The American Fly Fisher

Vol. 6, No. 1
WINTER 1979

Annual Meeting
May 12, 1979

Members and their friends are cordially invited to the 1979 Annual Meeting of The Museum of American Fly Fishing. You will soon be receiving detailed information about the day's events, which will include the following:

19th Century Angling Outing — This activity was very well-received last year, so we have expanded it, and will be able to provide participants with three fishing outfits unlike any they will encounter along today's rivers. Come and try your hand with lancewood, greenheart, gut-snelled flies, and the wily Battenkill trout.

Fund-Raising Auction — The auction has become a favored tradition, raising about $3,000 each of the last two years. A great variety of tackle will be available. If you have something to add, send it along; if you're a fly-tier, send us a few of your favorites. Any hunting or fishing related items are welcome.

Business Meeting — The Museum's collection and its ambition are both growing fast. We have many plans to make.

Banquet — The evening dinner will be highlighted by the usual outstanding meal; speakers will be announced later.

A formal announcement will be sent to all members. Please make your plans and reservations early. If you have any auction items to send, it will greatly aid our preparations if you send them, well-packaged, well in advance of the meeting.

Any questions about the meeting will be answered by the Director, The Museum of American Fly Fishing, Manchester, Vermont 05254.

The Battenkill in the 1890's

The American Fly Fisher

Published by The Museum of American Fly Fishing
for the pleasure of the membership.

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THE AMERICAN FLY FISHER, the Magazine of THE MUSEUM OF AMERICAN FLY FISHING, is published quarterly by the MUSEUM at Manchester, Vermont 05254. Subscription is free with payment of membership dues. All correspondence, letters, manuscripts, photographs and materials should be forwarded care of the Editor. The MUSEUM and MAGAZINE are not responsible for unsolicited manuscripts, drawings, photographs, materials or memorabilia. The Museum cannot accept responsibility for statements and interpretations which are wholly the author's. Unsolicited manuscripts cannot be returned unless postage is provided. Contributions to THE AMERICAN FLY FISHER are to be considered gratuitous and become the property of the Museum unless otherwise requested by the contributor. Publication dates are January, April, July and October. Entered as Second Class matter at the U. S. Post Office, Manchester, Vermont 05254.

THE AMERICAN FLY FISHER — USPS - 057-410

The Golden Trout

By
Stewart Edward White

Stewart Edward White was a biologist for whom one of the four subspecies of golden trout was named. This account of the fish appeared in his book "The Mountains" (1904).

A typical Sierra trout stream

AFTER Farewell Gap, as has been hinted, the country changes utterly. Possibly that is why it is named Farewell Gap. The land is wild, weird, full of twisted trees, strangely colored rocks, fantastic formations, bleak mountains of slabs, volcanic cones, lava, dry powdery soil or loose shale, close-growing grasses, and strong winds. You feel yourself in an upper world beyond the normal, where only the freakish cold things of nature, elsewhere crowded out, find a home. Camp is under a lonely tree, none the less solitary from the fact that it has companions. The earth beneath is characteristic of the treeless lands, so that these seem to have been stuck alien into it. There is no shelter save behind great fortuitous rocks. Huge marmots run over the boulders, like little bears. The wind blows strong. The streams run naked under the eye of the sun, exposing clear and yellow every detail of their bottoms. In them there are no deep hiding-places any more than there is shelter in the land, and so every fish that swims shows as plainly as in an aquarium.

We saw them as we rode over the hot dry shale among the hot and twisted little trees. They lay against the bottom, transparent; they darted away from the jar of our horses' hoofs; they swam slowly against the current, delicate as liquid shadows, as though the clear uniform golden color of the bottom had clouded slightly to produce these tenuous ghostly forms. We examined them curiously from the advantage our slightly elevated trail gave us, and knew them for the Golden Trout, and longed to catch some.

