather color and pattern, frills and function! Artists, photographers and poets illustrate, incorporate, and delight in the many kinds, colors, and shapes of feathers.

### BUG and BUTTERFLY WALK

Saturday, July 9 • 10:00 am

Vermont Entomological Society naturalists and entomologists lead an exploratory stroll. Bring binoculars, magnifying glass, and an insect net if you have them.

Outdoors



### NESTLINGS FIND NATURE: ALL ABOUT FEATHERS

Wednesdays, July 13, 20, 27 • 10:30 am

Using stories, imagination, investigations, and arts and crafts, we will learn all about feathers and discover how they make birds unique and play a major role in bird survival. Each week will have a different focus. Come to one or all three!

Register at <https://birdsofvermont.org/special-upcoming/>

### RECEPTION for FINE FEATHERS ART SHOW

Thursday, July 14 • 3:00 pm

Meet some of this year's sixty-odd contributing artists, poets, and photographers of *Fine Feathers*.

Register at <https://birdsofvermont.org/event/reception-fine-feathers/> (not required but it helps us plan refreshments)

### CARVING CLASS: NORTHERN SHOVELER

Saturday, July 16 • 9:30 am – 3:30 pm

Carve and paint a Northern Shoveler with Dave Tuttle of the Green Mountain Woodcarvers. Wood blank and paint provided. Bring mask, tools, gloves, and lunch.

\$45 (discounted to \$35 for Museum & GMWC members)  
Limit 10, registration required, waitlist available.

Register at <https://birdsofvermont.org/event/northern-shoveler-one-day-woodcarving-class/>

### BIRD MONITORING WALKS

Saturdays, July 30, August 27, September 24 • 7:30 am  
(8:00 am in September)

Join the monthly monitoring walk on the museum's forest and meadow trails. Please bring your own binoculars and dress for the weather.

Suggested donation: \$5 • Outdoors

### MUSEUM COMMUNITY DAY

Sunday, August 14 • 10:00 am – 4:00 pm

Free Admission all day in *thanks* to our Huntington and Members community! Special events include:

- Insect Walk with Spencer Hardy
- *But Why?* Book signing with Jane Lindholm & Melody Bodette
- Kids' Crafts & Activities
- more!

### A SWAN of MANAGEABLE SIZE

Wednesday – Friday, August 17-19

The Birds of Vermont Museum is hosting the Green Mountain Woodcarvers' annual three-day seminar. This year, they will carve a scaled-down Swan (based on the Trumpeter Swan).

Find out more at the GMWC website:

<http://greenmountainwoodcarvers.org/class/class.html>



### OFF-SITE AND FURTHER AHEAD

August 20 *Green Mountain Woodcarvers Annual Show* – Rusty Parker Park, Waterbury

September 17 *Carving Class*

October 1 *Dead Creek Wildlife Day* – Addison

October 8 *GMWC Carve-In*

October 9 *the Big Sit!*

November 5 *Race Around Birds 2022*

Please check our website for updates or additions  
<https://www.birdsofvermont.org/events>  
Advance registration required for most events.

To register, visit  
<https://www.birdsofvermont.org/special-upcoming/>  
then click or tap on the event name, or call (802) 434-2167



## *The Carver's Daughter* (continued from page 4)

and then covered with a layer of dirt. And it had definitely not been there last spring when he'd plowed.

An idea started to form in his mind, and he walked up to the farmhouse where the family who owed the farm lived. The two kids, ages about eight and fourteen, had just gotten home from school, and when they saw him covered in dirt, coming from the cornfield that had a new, big hole gaping in the middle of it, they both suddenly started looking really guilty. He got them to confess that last fall, after the corn had been harvested, they'd decided to dig a hole to China. They'd covered it with some old boards and scattered the dirt they'd dug up over it because it was supposed to be a secret. And then, by spring, they'd forgotten all about it.

My father informed them that their hole to China could have gotten Dick and Daisy and himself killed, and that Daisy had been very scared. Properly admonished, the kids got shovels and start filling their passage to China back in.


My father eventually forgave the two miscreants. I am actually living proof of that, because years later, after the war, he married the woman that the eight-year-old grew

up to be, and she became my mother.

