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Journal of the

National Finch & Softbill Society

Vol. 27, No. 5

Sep / Oct 2010



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NFSS Mission Statement

The National Finch & Softbill Society is dedicated to the introduction of the enjoyment of keeping and breeding Finches and Softbills to all interested parties, enhance the knowledge of our members in keeping and care of these birds, encourage breeding programs, and cooperate with organizations for the preservation of aviculture in this country.

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NFSS is proud to affiliate with:

The American Federation of Aviculture • www.afabirds.org
The Avicultural Society of America • www.asabirds.org
The National Animal Interest Alliance • www.naiaonline.org

President's Message



American Cage Bird Show CANCELED!

The American Cage Bird Show, by far the largest US bird show and where we regularly hold an open in person Board Meeting, has been canceled for 2010 because of a space conflict at the hotel. Those of us looking to several days of nothing but birds and bird friends now have open days on the calendar. But not for long! Two shows, one on each coast, have been scheduled for the open NCBS dates. The Finch Society of San Diego County with the support of some of the WCZSS organizers has scheduled a show in San Diego at the Town and Country Hotel. We will hold the NFSS board meeting during this show and under Sally Huntington's sure hand will have a full agenda including an Afternoon of Aviculture and aviary tours. There is an advertisement with updated information in this issue of the Journal. I hope that many of you who were planning to attend the NCBS will arrange to join us in San Diego. I know it's a long trip for our East Coast members and we're fortunate that the Maryland All Canary Club will be holding its 2010 annual show on the same dates as the canceled National Show- November 20th with Laura Tinker judging. The show is at the Clarion-Aberdeen 980 Hospitality Way, Aberdeen, MD 21001.

More show info is at:
mdallcanary.org/09Show/09Show.html

Membership Director Election

I must bring one other important matter to the attention of all NFSS members. We must hold a special election for the position of Membership Director, currently being filled by Tiffany Park on a pro tempore basis. Tiffany will be running in the election, but any other member who is interested in running for this position should contact me or Secretary Rebecca Mikel as soon as possible.

Respectfully,

John Wilson
President



Editor's Message



**Where's
 my NFSS Journal?**

Purple Honeycreeper Hen, photo by Tom Keegan

First, please accept my apology for the tardiness of this issue. A number of things conspired to keep us from making timely progress on this issue, but the responsibility is mine. I will do my best to get the ship back on course!

We have two excellent articles in this issue from our friends affiliated with the Save the Gouldian Fund in Australia. Special thanks go to member Bill van Patten for acting as a liaison between this important group and the NFSS. In addition, we have an extraordinary article on the European goldfinch in Western art and culture by Paul Rodenhauser. Paul always pushes the limits of the Journal's publishing domain, but I always get lots of positive feedback on his contributions. I hope that many members will enjoy this article as much as I did.

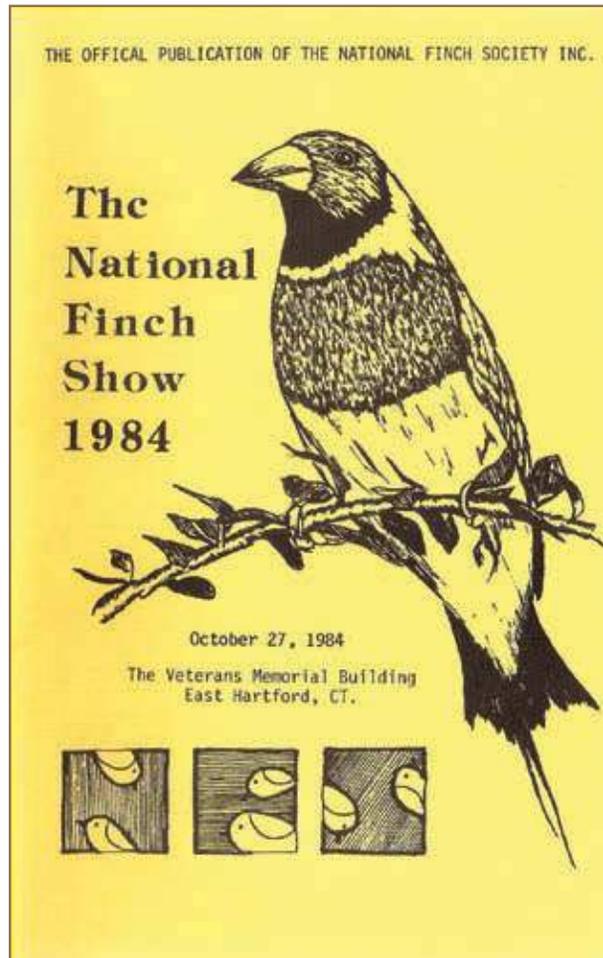
And, we can't announce this enough...

The NFSS will be holding its Annual Show and Annual Member Meeting in San Diego this year. The NCBS show is not happening this year, but NFSS is marching on! See p. 30 for full details. Thanks to Sally Huntington and a crew of other volunteers for pulling this together! Due to the late printing of this issue, there is not much time between readers receiving this Journal and the upcoming national NFSS event. Please spread the word to everyone you know about this exciting national event!

Tom Keegan
Issue Editor

Go West, Old Bird!

NFSS 2010 NATIONAL SHOW TO BE HELD IN
SAN DIEGO



This year, NFSS will team up with the Finch Society of San Diego County and the West Coast Zebra/Society Show to host the NFSS Annual Show and annual society meeting in San Diego on Nov. 18th, 19 & 20th.

See notice on p. 30 for more information and travel details.

Legislation...Today and Tomorrow

by *Laurella Desborough*

Avicultural Society of America

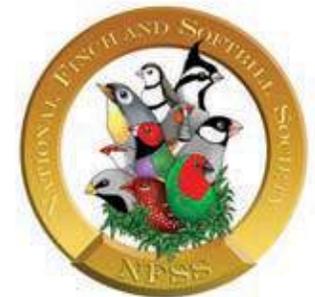
Right now, there is nothing on the front burner at the state and national level regarding proposed legislation that would affect bird owners. But, what we are observing is animal rights organizations are positioning their people at the state level and the national level in order to be more effective in persuading legislators to support their future proposals.

In California, for example, we have the new California Animal Protection Caucus, chaired by Senator Dean Florez, a good friend of the Humane Society of the United States. This new caucus will undoubtedly be sponsoring a variety of new bills that will affect animal owners, bird breeders, and agricultural animal producers. Meanwhile, across the country the HSUS hosts lobby days where their supporters visit state legislators to promote their agenda and "educate" the legislators about "good" animal laws, meaning laws they want to put in place to restrict, prohibit or eliminate an animal use. In most proposed laws birds are also considered to be "animals".

At the national level, Congress also has an Animal Protection Caucus, which is also supported by the HSUS and likely will be presenting many bills strongly influenced by HSUS on various animal issues. Right now, HR 669 is still sitting in the Natural Resources sub committee and can be moved out and become active in the legislative process.

One has to wonder IF the HSUS is behind the many cable and other television programs where irresponsible animal owners and breeders are being highlighted and shown to be negligent, especially in regard to exotic birds and animals. These kinds of tv programs do not focus on the good caring and responsible animal owners and breeders, but on the irresponsible ones, leading the viewers in the general public to come to the conclusion that there needs to be laws and regulations put in place to control these irresponsible owners. But, as we all know, laws do not force individuals to be responsible, but they can and do negatively affect those good responsible folks who work with birds and animals.