All that day our route followed in general the windings of this unique home of a unique fish. We crossed a solid natural bridge; we skirted fields of red and black lava, vivid as poppies; we gazed marveling on perfect volcano cones, long since extinct; finally we camped on a side hill under two tall branchless trees in about as bleak and exposed a position as one could imagine. Then all three, we jointed our rods and went forth to find out what the Golden Trout was like.

I soon discovered a number of things, as follows: The stream at this point, near its source, is very narrow — I could step across it — and flows beneath deep banks. The Golden Trout is shy of approach. The wind blows. Combining these items of knowledge I found that it was no easy matter to cast forty feet in a high wind so accurately as to hit a three-foot stream a yard below the level of the ground. In fact, the proposition was distinctly sporty; I became as interested in it as in accurate target-shooting, so that at last I forgot utterly the intention of my efforts and failed to strike my first rise. The second, however, I hooked, and in a moment had him on the grass.

He was a little fellow of seven inches, but mere size was nothing, the color was the thing. And that was indeed golden. I can liken it to nothing more accurately than the twenty-dollar gold-piece, the same satin finish, the same pale yellow. The fish was fairly molten. It did not glitter in gaudy burnishment, as does our aquarium gold-fish, for example, but gleamed and melted and glowed as though fresh from the mould. One would almost expect that on cutting the flesh it would be found golden through all its substance. This for the basic color. You must remember always that it was a true trout, without scales, and so the more satiny. Furthermore, along either side of the belly ran two broad longitudinal stripes of exactly the color and burnish of the copper paint used on racing yachts.

I thought then, and have ever since, that the Golden Trout, fresh from the water, is one of the most beautiful fish that swims. Unfortunately it fades very quickly, and so specimens in alcohol can give no idea of it. In fact, I doubt if you will ever be able to gain a very clear idea of it unless you take to the trail that leads up, under the end of which is known technically as the High Sierras.

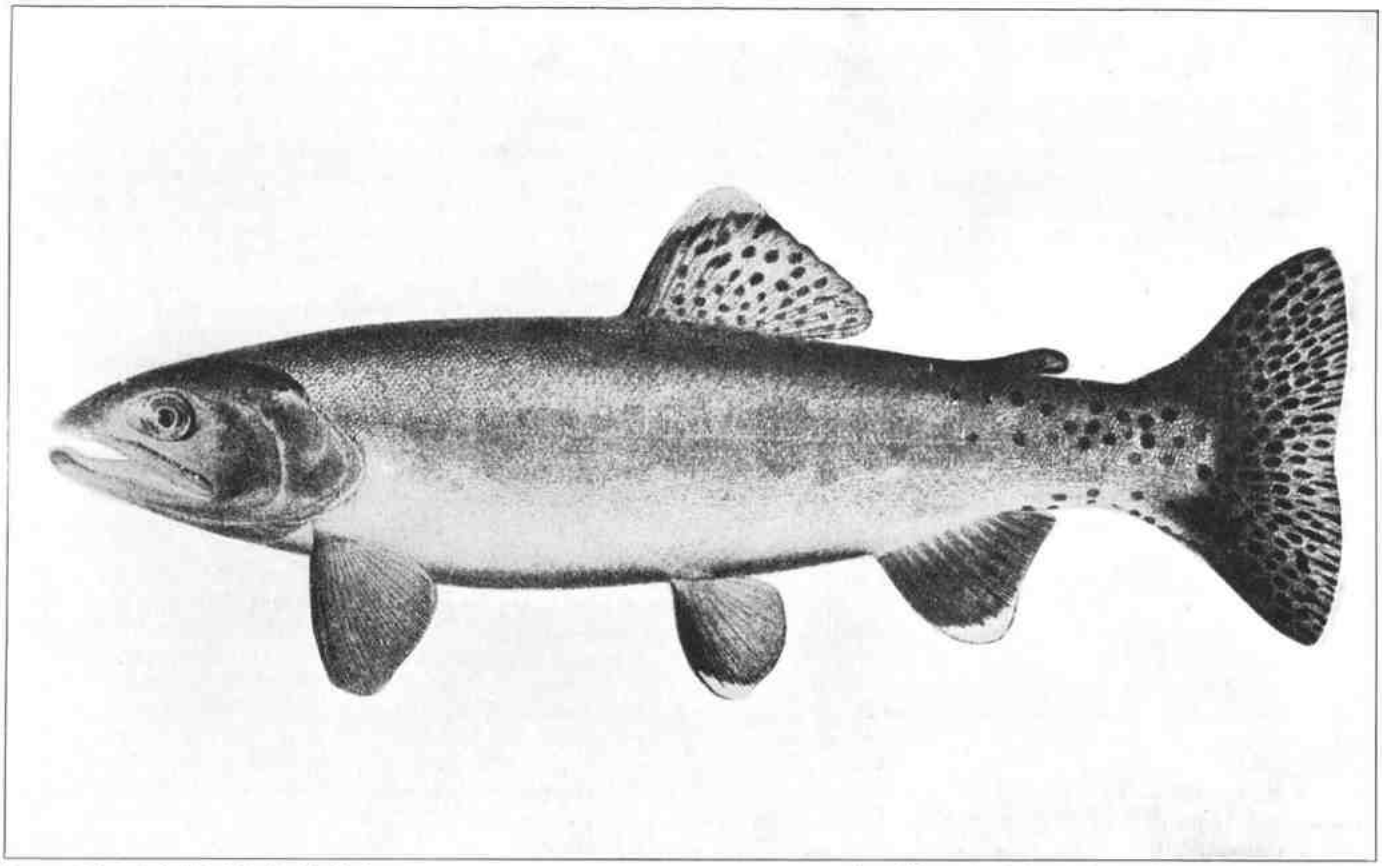
The Golden Trout lives only in this one stream, but occurs there in countless multitudes. Every little pool, depression, or riffles has its school. When not alarmed they take the fly readily. One afternoon I caught an even hundred in a little over an hour. By way of parenthesis it may be well to state that most were returned unharmed to the water. They run small, — a twelve-inch fish is a monster, — but are of extraordinary delicacy for eating. We three devoured sixty-five that first evening in camp.