When I was a child and the cows were long gone, my parents renovated the empty barn and we began to board horses there. It was the perfect spot—a sheltering barn, lots of pasture, a spring for water, and woods for shaded trails to ride on. I was crazy about the horses and loved everything to do with them: the sounds of their hooves, their rich smells, the softness of their manes, and the velvet touch of their nose as they took apples from my hands. My parents also took in several horses in need of a home, along with their paying clients. Eventually, they bought one of them for me. He became my beloved Dax, the gentlest horse on the planet. My father taught me how to take care of him, and how to ride.

I also learned how to play the guitar, though I missed the opportunity to recreate the Gene Autry photo.

The barn is empty again now, but it still stands beyond the field where there was once a hole that went almost all the way to China. And if you go inside, you can make out the names Dick and Daisy written above two of the stalls.

— Kari Jo Spear 

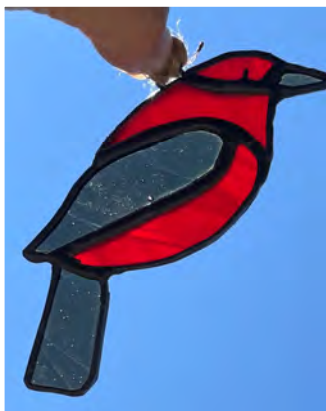
**Kari Jo Spear**, daughter of Bob Spear, is a writer of young adult novels and more. Her newest book, *The Carver's Daughter: A Memoir*, is available in the museum, at Phoenix Books in Burlington and Essex, as well as from all major online booksellers. An eBook version is available from the latter. Her young adult novel, *Under the Willow*, is available on [amazon.com](https://amazon.com).


Kari Jo is on the web at <https://carversdaughter.blogspot.com/>. You can also follow her on Facebook as Carver's Daughter <https://www.facebook.com/Carvers-Daughter-105285684579200>.

### *Bringing Art Home*

Artists with work selected for the "Fine Feathers" art show are invited to offer more for sale in the gift shop—often cards, but prints, quilts, or sculpture can be found.

Samples shown here:



Gail Yanowitch's pottery Heron; Summer Stratton's Scarlet Tanager stained glass; and cards by Carol McDonald, Chris Glock, Sarah Rosendahl, Vivienne Strauss, Katrina Meyers, Annette Goyne, Nancy Stone, and Beth Murphy. Drop by to see what's available! 

## OUTDOOR CATS AND OUTDOOR BIRDS

### *What your free-ranging cat or that visiting stray may really be up to.*

Domestic cats (*Felis catus*) make wonderful pets and benefit from the attention of adoring (or sometimes just tolerant) owners and fans. Cats who reside strictly indoors and make use of a litter box or are leashed for outdoor strolls enjoy long, contented lives.

Did you know that free-ranging domestic and stray or feral cats are responsible for the deaths of 1.3- 4.0 billion birds annually in the United States, and for an array of disruptive consequences to local ecosystems?

Cats were introduced in North America by European colonists. The predatory felines had few natural enemies, thus their populations increased steadily where conditions benefitted their lifestyle. During the last half-century, the number of domestic cats in the United States has tripled. As a non-native species, the domestic cat is termed an exotic and classified as invasive. In the U.S., statistics on domestic cats show the population in 2008 estimated to be 148-188 million, with 88 million living as pets and about 57 million as free-ranging stray or feral cats. That's a lot of cats and a ton of potential for predation on migratory and year-round songbird adults, nestlings, and juvenile birds.

How much have we enjoyed watching kittens and older cats chase and bat around plush toys pulled on a string across the floor or dangled at paw's length? (How many hours of cat videos are there on the internet?) Indoor cats exhibit and hone their predatory behaviors indoors as we watch, smiling in amusement. That's good; that's what cats are engineered to do. Indoors, they have the fun of the hunt, without the need to prey on unsuspecting birds. If allowed to roam outside the home, a well-fed cat is still a predator and the urge to catch and kill, in the midst of live creatures on the ground and in the bushes, is irresistible. The sad truth of this is seen in the lifeless little gift often left on your doorstep. Are cats proudly declaring, "Thanks for letting me roam; here's proof that I am a ruthless hunter"?

