

Duet Redux

Content and photos by John Stahl

A number of years ago I began to notice vignettes in the garden in which two different cultivars were close enough to enable me to put them into one image. Over the course of one season, it was amazing how many of these “duets” I accumulated in my files. In the summer of 2016 I wrote an article for the Daylily Journal entitled “Duets—Visual Harmony With Daylilies”. I am revisiting the topic because in the ensuing three years I have accumulated many more images of daylily duets that I would like to share. Once again, in this sense “duet” involves two different cultivars that are close enough in proximity with each other to form a pleasing image. The two blooms might be touching or even overlapping. I can say that in the overwhelming number of cases, I never manipulate the flowers to form the image.



Photo 1- BANANA SPLIT CUPCAKE (T. Herrington 2000) and PRISMATIC (B. Brooks 2004)

What you see is what you get. In rare circumstances there may be more than two blooms in the image. For instance, two blooms of one cultivar and one bloom of another. I still consider this a duet. See photos 6, 9 and 10. A true trio would be three blooms of three different cultivars. A number of the images in this article will include cultivars from Region 4 hybridizers.



Photo 2- BIG SUR (Harwood Sdlg) and SIGN OF MERLIN (J. Reinke 2004)

Photographing two different cultivars allows for both contrast and comparison of color, size, and form. For extreme color contrast, check out photos 1,4,6,7,8 and 10. Photos 2,3 and 9 demonstrate differences in form. In photo 5 we see two flowers of similar form in the same color family. Of course the background for each shot is a problem area, so I have to deal mainly with discolored foliage and name tags.

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Foliage can be trimmed, and tags can be moved, but in the moment when I'm anxious to click the shutter, I sometimes miss those distracting elements. I should mention that the only editing I do with my photos is cropping, contrast and sharpening.

As for camera equipment I use a Canon EOS7DMkII. My go-to lens for the past few years is a 28-300mm f/3.5 lens. It's a bear to carry around, but the zoom range allows me to shoot from any point in the garden. Since it focuses down to 24 inches, it can be used for macro images without changing lenses. For serious macro work when I'm photographing bees, flies, and butterflies, I revert to a 100mm f/2.8 macro lens. Photos of that type might appear in a future article.



**Photo 3- DOUBLE POMPON (Miles 1972)
and SINCERE PRAYER (Able 1968)**

**Right:
Photo 4- BROOKSIDE
OH THAT TIGER (Stahl
2007) and LOLA
BRANHAM (Burkey
1991)**



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Above: Photo 5- OSTERIZED (Hite & Davisson 1999) and KING'S GOLD-EN TREASURE (Rasmussen 2004)



Photo 6- MALACHITE PRISM (Doorakian 1999) and PANCAKE PLATYPUS (Baxter 2002)



Right: Photo 7- CASEY'S CURLS (Reed 2005) and ASOKA (Clover 2005)

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Left: Photo 8- NYIRAGONGO (Mahieu 2003) and ONE IS ENOUGH (B. Brooks 2011)

Right: Photo 9- YOU ARE MY CANDY GIRL (B. Brooks 2004) and LAVENDER MANTIS (Mahieu 2003)



Left: Photo 10-FEMME DE JOIE (M. Hayward 1979) and LEDGEWOOD'S CALICO BLUES (Abajian 2005)