Now the following considerations seem to me at this point worthy of note. In the first place, the Golden Trout occurs but in this one stream, and is easily caught. At present the stream is comparatively inaccessible, so that the natural supply probably keeps even with the season's catches. Still the trail is on the direct route to Mount Whitney, and year by year the ascent of this "top of the Republic" is becoming more the proper thing to do. Every camping party stops for a try at the Golden Trout, and of course the fish-hog is a sure occasional migrant. The cowboys told of two who caught six hundred in a day. As the certainly increasing tide of summer immigration gains in volume, the Golden Trout, in spite of his extraordinary numbers at present, is going to be caught out.

Therefore, it seems the manifest duty of the Fisheries to provide for the proper protection and distribution of this species, especially the distribution. Hundreds of streams in the Sierras are without trout simply because of some natural obstruction, such as a waterfall too high to jump, which prevents their ascent of the current. These are all well adapted to the planting of fish, and might just as well be stocked by the Golden Trout as by the customary Rainbow. Care should be taken lest the two species become hybridized, as has occurred following certain misguided efforts in the South Fork of the Kern.

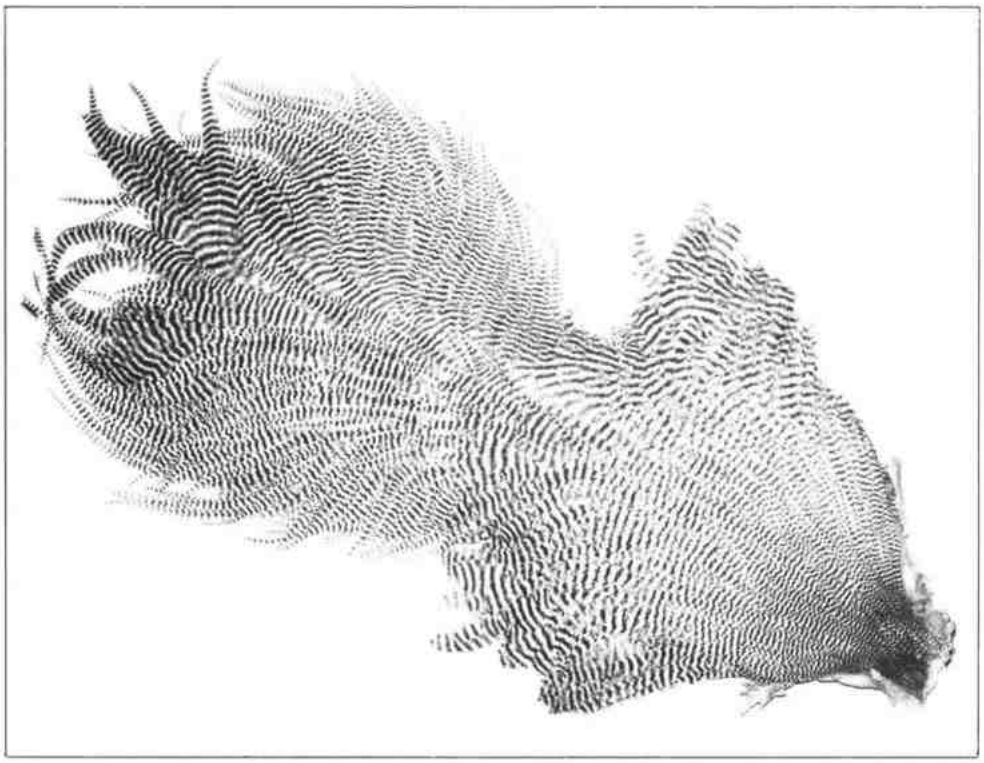
So far as I know but one attempt has been made to transplant these fish. About five or six years ago a man named Grant carried some in pails across to a small lake near at hand. They have done well, and curiously enough have grown to a weight of from one and a half to two pounds. This would seem to show that their small size in Volcano Creek results entirely from conditions of feed or opportunity for development, and that a study of proper environment might result in a game fish to rival the Rainbow in size and certainly to surpass him in curious interest.

A great many well-meaning people who have marveled at the abundance of the Golden Trout in their natural habitat laugh at the idea that Volcano Creek will ever become "fished out." To such it should be pointed out that the fish in question is a voracious feeder, is without shelter, and quickly landed. A simple calculation will show how many fish a hundred moderate anglers, camping a week apiece, would take out in a season. And in a short time there will be many more than a hundred, few of them moderate, coming up into the mountains to camp just as long as they have a good time. All it needs is better trails, and better trails are under way. Well-meaning people used to laugh at the idea that the buffalo and wild pigeons would ever disappear. They are gone.



From a color sketch by Charles B. Hudson *from "Favorite Fish and Fishing" by James A. Henshall*

Golden Trout of Volcano Creek. (Salmo Roosevelti.)



This is the grizzly skin that started the author on his search for the origins of grizzly hackle.

The Origins of Grizzly Hackle

by Charles E. Brooks

I got my first grizzly hackle for fly tying by simply walking out in the yard, lassoing a rooster and plucking what I needed. The first fly I tied with this hackle was a Wooly Worm. It was 1930, I was nine years old and I thought I'd invented a new fly pattern.

I bought my first grizzly dry fly neck from Herter's in 1933. It cost thirty-five cents. I bought my last such neck from the same organization twenty years later. It was the same A-1 quality and it cost ten times as much as that first one.

I priced an A-1 dry fly quality grizzly neck last year, and sure enough, the price had gone up ten times more. They wanted 100 times as much for that neck as I had paid for my first one. Also, I found, I could buy a whole, first class grizzly rooster skin for a mere 60 dollars. It was this latter shock that started me looking into where this expensive bird had come from, and when.