Anytime we see local, state or federal laws proposed about animal issues, we need to check these proposed laws out to see if they are supported by the HSUS, which gives us a big clue that they are not necessarily laws that will benefit either the animals or their owners.

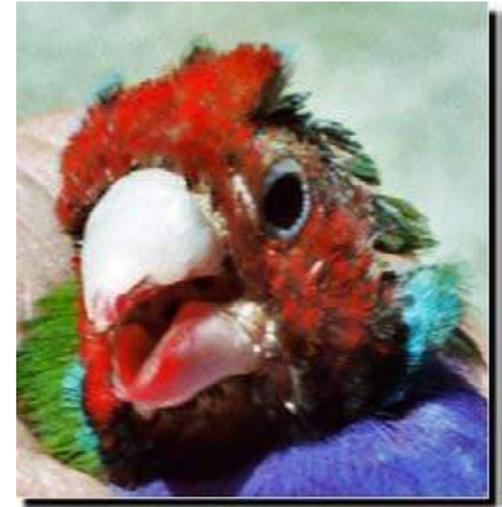


NFSS Board Of Directors Meeting

2nd QUARTER 2010

- Software for FSS now available for Beta use.
- Bank Balance:
1/1/10: **\$27,565.00**
3/31/10: **\$32,044.00**
- Total Membership: 565
- Total Affiliates: 41
- National Avicultural Recognition Award developed; to be awarded to FSS member who develops a program of avian breeding success of sequential generations of a rare, endangered, difficult to breed, or CITES bird; Contact BOD members for further details.
- NFSS expressed interest to AFA in assuming Red Siskin Project which would operate under FSS; BOD rec'd a response and will submit a proposal to acquire funds.
- NFSS Show Classifications submitted to NCBS BY 4th VP.
- Regional Show Assignments announced.
- Misty LaRue named as new Advertising Manager.
- Michael Gravely and Bill Parlee will conduct audit of 2009 NFSS Financial records.
- New member survey available at www.nfss.org/thankyou.html.
- Decision made to not advertise in AFA Proceedings this year.
- Bob Peers meets all criteria and is approved as new NFSS Panel Judge.
- Patrick Vance, NFSS Panel Judge, retires as NFSS Panel Judge.

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The European Goldfinch in Western Art and Culture

by Paul Rodenhauer, Albuquerque NM

Today's finch enthusiasts might be surprised to learn that the significance of the European Goldfinch has implications far beyond its attributes in the wild and its place in aviculture.

Although its popularity as a cage bird has reportedly declined in recent times, we find that fascination with this colorful species extends into other fields of interest in the course of tracing its intriguing history back through the medieval period. Not only has the European Goldfinch held a special place in the hearts and homes of its Old World aficionados, it has been immortalized through legends associated with Christ's crucifixion and depicted in classical paintings and illuminated manuscripts throughout the Middle Ages and the Renaissance years. The Goldfinch, without doubt the European variety, appears frequently in Pennsylvania Dutch folk art in the form known as the Distelfink. Determining what country hasn't produced a postage stamp bearing the Goldfinch's appealing image would be a major challenge. This fascinating finch is also glorified in the realm of classical music.

General Characteristics and Distribution

The Goldfinch (*Carduelis carduelis*) is recognized worldwide as one of the most colorful small passerines in the finch family. The Latin name is from *carduus*, thistle. The Goldfinch exists in two groups each comprising several races,

the *Carduelis carduelis carduelis* group (European and western Asian birds) and the *Carduelis carduelis caniceps* group (south-central sections of Asia and Siberia and Afghanistan to western Himalaya and Tien Shan). These estimated ranges of distribution are apparently conservative. The average Goldfinch is 12-13 cm long, has a wingspan of 21-25 cm, and weighs 24-29 grams. Longevity is eight years.

The European Goldfinch (*Carduelis carduelis carduelis*) is well known and admired for its red mask, black and white head, black and yellow wings, warm brown upperparts, white underparts, buff flanks and breast patches. Birds in central Asia, the *caniceps* group often referred to as Siberian Goldfinches, have a plain grey head behind the red mask and lack the black and white head markings of European and western Asian goldfinches. Gender differences are revealed by the male's darker, larger red mask extending to just behind the eye. The female's mask does not reach the eye. Males show more black color on the wings whereas females show more dark grey. The Goldfinch's song is a pleasant medley of trills and twitters and its call is described as a silvery twittering.

Carduelis carduelis carduelis inhabits most if not all of Great Britain the European mainland and Scandinavia. Names for the species vary across Europe—*Cardellino* in Italy, *Jilguero* in Spain, *Chardonnet Elegant* in France, *Putter* in the Netherlands, *Shcheg* in Rumania,

Distelfink in Germany, and *European Goldfinch* in Great Britain. Reports suggest that the European Goldfinch is a migratory species that tends to breed in the northern parts of its range and winters in its southern reaches, extending to the southern shores of the Mediterranean; however, one source (Wikipedia) states that breeding grounds are distributed more generally across Britain, Europe, North Africa, and western and central Asia. A French source (oiseaux.net/oiseaux/chardonnet.elegant) dated 2000, possibly more current and more accurate, portrays the distribution of *Carduelis carduelis* to cover the entire region occupied by Britain, Europe, Asia and Scandinavia. According to the French source they thrive across northern Africa and across most of South America, absent in only the northeastern crescent. They inhabit the northern tip of Madagascar and they are lightly scattered throughout Australia and New Zealand. In the course of its captivity as a songbird, escapes and deliberate releases are apparently responsible for colonizing Australia and New Zealand.

European goldfinches prefer to inhabit open woodlands, orchards, shrubby areas, parks and gardens. They nest in the outer twigs of tall leafy trees. They feed on small seeds and grains and particularly favor dandelions, thistles, burdock, lettuce, and sunflowers, all species in the aster family. Insects are part of the diet of their young. Could the Goldfinch's predilection for prickly thistles have reminded folks of the crown of thorns and resulted in its association with Christ? Like the American Goldfinch (*Carduelis tristis*) familiar across the United States and the Lesser Goldfinch (*Carduelis psaltria*) in the American West and Southwest, European

Goldfinches are especially attracted to backyard garden birdfeeders containing niger seed.

Despite a year 2000 report from France alluding to a decline in the population of *les chardonnerets elegants* toward the end of the 20th century due to pesticides, chemicals in grains, and capture (which is illegal), the Goldfinch in Europe and Asia is apparently not currently considered threatened, having recovered from widespread population declines during the 1800s that resulted from live trapping for the commercial pet trade. Indeed, along with private tutoring and selling short sketches to newspapers, catching and selling Goldfinches helped Anton Chekhov (Wikipedia), the renowned Russian author and prescient environmentalist, pay for his education! Fortunately the Goldfinch is now an abundant species with a widespread distribution. Its range still includes the very forests in which Chekhov searched for them. On a related but separate note, Chekhov expressed compelling concern through the voice of fiction about the future of the Russian forests and their health.