Beyond domestic feline killings of songbirds and small mammals, the practice negatively impacts native

predators such as raptors, who must compete with them for food. Further, cats are often carriers of parasites and pathogenic microbes, including the rabies virus, which can be transmitted to other wildlife. The direct threat and even mere presence of cats near bird nest sites trigger changes in bird parental behavior; they do not maintain the food delivery rate necessary for their young chicks' survival. In addition, other predators may be alerted to active nest sites by lurking cats, thus greatly increasing the chance of predation on brooding parents, eggs, or nestlings. Free-ranging domestic cats are vulnerable in turn to unwanted interactions with larger predators, such as coyotes, as well as with other cats, and to collisions with moving vehicles.

The consequences of allowing cats to roam free severely impact bird and ecosystem conservation. If you own a free-ranging cat, consider building a wire enclosure (a "catio") in the yard outside and above your pet's favorite window. Or add a small climbing structure with a perch, so your pet can easily access the window for going out and in. Use shrubs to make the space comfortable and a little bit wild. Or simply leash your cat when going out for a walk. Purchase a colorful collar for your cat to wear outside. Discourage stray cats by not feeding them. Let's keep our cats close to home, content to watch birds through the window. *Then everyone wins.*



*Ziti watching birds from her indoor perch. Photo by Sara Smith*

#### #AskBob

Q: What are you better than anyone else at?

A: Making something out of nothing.



## WITH GRATITUDE



We have had a very busy late winter and spring, and we are filled with gratitude for all the people and the organizations that have helped out and supported us.

**Thank you** to all the *volunteers* that helped out on Volunteer Work Day: Fabrice and Alina, Brian Valentine, Dick Affolter, Shirley and Bob Johnson, Juniper and Jessica, Debra Sprague, Evergreen Erb, Katherine Gluck, Anne, and Luke Dowley.

Our *newest interns* Amelia, Sully, and May.

*Lawson's Finest Liquids* for choosing us as a *Sunshine Fund* recipient, and *all the Taproom guests* who donated to the fund.



The *Dismas House* of Vermont

**Bird Walk Leaders:** Bill and Mae Mayville, Ali Wagner, Tom Jiamachello, and Jacob Crawford

**Tree Walk Leader** Kathleen Stutzman

Vermont Entomological Society **Butterfly Walk Leaders** Michael Sabourinn Laurie DeCesare

Heidi Racht and the *residents of Huntington*

Lily Hinrichsen

The family of Kaye Peck

Yet more people have shared their time, offered skills and expertise, donated supplies, and provided funding:

Peter Bailey, Becky and Dave Cozzens, Anne Dannenberg; Barbara Forauer; Charlie Frazier; the Cherin family; John Gergely; Pamela Hemingway; Erik, Kassel, and Lachlan Johnson; Bill and Mae Mayville; Jim Morris; Mark Paul; Michele Patenaude; Megan Pratt; Kari Jo Spear; Pat and Elizabeth Spinney; David Sunshine; Rita Sloan; Steve Smith; Magnus Stien; Van Talmage; and Dave Tuttle.





## WIN A BALTIMORE ORIOLE

George Plouffe of Richmond, Vermont, created this lovely wood carving of a Baltimore Oriole. The Cherin family of Huntington recently donated it to the museum as a raffle prize; thank you!

George was a good friend of the museum's Founding Director and Master Carver Bob Spear. He took part in the weekly carvers' dinner that Bob and his partner Gale hosted at their house in Huntington. At these dinners, friends gathered to eat pizza and ice cream and talk about carving—after covering politics and the weather.

George Plouffe was born in St. Johnsbury, Vermont. He was an alumnus of St. Johnsbury Academy and served in the Korean Conflict as an enlisted member of the United States Air Force. In 1957, Mr. Plouffe graduated from the University of Vermont with a degree in Mechanical Engineering, which led him to IBM, where he worked for 28 years. He was an avid outdoorsman, all the while being a beloved husband to Velma Plouffe, as well as father and grandfather. He thoroughly enjoyed spending time in Canada in the company of his many Canadian relatives.

Mr. Plouffe was a member of the Birds of Vermont Museum from 1991 until he passed in 2010. Also a member of the Green Mountain Woodcarvers, where he was known for his love of woodcarving, his skilled craftsmanship, and his sense of humor.