The earliest mention I can find of the word "grizzly" for either fly or hackle was in the name of the Grizzly King wet fly. In his *Rod and Gun*, 1840, Professor James Wilson, the brother of the more famous John Wilson (Christopher North), mentions this pattern as a "hackle par excellence" but we must look further for grizzly hackle, because Wilson states " – his dark green body being wound about with gray or mottled hackle, – ", no proof of grizzly or in fact, any identifiable hackle. At the time (1840) and also ten years earlier, when the Grizzly King was originated by Professor Wilson as a variety of the Professor (fly), the Barred Plymouth Rock, from which we get the hackle called grizzly, did not exist.

The first chickens bearing the name, Barred Plymouth Rock, are of American origin. The first of this breed were exhibited at a poultry show at Boston, Massachusetts, in 1849. According to *The Standard of Perfection for Domestic Land and Water Fowl*, the story is as follows: "It is believed that these original fowls lost their identity and that the progenitors of our present day Barred Plymouth Rock were first exhibited at Worchester, Mass., in 1869. This Plymouth Rock was recognized as a distinct breed admitted to the first *American Standard of Excellence* - (Buffalo, 1874)". Both the above are organs of The American Poultry Association.

This organization was formed on 15 February, 1873, at Buffalo, and is responsible for just about all we know about American poultry – but, it was not in existence in 1869 when Barred Rocks were first exhibited in Worchester, and as a result, the origins of this breed are clouded. Journals of the APA have speculated but can offer no proof to support their speculations.

One thought is that the breed resulted from the crossing of a black Minorca rooster with a White Cornish hen, but various breeders have produced Barred Rocks by crossing the Minorca rooster with the silver grey Dorking hen; the resulting chicks look more like present day Barred Rocks and are nearer to them in size. However, it is known that chickens very similar if not identical to Barred Rocks can be produced from several different crosses. The problem is not critical; the Barred Rock breeds true and is a major unit in U. S. poultry production. They'll be around for a while.

When was Barred Rock (grizzly) hackle first used in fly tying? There you have me. I have spent more than a year researching the problem and all I have is a bunch of maybes.

To return to the Grizzly King, because it was probably the name of this fly that started Barred Rock hackle being called grizzly, the earliest *color* pictures of this fly show it with an

unmottled *gray* hackle. The color plates in *Famous Flies and their Histories* (Mary Orvis Marbury, Charles T. Branford Company, 1892), show only one pattern with grizzly hackle; the other flies with gray mottled hackle in these plates *appear* to be tied with guinea body feathers, and the Grizzly King pattern is shown with plain, unmottled gray hackle.

As a matter of fact, part of the difficulty in determining when Barred Rock hackle was first used in fly tying is because the hackle was, and still is, called gray by some. To complicate matters further, the hackle we now call blue dun (there are a dozen shades of it from almost white to almost black) was also known as gray in the 1870-1890 period. Marbury mentions this in connection with the fly, Ashy, saying, "These feathers are worth more than their weight in gold, being exceedingly rare and desirable for many of the gray dun flies." That's still true, and the same goes for grizzly hackle.

I've gone back in fishing catalogs to the 1830's *but* there are great gaps in the ranks of old fishing catalogs, and it is entirely probable that the *first* mention of any fly having grizzly hackle is lost. On the other hand, the problem is complicated by not knowing when the term, grizzly, first was used to describe Barred Rock hackle.

Marbury, in her splendid book, does not list the Gray Hackle, generally thought of as being one of the first flies to use grizzly hackle. She does mention at length the Brown (Red) Hackle, but this is one of the oldest patterns in existence. Still, one doubts that she had ever seen the Gray Hackle, though she quotes L. B. France on its use.

The Thomas H. Chubb catalog of 1890 lists two flies with the word grizzly in their name – the Grizzly Palmer and the Grizzly Hackle. No pictures, though, so we cannot be sure if these flies are tied with Barred Rock hackle or some other feather. Earlier, about 1880, there was a fly called Bissett, described as having "pepper and salt hackle with peacock green body." Either this or the Grizzly Hackle mentioned *could* be our present day Gray Hackle. But we do not know. (Ray Bergman's *Trout* has the Bissett with guinea hackle, probably correct.) The William Mills catalog of 1894 lists a Grey (sic) Hackle, but without a picture or description. So, again, we cannot tell if the hackle was plain dun gray or Barred Rock.