Place in Aviculture

Well known around the world the European Goldfinch has been bred and kept as a songbird because of its distinctive appearance and pleasant song. Although the practice of keeping them as single songbirds is now uncommon, European Goldfinch males are sometimes crossed with Canary females to produce male mules with exceptional singing voices. While in Paris in May 2010 I was eager to re-visit the Sunday morning bird market on *Isle de la Cite'*. The wide variety of cage birds represented there during this visit included

several European Goldfinch/Canary crosses singing serenely in the dappled early morning light. No European Goldfinches—known, of course, as les chardonnerets elegants in France—were available at the bird market, however. Although it might be true that the European goldfinch's overall popularity in aviculture has declined, it's availability in the United States does not seem to be notably compromised. Mutations include agate, isabella, pastel, yellow, albino, opal and witkop.

Comments about European Goldfinches in aviculture portray them as usually non-interactive with other species in a mixed aviary and usually non-aggressive. Reports state that they should be kept only in large flights or aviaries. Conditions for the confinement of Goldfinches in aviculture and their access to nutrition have improved exponentially in the modern era. One can only speculate on the mortality of

captive European Goldfinches during aviculture's darker times.

For centuries European goldfinches were kept in special cages in which their survival depended on their ability to pull up a thread section by section, hold onto it with one foot, and continue with this activity until they successfully pulled up the food attached to the thread. One thread provided seed and another was the source of water contained in a thimble. In the sixteenth century this form of amusement was so common that Goldfinches became commonly known as "dippers." A well known oil on canvas from the seventeenth century, "Fruit Still-Life with Squirrel and Goldfinch" by Abraham Mignon (1640-1679), presents a bountiful display of harvested fruit between a squirrel sitting in the lower left foreground and a goldfinch chained to an arched semi-circle in the upper right-hand corner. The goldfinch is pulling up a thimble-sized receptacle from the edge of the shelf.

"Fruit Still-Life with Squirrel and Goldfinch" by Abraham Mignon.



An Icon in the Course of Christian History

Mignon's still-life, which hangs in the Staatliche Museen in Kassel, Germany, depicts a bountiful harvest of fruit but also symbols of good and evil. The squirrel has been regarded as a symbol of evil since the Middle Ages and the walnut, which it is eating, as a symbol of Christ by St. Augustine, the shell representing the wood of the cross and the kernel, the life-giving nature of Christ. The Goldfinch on the other hand is a Christological symbol, particularly with reference to the Passion. By virtue of its position in the upper portion of the painting (sphere of salvation) a positive meaning is inferred.

There are several explanations for the significance of the incorporation of the European Goldfinch as a legend in the fabric of Christian beliefs through the ages. Although there are differences in reports of how and why the Goldfinch became implicated, its association with the crucifixion infused and informed the works of painters and illustrators in the Middle Ages and the centuries immediately following. The Goldfinch therefore enjoys immortality through art. Mignon's rendition is one of many such works.

European Goldfinches have been the subject of European Art and Christian symbolism especially in classical paintings of the Madonna and Child. Research on thousands of sacred paintings has shown that if Mary and Jesus are holding anything it is more often a European Goldfinch than anything else. Readers for whom this is new information might wonder why.

One legend that has been passed down is based on the belief that a European

Goldfinch plucked out a thorn that was digging painfully into Christ's brow as he was on his way to be crucified. Another states that European Goldfinches tried to remove the crown of thorns from the head of Christ. As a result of either of these associated versions, the red on their masks is considered to be Christ's blood. Among other attributions they've been viewed as a symbol of Christ's resurrection. Another legend tells of a humble European Goldfinch that flew to the sun and brought back sunrays on its wings to save a freezing world. How this relates to the former or another theme is unclear.

The European Goldfinch in Art

The tempura and gold leaf "Triptych with Madonna and Child with the Crucifixion and the Annunciation" (ca. 1340-1348) at the Walters Art Museum in Baltimore, Maryland, is attributed to the Circle of Ferrer Bassa (Spanish, ca. 1290-1348) and the Circle of Arnau Bassa (Spanish, active ca. 1345-1348). The central scene of this alter piece depicts the enthroned Madonna and Child flanked by angels. The Christ Child holds a European Goldfinch symbolizing his resurrection. The bird is tethered. Harkening back to the dark ages of aviculture, tethering is in keeping with the reality of the times; that is, in the 14th century Goldfinches were kept as pets by children. In the Rubens painting of two friends playing, their European Goldfinch is tied to a perch with a string.

The tempura and gold painting, "The Journey of the Magi" (ca. 1435) by Italian artist Sassetta (Stefano di Giovanni), now at the Metropolitan Museum of Art, is considered one of Sassetta's most poetic works. The panel originally formed the upper portion of "The Adoration of



"Triptych with Madonna and Child with the Crucifixion and the Annunciation".

the Magi," now in a collection in Siena, Italy, which depicts the Magi presenting their gifts to the Christ Child. A star and a Goldfinch hovering in the lower right of "The Journey of the Magi" originally hung over the figures of the Madonna and Child in the lower panel.

One of the best known and most touching Classical paintings related to the Christological theme is Raphael's oil on wood, "The Madonna of the Goldfinch" or "Madonna del Cardellino" as it is known in Italian (from c. 1505-1506). In this painting of the Virgin Mary,



"The Journey of the Magi" by Sassella.



Raphael's "Madonna del Cardellino" ("The Madonna of the Goldfinch").

Christ and the young John the Baptist fitted into a geometric design, St. John is offering Christ a goldfinch (which Christ lovingly strokes) as a symbolic warning of his future violent death. This painting underwent a ten year restoration before its return to Palazzo Riccardi Medici, Florence, in 2008.

The engaging "Madonna and Child" (from c. 1506-1518) by the Italian painter Boccaccio Boccaccino hangs in the Metropolitan Museum of Art. The gallery label describing the painting points out that a Goldfinch, the symbol of Christ's passion, is perched on the Virgin's hand.



"Madonna and Child" by Boccaccio Boccaccino.

Because I knew that the Musée du Louvre's collection includes at least one example of the European Goldfinch in art, while in Paris in May I dismissed all resistance to braving the possible complications involved in finding it. With the invaluable computer assistance provided by the second person I approached at the information desk—the first pointed

to "Pintures Italiennes" section and suggested that I search—I was able to locate "La Vierge et l'Enfant au Chardonneret" (Florence, ca. 1410-1414) attributed to "Maitre de la Nativité de Castello," presumably the teacher at an academy of painters. The gallery label describes the Goldfinch, le chardonneret, as a symbol of the future sacrifice of Christ.

On my way to view the previously described painting I noticed a painting by Giotto di Bondone (1265-1337) titled "Saint Francois d'Assise Recevant les Stigmates" in which two Goldfinches were being fed by St. Francois d'Assise along with two geese, one rooster, and several other birds in pairs. Another painting that caught my eye, "La Vierge et l'Enfant a la Columbe" by Piero di Lorenzo (Florence ca. 1461-1462) featured the Madonna with the Christ Child holding a white dove. At Musée d'Orsay, I wondered about the symbolism of the medium sized white bird grasping a green lizard in Paul Gauguin's "Vairumati."

Musée Picasso is currently undergoing renovation and will remain closed for two years. I was therefore not able to re-visit the museum to report details of Pablo Picasso's European Goldfinch, "Le Chardonneret" (image is copyrighted, see www.moma.org or collection-online.lacma.org).