Win this oriole! Enter the raffle using the ticket below or drop by the museum.

### 2022 Raffle! Baltimore Oriole by George Plouffe

**To enter the raffle, photocopy or cut out this ticket, fill it out (print or type, please!), and send it in with \$1 to enter. Or send 6 (six) tickets in with \$5, for extra chances to win.**

Send tickets by *October 15* for the drawing on November 1.

Birds of Vermont Museum, attn. raffle  
900 Sherman Hollow Road  
Huntington, Vermont 05462

*If possible, please plan to pick up the carving if you win.*



#### 2022 Raffle: *Baltimore Oriole* (a woodcarving by George Plouffe)

Name:

Address:

Phone / Email:

*Please be sure we can read your writing. Thanks!*





## NEW CARVINGS AT THE MUSEUM



top: Bill Paterson holds both male and female Northern Shovelers in front of the Spring Wetland Diorama at the museum

bottom: the male Northern Shoveler “swimming” in the diorama

**Bill Paterson** of Ontario visited the Birds of Vermont Museum for the first time in 2008. While here, he met both Bob Spear and Bob’s apprentice, Ingrid Rhind. A carver himself, Bill was intrigued and never forgot his visit. A few years ago, a friend let him know that Bob had passed away and the museum still had some unfinished carvings.

Bill reached out, offering to carve a Northern Shoveler for the Museum’s collection. Because of covid-19, he was not able to bring the carving to the Museum right after he finished it, so he waited. And waited. And waited.

Fortunately, the delay and the “long winter” gave him the time to carve a female Northern Shoveler, so he surprised us with two carvings when he arrived!

As a kid, Bill liked birds and nature. While a Boy Scout, he learned to whittle and safely use a knife. Encouraged by an English teacher and some bird books, he learned more about birds, drawing, and carving. Continuing to learn throughout his life, Bill is now a very accomplished carver; he has won numerous awards. In addition to life-size bird carvings, he does both relief and found-wood carving, as well as creating “smoothies”.

Bill, like so many carvers, is happiest working at home in his workshop, where he shares the bandsaw with his wife.

We look forward to featuring Bill again...because the last thing he said as he left the museum was, “I’ll get started on the mallard right away!”



**Jim Mitchell** has been carving birds for the museum for the past few years. His carvings include the Snow Goose seen in the background of the photo to the right.

Jim’s most recent contribution is a Mandarin Duck. The Mandarin is native to East Asia, but has established populations in Western Europe. The males’ plumage is very colorful, and they have the large tail “fins” seen in the picture. These colorful feathers are used as part of their courtship rituals.

This carving is made of tupelo and is on display in the workshop.



Jim Mitchell holds the Mandarin Duck in front of the Fall Wetland Diorama



**Birds of Vermont Museum**  
900 Sherman Hollow Road  
Huntington, Vermont 05462  
*www.birdsofvermont.org*

RETURN SERVICE REQUESTED

## SAVE THE DATES

July	Art Reception Bug & Butterfly Walk
August	Museum Community Day GMWC 3-day Carving Seminar

*Last Saturdays*     Bird Monitoring Walks

Details inside and on our website. To register, visit  
<https://birdsofvermont.org/special-upcoming/> or  
call (802) 434-2167 or email [museum@birdsofvermont.org](mailto:museum@birdsofvermont.org)

*Volunteers always welcome*



### #AskBob

Q: What is your pet peeve?

A: Those, who from ignorance or greed, damage the earth.

#AskBob comes from a collection of answers given in 1989 to John Johnson of the Burlington Free Press.

### Board of Trustees 2022

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Shirley Johnson, Secretary  
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### Museum Staff

Erin Talmage, Executive Director  
Allison Gergely, Museum Educator  
Kir Talmage, Outreach & IT Coordinator

*Please send comments or changes of address to*

Birds of Vermont Museum  
900 Sherman Hollow Road • Huntington, VT 05462  
[museum@birdsofvermont.org](mailto:museum@birdsofvermont.org) • (802) 434-2167

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*Visit our website to download back issues.*

*The mission of the Birds of Vermont Museum is  
to provide education, to nurture an appreciation of the environment, and  
to study birds and their habitats using woodcarvings and other Museum resources.*