The distelfink, literally the "thistle-finch," is the German name for the European Goldfinch. Because distelfinks represent happiness and good fortune and the Pennsylvania German nation they are frequently incorporated as central themes in hex signs and Fraktur (<http://en.wikipedia.org/wiki/Distelfink>)

Classical music is yet another art form in which the Goldfinch has been featured.

The Italian composer, Antonio Vivaldi (1678-1741) completed two versions of "Il Gardellino," "The Goldfinch," a concerto scored for recorder, oboe, violin, bassoon and continuo and also scored for flute, strings and continuo. The concerto is available for listening on the website of musician David Bellugi, www.davidbellugi.com.



"Detail of Crivelli's Maddonna and Child" [with goldfinch] (ca. 1480).

There is also a connection between the European Goldfinch and horticulture. The camellia, Chardonneret, bears its name and the Dianthus, native to Europe but a common garden flower in North America, has been associated with the European Goldfinch. Also known as a pink or Sweet William, *Dianthus barbatus* was described in a 1913 dictionary under "Sweet William" as were two types of birds, the Willow Warbler and the European Goldfinch, which in Provincial English was also called Sweet Billy. Carlo Crivelli (1435-1495) painted the Virgin and

Child with a Dianthus. He also painted the Madonna and Child with a European Goldfinch, now in the collection at the Metropolitan Museum of Art.

For additional information and examples of the European Goldfinch in art, readers are referred to www.godsbird.com.

Conclusion

The degree of historical intrigue with the European Goldfinch, and the fact that this is not general knowledge, raises questions about the possible unappreciated significance of other avian species in history and legend as symbols or, as in the well known case of carrier pigeons, in actual service. Doves are deeply ingrained symbols of peace for example and it was no surprise that one appears on the hand of the Christ Child in the di Lorenzo painting I encountered at Musée du Louvre. What is probably a surprise to most readers is the depth of significance of the European Goldfinch as a symbol in Christian legend and in art, even extending to music and horticulture. It is also a species of major significance in aviculture, especially given its history as an object of amusement while struggling to survive by pulling up threads attached to food and water.

There are many depictions of the European Goldfinch in classical and contemporary art that are not necessarily known to be symbolic or religious in nature that were not addressed in this essay. This opens the door for a sequel based on the European Goldfinch in art in general. The door is also open for broad-based research on other topics related to birds in history, art, music, folklore, cultural practices, and other forms of distinction, some of which will be specific to cultural

and religious contexts. Some findings along these lines might be particularly disconcerting, for example the way hummingbirds were tethered and treated as toys. This essay, which only touches lightly on the historical significance and contemporary profile of the European Goldfinch, leaves the author – and hopefully readers – with innumerable questions.

Research for this essay was carried out largely online. The primary exception was my relatively limited personal reconnaissance at several museums in Paris. Where seemingly appropriate, references are included in the body of the essay; however, more information can be obtained in almost all cases by simply typing in the name of the subject on line.

Author Biography

Paul Rodenhauer, emeritus professor of psychiatry at Tulane University School of Medicine, is currently engaged full-time in oil painting (avian art), photography, pottery, creative writing, and master gardening. His many avian companions at home in New Mexico include society, Gouldian, zebra, and green singing finches.

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Saving the Gouldian Finch:

HOMELESS FAMILIES GET NEW DESIGNER HOMES

by Dr. Sarah R. Pryke, Macquarie University, Australia

What happens when the demand for suitable homes exceeds their availability? The law of demand and supply also applies in nature, and the consequences of enhanced competition for limited nesting sites can have far-reaching effects. Which individuals will prevail? And what happens to the unsuccessful competitors? Hole-nesting birds frequently face a difficult task in finding suitable accommodation: most of the coveted nesting cavities are located in old trees, which as a result of recent changes in land management (or often 'mismanagement') are increasingly few and far between. What can we do to change this? Using a simple solution, as well as helpful donations from the public, recent scientific management is dramatically reversing the housing shortage for endangered Gouldian finches in the wild.

The Australian Gouldian finch (*Erythrura gouldiae*) is arguably one of the most popular domesticated pet birds, bred by aviculturists throughout Australia, Asia, Europe and the USA. In stark contrast to the millions of birds estimated to be living in captivity, wild populations have undergone significant population declines in the last 30-40 years, and the Gouldian finch is now one of Australia's most threatened bird species. In 1992, the Gouldian finch was classified as 'endangered', and has since declined further to the point where the most recent estimates suggest that there are less than 2500 birds remaining in the wild.

Obviously, something needs to be done now before we lose this species in the wild. But the success of any conservation strategy is ultimately dependent on understanding the processes contributing to the decline – unfortunately, this is something we know very little about. However, new research is providing some clues and helpful ways that we can hopefully begin to reverse this dramatic decline.

The Problem – limited nesting sites

Several theories have been proposed to explain the recent decline in Gouldian finch populations and distribution. One of the most obvious explanations was trapping for the aviculture industry, which took place on a relatively large scale, with thousands of birds being caught per day in some cases. Trapping was banned in the early 1980's and probably made a significant contribution to the decline. Nevertheless, since this practise ended, many other finch species that had been trapped in similar numbers have successfully recovered, while the Gouldian finch has not. In the early nineties, another theory that received much attention was high infection rates by the air-sac mite (*Sternostoma tracheacolum*). However, air sac mite is a symptom, not the cause, of highly stressed birds in poor condition, which are thus more susceptible to secondary infection by parasites. Around the same time, researchers also started investigating the various impacts of changed grazing



Prior to the introduction of pastoralism in the nineteenth century, the fire regime in Australia's northern savannas consisted of a patchy mosaic of regular (early dry season), low intensity grass fires. More recently, however, with increased pastoralism and reduced traditional land management, large areas are now susceptible to high intensity and late season fires. Although low intensity fires have a negligible effect on Eucalyptus demographics, high intensity fires typically destroy growing saplings and older trees. Photo by Sarah R. Pryke.

practises and wildfires, and since then have focused on how changed fire regimes have reduced the availability of important perennial grasses, especially in the late dry season when seed from dominant annual grasses is no longer available. Although this may explain part of the Gouldian finches' decline and decreased health, unfortunately, the relative impact remains inconclusive at this stage. Given that the Gouldian finch has shown no sign of recovery in the past 10-15 years, it is perhaps sad that little research has been conducted on wild populations during this time.

However, this is where we come in – over the last four years our research team from Macquarie University has taken a different approach to the problem. Rather than only asking whether

Gouldian finches have enough to eat, we are also investigating other important processes, such as whether they have enough places to successfully breed. This is important because the recent habitat changes and inappropriate fire regimes not only alter seed diversity, but also affect the availability and production of tree cavities.

One important difference that sets Gouldian finches apart from all other Australian finches is that they require an existing tree hollow (cavity) to breed – they are unable to build their own free-standing nest. This means that, unlike other similar species, the number of available hollows in the environment determines, and thus limits, their population growth. This becomes a problem for Gouldian populations if 1) the number of hollows



Cavity production in Eucalyptus woodlands is strongly related to the size and age of the tree, often requiring at least 80-120 years depending on the species. In other words, trees planted now are unlikely to form suitable hollows for many decades to come. In fact, most established Eucalyptus woodlands pre-date European settlement, and thus hollow-bearing trees are effectively a non-renewable resource. Photo by Sarah R. Pryke.

or hollow-producing trees is limited, or **2)** if available hollows are being used by other species.

With this in mind, we therefore set out to study one of the largest known resident populations, situated in the Eastern Kimberley region of Western Australia. One of the first things we noticed was that Gouldian finches were difficult to find. After spending several months surveying as much habitat as possible, it became apparent that the number of breeding Gouldians in an area tended to correspond with how many suitable hollows were available in that area. We also noticed that there were large numbers of Long-tailed finches (*Poephila acuticauda*) in the same areas, which were using the same hollows for nesting. Therefore, one of the first priorities was to determine whether **1)** Gouldian finches are nest-site limited, and **2)** whether Long-tailed finches are

preventing Gouldians from breeding by occupying potential nest-sites.

To do this, we identified all suitable habitats and then proceeded with the arduous task of climbing every single tree looking for Gouldian and Long-tailed finch nests, as well as unoccupied but suitable hollows. For each hollow, we took detailed measurements of its attributes, such as depth, height, entrance size, orientation, and tree size. From this data, we could then determine how many suitable hollows were available in the environment, what features Gouldians preferred in a nesting hollow, what features Long-tails preferred, and whether they are likely to be competing for the same hollows.

The first thing we discovered was that availability of suitable hollows for nesting varied considerably between different areas. This was because of the



Gouldian finches are obligate cavity nesters, which means that they nest in tree cavities and are unable to build their own nests. Photos by Sarah R. Pryke.

different ages of the Eucalyptus trees in the area, as older trees tend to produce more hollows than younger ones. Tree age in turn is related to recent changes in fire regimes. Prior to the introduction of pastoralism in the nineteenth century, the fire regime in Australia's northern savannas consisted of a patchy mosaic of regular (early dry season), low intensity grass fires. More recently, however, with increased pastoralism and reduced traditional land management, large areas are now susceptible to high intensity and late season fires. Although low intensity fires have a negligible effect on Eucalyptus demographics, high intensity fires typically destroy growing saplings and older trees. Cavity production in Eucalyptus woodlands is strongly related to the size and age of the tree, often requiring at least 80-120 years depending on the species. Thus, there are actually very

few trees with hollows that are suitable for breeding Gouldian finches.

The second important aspect that we discovered was that Gouldian finches are very choosy about the hollows they will nest in, preferring very sturdy, deep hollows with narrow entrances. In contrast, Long-tailed finches will happily nest in a very broad range of sites with little preference for one type over another. However, importantly, there is a significant overlap in the range of hollows used by the two species, such that the hollows required by Gouldians are all potentially used by Long-tails, but not vice-versa. This means that Gouldian finches not only have a smaller subset of hollows to choose from, but that they also potentially face competition from Long-tails for any hollow they wish to nest in.

Long-tail finches are competitively dominant and outcompete Gouldian finches for access to limited nest sites. Photo by Mike Fidler.



Building our specially-designed nest-boxes for Gouldian finches. Photo by Sarah R. Pryke.

Nevertheless, at this point we still didn't have the full story. We knew that Gouldian finches have to compete with Long-tailed finches over hollows to nest in, but we didn't know how this competition would play out. Competition isn't that bad if you're always the winner. So who would win the fight? We set about finding out by conducting some experiments with captive populations at the Save the Gouldian Fund Research Facility in Martinsville, New South Wales. By creating an even playing field, we could test whether Gouldians or Long-tails were more likely to win access to limited nest-sites. Multiple aviaries were set up to house equal numbers of Gouldian and Long-tail breeding pairs, and they were each then provided with half the number of nest-boxes as pairs, a kind

of nest-box musical chairs. The results were pretty astounding. Long-tails were the clear winners, occupying more than four times as many nest-boxes as Gouldians. As a follow-up, we then decided to see what would happen if Gouldians were given a head-start, allowing them to begin nesting before adding Long-tail pairs to the aviary. Once again, Gouldians lost out. Gouldians breeding in aviaries without Long-tails produced over three times more fledglings than those with Long-tails, and this was due to the continued harassment by Long-tail pairs trying to take over their nests. By filming nests of Gouldian finches in the wild, we also found very similar results with Long-tail finches outcompeting Gouldian finches and sometimes even forcibly evicting Gouldians from their nests.

Therefore, breeding Gouldian finches face two major problems: 1) the limited number of hollow-producing trees and suitable hollows in the environment, and 2) intense competition for access to these limited hollows (which are essential for successfully breeding). Together, this is limiting the number of Gouldian finches that can breed, with only a small proportion of birds successfully breeding and producing the young for future generations.

The Solution – artificial nest boxes

Faced with these problems, the big question is – what can we do about it? Even if we were able to stop the uncontrollable wildfires today, and replanted the whole area with Eucalyptus trees,



A successful conservation strategy – providing homes for homeless Gouldian finches. Artificial nest-boxes have increased both the densities of breeding Gouldian finches and the number of offspring produced. Photo by Mike Fidler.

because of the time taken for these trees to produce suitable cavities it would be more than a century before there were enough suitable hollows in the environment. It seems unlikely that the declining populations of Gouldian finches can wait that long.

One short-term solution that we came up with was simply to provide more hollows in the environment. Therefore, over the last three years we have been hard at work building specially designed nest boxes (modelled on natural tree cavities used by Gouldian finches) and placing them in some of the suitable habitats utilised by the birds. By providing artificial nest sites, the idea is that we can increase the number of suitable Gouldian finch hollows (i.e. remove the constraints of the limited number of hollows available in the environment) and reduce the effects of competition from Long-tail finches (i.e., provide enough boxes for everyone to breed). The results of this study have surprised even us. In

just a few years, we have increased the breeding densities of Gouldian finches by over 200% in nest-box enriched areas. By providing a high-quality predator-proof nest-site, this has also nearly doubled the number of offspring that each breeding pair produces within a season. Not only is this a great result for conservation, but scientifically, it has also provided evidence that hollow shortages in the environment were indeed restricting population growth in the first place. A secondary benefit of providing nest-boxes is that they allow us easy access to nests (and offspring), which means that we can collect more data and thus greater scientific insight into the Gouldian finches' reproductive biology in the wild.

You can help by sponsoring a home for a wild Gouldian finch family

We are currently raising funds to purchase materials for building more purpose-built nest boxes. The more boxes

we can build, the more homes we can provide for Gouldian finches, and the more we can boost the population numbers – hopefully one day back to their former numbers and range. All donations to this project are invaluable and will go a long way to reversing the decline in this endangered species.

For just \$35 (AUD) you can provide a home for a wild Gouldian finch family. For further details and to sponsor a nest-box, please see the Save The Gouldian Fund website: <http://www.savethegouldian.org/Nest%20box.html>

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Australia's Save the Gouldian Fund ESTABLISHES CONSERVATION RESEARCH CENTER



The new STGF Conservation Research Centre on the main road in Old Wyndham Port.

In 2007 the Save The Gouldian Fund decided to focus its research activities on the populations of Gouldian Finches at Wyndham and the surrounding area in the East Kimberley region of Western Australia. This decision generated problems that needed to be addressed. The scope and nature of the Gouldian Finch research planned for this remote area of Australia presented huge logistical problems. To be effective we needed a permanent research facility in the area. Following discussions with the Shire of Wyndham-East Kimberley, the Save The Gouldian Fund entered in to a 21 year lease on the old Shire Hall in old Wyndham Port. The old heritage building has been transformed in to the Save The Gouldian Fund's Conservation Research Centre. Now, for the first time, researchers working in this remote, rugged area of Australia have a state of the art, modern facility to support their work. They have comfortable, completely self-contained accommodation; with bunks to comfortably sleep 20 people; a modern kitchen area; showers with hot and cold running water; state of the art laboratory facilities, internet access and secure garages to store equipment and vehicles; all within a large, securely fenced compound. Researchers from Macquarie University are currently using the Conservation Research Centre to carry out research on various aspects of Gouldian Finch ecology towards restoring the Gouldian Finch in the wild!

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National NFSS Show in San Diego

NOVEMBER 18-20

Come help us build on our NFSS tradition!

Due to some contract issues beyond the control of the National Cage Bird Show (NCBS), their 62nd annual show scheduled for November 2010 in Florida had to be canceled this year. The NCBS historically included the NFSS annual meeting, afternoon-of-aviculture event, the bird show itself and the banquet and awards presentations.

It looks like when one door closes another opens

We can "put on a show of our own" in the spirit of those musical movies of the 30's, 40's and 50's. Instead of "getting the costumes from the barn," we'll get our birds from the aviary, the garage, the living room. . . well, maybe even the barn.

The Finch Society of San Diego County (FSSDC), known to be the oldest finch club in the United States will align with NFSS and be assisted by the West Coast Zebra/Society Show (WCZSS) to host the 2010 Finch and Softbill annual show, events, banquet and meeting.

Where? The main ballroom of The Town & Country Hotel and Convention Center (<http://www.towncountry.com/>), San Diego California.

When? November 18-19-20 (Thursday-Friday-Saturday) 2010.

Hotel Info: We have secured special \$99.00 group room rates. Telephone 800-772-8527 and mention "Finch and Softbill Society of San Diego" for rooms between Nov 16 and 23rd for those who wish to extend their stay. The Town & Country Hotel and Convention Center is in the center of Mission Valley close to fabulous shops, tourist attractions non-compare, the historic mission San Diego de Alcala, the Coronado Strand, fine dining, "old-towne", GREAT November golf weather, all only 10 minutes from the airport by hotel van or taxi.

Vendors wishing to rent a booth, contact Antonio Rodrigues at antonio979@aol.com (914-512-0632). Booth space is no-charge for a two night stay.

Attending this show continues a tradition started October 27th 1984 in East Hartford Ct. when NFSS President Emeritus Wm. Parlee invited 23 exhibitors with 156 entrees to the first show judged by Mr. Al Decoteau (MA) and Pres. Parlee (CT). A Bali Rothchild Mynah owned by Natalie Molaver won 'best in show'. The following October judges Juanita McLain (FL) and Conrad Meinert (IN) awarded Mr. Wm Lumley's Red Headed Gouldian Finch 'best in show' in Harrisburg Pa. from 23 exhibitors and 141 entrees. In 1985, Mr. Parlee affiliated NFSS (then called NFS)

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with the NCBS for their 38th annual show so more bird people could meet even more bird people. The first affiliated award went to Mr. Tom Rood (IL) NFS banded Normal Zebra Hen. By late 1986 NFS had 41 affiliated clubs including 4 international affiliates: The Zebra Society of England, the New Zealand Finch Breeders, the International Dove Society and the Australian Finch Society. Since then, Finch and Softbill aviculturists have been traveling annually to 16 different states (and Puerto Rico) to show and talk birds. By hosting this annual meeting, San Diego is continuing traditions begun early because four California Clubs: Fresno, Kern County, Capitol City and Golden Gate Avian were original affiliates of NFSS.

Take part in the four main events

Event one: Aviary tours: Thursday 9am begins driven tours to three of the unique aviaries of greater San Diego.

- (1) To nearby Temecula, to The Hal Vokaty aviaries which rival and are the envy of many zoos. (Google "Hal Vokaty")
- (2) Hidden Forest Aviaries of Mr. Gamini Ratnavira, wildlife artist in nearby Fall brook (Google gaminiratnavira.com)
- (3) Simply Finches, the aviary of Jim Lichtman in San Diego city.

Take Friday AM for touring, golf or shops.

Event Two: Afternoon of aviculture. Friday 1 to 5 PM: Speakers include

- (1) Michal Prochazka, MD (AZ) President, Pet DNA services of Arizona. DNA testing in aviculture
- (2) NFSS President John Wilson will discuss details concerning Gouldian genetics.
- (3) Judges clinic open to 15-20 discussion of what the judges have seen this recent show season, and open question session for attendees.

Event Three: 6 PM Friday. NFSS annual general meeting open to all members.

Event Four: Saturday 9 AM to approximately 5 PM. The show itself, judged by Vince Moase of Canada. Followed at 7 PM by banquet, dinner and awards.

Come talk birds, see San Diego, talk more birds, take the aviculture tours, talk birds, enjoy warm weather, more talk birds, international dining, bird talk, dramatic shopping center, challenging golf course, all within walking distance of your room.

Visitors without cars will be assigned an FSSDC "host" for transportation to the avian tours.

Check website finchsocietyofsandiego.com or e mail direct to Sally Huntington at sallych@san.rr.com (858-452-9423) or Antonio Rodrigues at antonio979@aol.com (914-512-0632) for further information on this anticipated occasion of aviculture.



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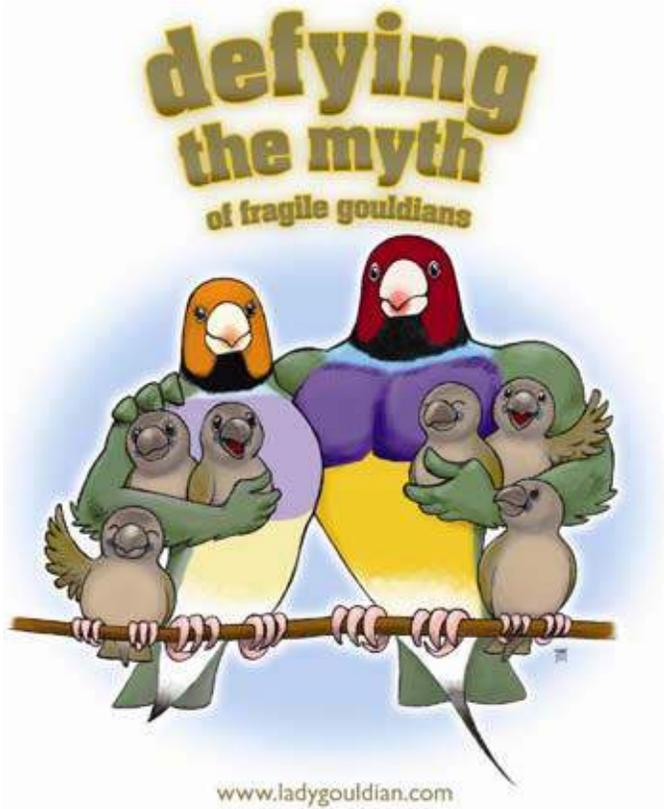
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Central Alabama Avicultural Society, Inc. Montgomery. tedsexton@bellsouth.net www.caasociety.com Events: Show/Bird Fair, Sept 4-5, 2010, Quality Inn & Suites, 2705 East South Blvd, Montgomery, 1-334-288-2800 (reservations). Contact: Ted Sexton, tedsexton@bellsouth.net, (334) 301-2920 or loveoffinches@live.com, (256) 892-3072.

California

Central California Cage Bird Club, Modesto, www.mycCBC.org Event: Canary and Finch Show and Mart, October 30, SOS Club, Modesto. Contact: Janna Place, naturesplaces@sbcglobal.net.

Finch Society of San Diego County, San Diego, www.finchsocietyofsandiego.com, spitechan@yahoo.com. Nation's largest all finch/softbill club.

Florida

Florida Finch Show Bird Club, Event: EXPO, Oct 24, 9-4, Central FL Fairgrounds, Orlando, 4603 W Colonial Dr (U.S. 50). Seminars, trick bird show, NFSS finch show (Judge: Jerri Wiesenfeld). \$5 Admission covers all; reduced admission for NFSS members with membership card. Contact: Ron Castaner (finches@bellsouth.net, 561-792-6794) or Tim McCormick (tm50et@yahoo.com).

Treasure Coast Exotic Bird Club Inc., Stuart, tcexoticbirdclub.com Event: South East Regional Finch Show and Bird Expo, March 21, Martin County Fairgrounds, 2612 SE Dixie Hwy, Stuart. Contact: Kathy Dwyer, jim.dwyer@netzero.net.

Tri-State Avian Society, Tallahassee, webmaster@tristateaviansociety.org, www.tristateaviansociety.org Event: Spring Bird Fair, May 15-16, North FL Fairgrounds, 441 Paul Russell Rd, Tallahassee. Contact: Barry Laster, barryL7523@comcast.net.

Illinois

The Avicultural Society of Chicagoland (TASC), Lombard/St. Charles, 630-336-0197, TASCCHICAGO@aol.com, www.tasc-chicago.org. Event: Midwest Bird Expo 2010, May 22, 9:30-4:00, Kane County Fairgrounds, 525 South Randall Road, St Charles. Huge event with vendors, speakers, education stations, wild animal shows, and so much more, www.midwestbirdexpo.com. Contact: Jason Crean, tascchicago@aol.com, 630-985-8146.

Greater Chicago Cage Bird Club, Clarendon Hills, 708-258-0682, secretary@gccbc.org, www.gccbc.org. Event: Bird Show, Oct 30, Du Page Expo, 4050 E Main St, St Charles. Contact Shar: Toby, Sharlant2000@yahoo.com.

Heart of Illinois Bird Club, Peoria, hoibc@yahoo.com. Events: Bird Fair, Feb 28; Bird Show & Fair; Bird Fair, Oct 24. All events at Grand Hotel (Ramada Inn), 4400 Brandywine Dr, Peoria. Contact: Jody Lewis balu716@yahoo.com, 309-645-7773.

Mid West Bird Breeders & Exhibitors, www.midwestbirdbreederexhibitor.info. Lawrenceville Events: Show, March 20, Lawrenceville. Contact Lisa Grimes, lgtiels@yahoo.com. Judge: Annette Howard. NFSS show in conjunction with the Gateway Parrot Club's Parrot Festival, Sunday, Aug 29. Judge: Annette Howard. See Gateway's listing (MO) for location details.

Finch and Softbill Breeders and Exhibitors Club, Palatine, www.fsbec.finchfiles.com Event: TBA.

Iowa

Mid America Cage Bird Society, Des Moines, 239-851-8132, Thielking@lowalink.com, www.MACBS.org. Events: Bird Fairs, Mar 28, May 16 & Aug 22, Des Moines Botanical Center. Contact: John Thielking, Thielking@lowalink.com.

Maryland

Baltimore Bird Fanciers, Baltimore, info@baltimorebirdfanciers.org, www.baltimorebirdfanciers.org Events: Bird Mart, May 15 and Bird Show & Mart, Oct 12, Tall Cedars Hall, 250 Putty Hill Ave, Baltimore Contact: Joe Jones, josephmjones@comcast.net.

Massachusetts

Massachusetts Cage Bird Assoc, Foxboro, 781-335-3927, www.masscagebird.org. Event: Annual Bird Show, Oct. 16, Lowell Elks Lodge, 40 Old Ferry Rd, Lowell 01854. Contact: Tom Keegan, 781-335-3927, nfss.pubs@gmail.com.

Michigan

Great Lakes Zebra and Society Specialty Show. Event: Bird Show, Aug 21, Maplewood Community Center (Detroit Area), 31735 Maplewood, Garden City 48135. Hall open for entries on Friday, 8/20, 4-8 PM and Sat 7-9 AM. Judge: Vince Moase. Contact: Rebecca Mikel spkennel@aol.com or Jim Heffernan tielnmore@aol.com, 313-247-5900.

Missouri

Gateway Parrot Club, St. Louis, 636-343-8097, President@GatewayParrotClub.org, www.gatewayparrotclub.org. Event: All American Hookbill Fair & Seminar, Aug 28-29, Doors open at 10:00 AM, Machinists' Hall Dist. 9 Building, 12365 St. Charles Rock Rd, Bridgeton. Scheduled speakers: Jean Pattison & Michelle Karras. Contact: Christine Kinkade, 636-343-8097.

Greater Kansas City Avicultural Society, 1807 NE Colbern Rd, Lee's Summit, 816-252-1120, dayforthebirds@aol.com, www.GKCAS.org. Events: SPRING BIRD FAIR, April 24, Hilton Garden Inn, 19677 E Jackson Dr, Independence and Annual All Bird Show, Oct 16, Coronation of Our Lady Church, 13000 Bennington, Grandview. Contact: Anthony Day Phone: 816-252-1120.

New Hampshire

Birds of a Feather Avicultural Society, Manchester, 603-362-6106, member.support@BOAF.com, www.BOAF.com. Event: Annual Fall Exotic Bird Show and Mart, Oct 23, All Dogs Gym and Inn, Manchester. Contact: Ray Schwartz, President@BOAF.com, 603-362-6106.

New York

Empire Finch & Canary Club, West Hempstead, irmanperez@aol.com Event: Annual Show, Nov 13, St. Mark's Methodist Church, Rockville Center. Judge: Laura Tinker. Contact: John Lund, irmanperez@aol.com.

New York Finch & Type Canary Club, NYC, barstand@verizon.net Events: Feather Show June 27, Averill Blvd Park (Meeting Hall), Elmont. Contact: Stan Kulak, barstand@verizon.net; Annual Show, Sept 25, St. Jude Church (Gyne Hall), 1677 Canarsie Rd, Brooklyn.

Oklahoma

Oklahoma Cage Bird Society, Tulsa, 918-446-3999, lbewley@yahoo.com. Event: Oklahoma Cage Bird Show, Oct 23, Econolodge, Tulsa. Contact: Laura Bewley, 918-446-3999, lbewley@yahoo.com. Judge: Alfredo Bruguera.

Oregon

Columbia Canary Club, Portland. jeepeerspeepers55@aol.com, 503-266-7606 Event: TBA.

Pennsylvania

Chester County Bird Club, Frazer, www.CCBirdclub.com. Event: Annual Bird Show & Mart, Oct 30, Exton. Judge: Conrad Meinert. Contact: Doris Rickards, 610-647-4632, rickards@quixnet.net.

Puerto Rico

Asociacion De Criadores de Finches, Inc, Caguas PR, finchespr@yahoo.com Events: Summer National Show, June, Centro Comunal, Alturas de Villas del Rey, Caguas. Show Judge: Martha Wigmore. Winter Regional Show, November 5-7, Centro Comunal, Alturas de Villas del Rey, Caguas. Judge: Armando Lee. Manager (both shows): Juan Alicea, juanalicea@yahoo.com, 787-479-7405. Note: The only finch species allowed for these competitions are Zebra, Society, Gouldian, Cutthroat, Cordon Bleu, Green Singer, and Brazilian Crested Cardinal Finch.

Puerto Rico Zebra Finch Club, Gurabo, przfc@yahoo.com, www.przfc.com. Event: Puerto Rico Zebra Finch Fall Show, Sept 10 – 12, Centro Comunal Santa Juana, Caguas. Contact: Jorge Mojica, przfc@yahoo.com, 787-550-3163. Judge: TBA.

Tennessee

Heart of Tennessee Aviculture Society, Murfreesboro, www.heartofnaviculturesociety.com. Event: Exotic Bird Fair and Show, Sept. 11 (9-5) & 12 (10-4). Show (NAPS, NFSS) Sat only. MTSU TN Livestock Ctr, Murfreesboro 37130. Contact: Wilma 615-396-8440, tnma2@comcast.net. Hotel: Americas Best Value Inn, 1954 S. Church St, Murfreesboro 37130, 615-896-6030 (Block # 55042).

Texas

Canary & Finch Society, Houston. 281-324-4100, Lisashepholmes@verizon.net. Event: Canary & Finch Annual Show, Oct 9, Baymont Inn & Suites, 502 N Sam Houston Pkwy East, Houston. Contact: Helen Jones, Lisashepholmes@verizon.net, Judge: TBA.

Fort Worth Bird Club, Fort Worth, jerrycason@mindspring.com, www.fwbc.org. Event: Fort Worth Bird Show, Oct 2, Azle Community Center. Contact: Jerry Cason, jerrycason@mindspring.com.

Texas Bird Breeders and Fanciers Association, Temple, coculwell@verizon.com Event: Texas Bird Breeders Show, Nov 6, Maybom Convention Center, Temple. Contact: Clarence Culwell, coculwell@verizon.com.

Virginia

Peninsula Caged Bird Society, Newport News, finchbreeder@earthlink.net, www.vapeninsulacagedbirdsociety.org. Events: Spring & Fall Marts & Shows, Columbian Center. Dates TBA. Contact: Deb Wilson, dwilson786@aol.com.

Washington

Cascade Canary Breeders Assn, Seattle, sue@healeyalliance.com, www.cascadecanary.com. Event: CCBA 42nd Annual Show, October 23-24, Monroe. Contact: Coleen Anderson, coleen.anderson@gmail.com.

Wisconsin

Central Wisconsin Cage & Wild Bird Connection, Pittsville, mminor@tds.net, www.cwwcbc.us/bc/. Event: Annual Bird & Garden Fair, Saturday, May 15, 2010.

Regional / National

The American Dove Association, 205-995-8612, secretary@doveline.com, www.DoveLine.com. Event: National Young Bird Show (and annual meeting), Oct. 30, Kentucky Fair and Exposition Center, 937 Phillips Lane, Louisville KY 40209.

The Avicultural Society of America, www.asabirds.org/home.html Steve Duncan PO Box 3161, San Dimas, CA 91773. The oldest aviculture society in the US, founded in 1927.

The National Animal Interest Alliance, www.naiaonline.org Dedicated to promoting animal welfare, supporting responsible animal use and strengthening the bond between humans and animals.

Northeast Bird Group, New England/NY/NJ/PA, 781-335-3927, thomkeegan@aol.com, www.northeastbirdgroup.com. Event: Summer Bird Fair, June 26, 4097 Diamond Hill Road, Cumberland, RI. [Show is Cockatiel (NCS) and parrot (SPBE) only this year].

West Coast Zebra and Society Finch Show, Sacramento, CA. www.efinch.com/show Event: Fifth Annual Show, July 30, Sacramento. Contact: Jami Arndt, jamiarndt@comcast.net.

Foreign

Canadian Finch & Softbill Society, Brampton, Ontario, Canada, 905-723-1978, vmoase@rogers.com. Event: Show Nov 13-14, Brampton Fairgrounds, 12942 Heart Lake Rd. Judge: John Harris (England). Contact: Vince Moase, 905-723-1978, vmoase@rogers.com.

Durham Avicultural Society, Ontario, Canada, www.birdclub.ca, secretary@birdclub.ca, 416-282-5997 (Jacque). Event: Annual Bird Show, Sep 18 – 19, Ajax Community Centre.

Essex-Kent Cage Bird Society, Windsor, Ontario, Canada, 519-948-6398, julianne@mnsi.net, www.essexkentcbs.com. Event: 35th Annual Show, Sept 25/26, 2010, Fogolar Furlan Club, Udine. Judge: Armando Lee. Contact: Julianne, julianne@mnsi.net.

Ottawa Bird Fanciers Society, Ottawa, Ontario, Canada, 905-723-1978, vmoase@rogers.com, www.ottawabirdfanciersociety.org. Event: Show Oct 2-3, St Ignatius Martyr Church, 518 Donald Street, Ottawa, ON K1K 1L7, Judge: Laura Tinker. Contact: Mario Gauci, 613-244-1678, mariogauciofb@gmail.com.



**National Finch and Softbill Society
Membership Application**

PLEASE PRINT ALL INFO CLEARLY

Primary Member First & Last Name _____

Primary Member's Email Address _____

(If dual membership)

Dual Member First & Last Name _____

Dual Member's Email Address _____

Mailing address _____

City _____ State _____ Zip _____ Country _____

Area code _____ Phone _____ (in case we have questions)

New membership Application date ___/___/___ Check# _____

If Junior Membership (for children 6-16 years old) Date of Birth ___/___/___

If renewal, and you have it, list your NFSS# _____ If dual, 2nd NFSS# _____

Aviary Name _____

How did you hear about us? _____

Check here if you want us to send you an Advertising Packet?

NFSS MEMBERSHIP DUES				
	Single	Dual	Foreign	Junior
1 - Year	\$30.00 <input type="checkbox"/>	\$35.00 <input type="checkbox"/>	\$42.00 <input type="checkbox"/>	\$10.00 <input type="checkbox"/>
3 - Years	\$85.00 <input type="checkbox"/>	\$99.00 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 - Years	\$140.00 <input type="checkbox"/>	\$165.00 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lifetime	\$1500.00 <input type="checkbox"/>	\$1740.00 <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please print this application out and mail with check or money order [U.S. Funds]
Make Check Payable to NFSS and Mail Application to:

NFSS MEMBERSHIP 918 GEORGIA AVE., ETOWAH, TN 37331

NFSS Panel of Judges - 2010

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Are You Interested in Becoming an NFSS Judge?

Contact Laura Bewley at 4thVP@nfss.org



Purple Grenadier Hen, photo by Misty LaRue.

The NFSS Journal is always looking for high quality digital images of finches and softbilled birds. If you have a picture that you'd like to submit for consideration, please feel free to email it to 2nd Vice President Tom Keegan at 2ndVP@nfss.org.