Ray Bergman's *Trout* has the largest selection of fly color plates of any book published between Marbury's and some catalog type books published in the nineteen-sixties. It is, therefore, closer in time to what we are seeking. It lists several flies of the 1880's as having grizzly hackle, these being the Quaker, Romeyn, Francis Fly, Gray Marlow, and Gray Drake. In Marbury all these have plain unmottled gray hackle. In fact, Marbury remarks that the Quaker is so called because of its plain drab color. So, it seems probable that Bergman was listing the modern dressing of these flies.

There is one pattern in Marbury that uses grizzly hackle beyond any question. This fly is the Plymouth Rock, originated by D. W. C. Farrington of Lowell, Mass., sometime prior to 1890. Thus the fly originated close to the birthplace of the fowl from whose feathers it was made some 21 years or so after the first public showing of Barred Plymouth Rocks as we know them. But was some other fly made with grizzly hackle at an earlier date? I can find no positive record of it.

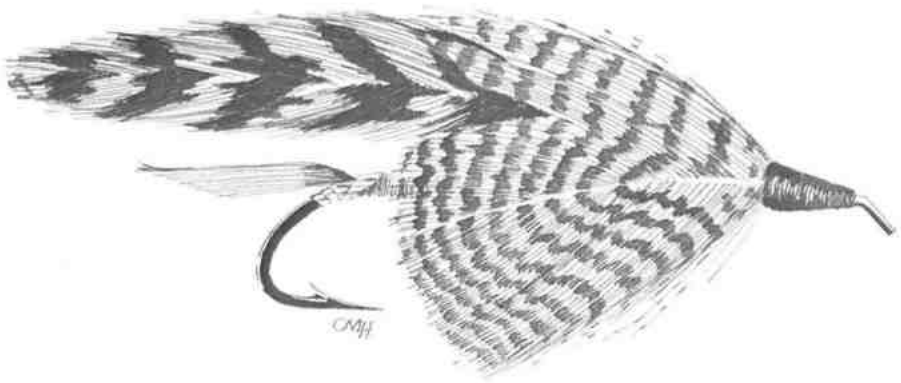
From the fact that Farrington was using the hackle sometime prior to 1890, and that Thomas H. Chubb of Vermont listed two flies with grizzly hackle in his 1890 catalog we can assume that grizzly hackle was in use some years before, since there is invariably a long time lapse between the origin of a fly and its appearance in a book or catalog. But just how long is a matter of complete conjecture. Before Chubb and Farrington we are back in the maybe business.

Dike Smedley's *Fly Patterns and their Origins* (Westshore Publications, 1942), has as a frontispiece a reproduction of a woodcut fly plate, circa 1870. It shows a Grizzly King with mottled hackle – and crimson shoulders, which immediately identifies it as the American bass pattern of that fly. It is impossible to tell what color the hackle was meant to be. In my copy of the book, it looks like furnace rather than grizzly.

L. B. France (Bourgeois) in his *With Rod and Line in Colorado Waters*, 1884, is voluminous in praise of hackles as fish getters and the most frequent mention is of the Brown and Gray Hackles. The inferences one can draw from this book are: (1) this is our present day Gray Hackle, made with Barred Plymouth Rock hackle, and, (2) it had been in use some amount of time prior to 1884 – France speaks of it so familiarly.

It may be that the first description of using grizzly hackle in fly making is in some of the sporting periodicals of the day, perhaps in *Forest and Stream*. If any readers know of any such mention prior to 1880, let us hear from them. Barring help from some such direction, I am at the end of my own resources and the first use of this hackle remains lost in the records of one hundred years ago.

Charles Brooks, a Museum Trustee, is the author of three excellent fishing books, and is a frequent contributor to "The American Fly Fisher".



A modern Grizzly King streamer, drawn by Mike Haller from a fly tied by John Harder.

Edward Pole, "Fishing-Tackle-Maker"

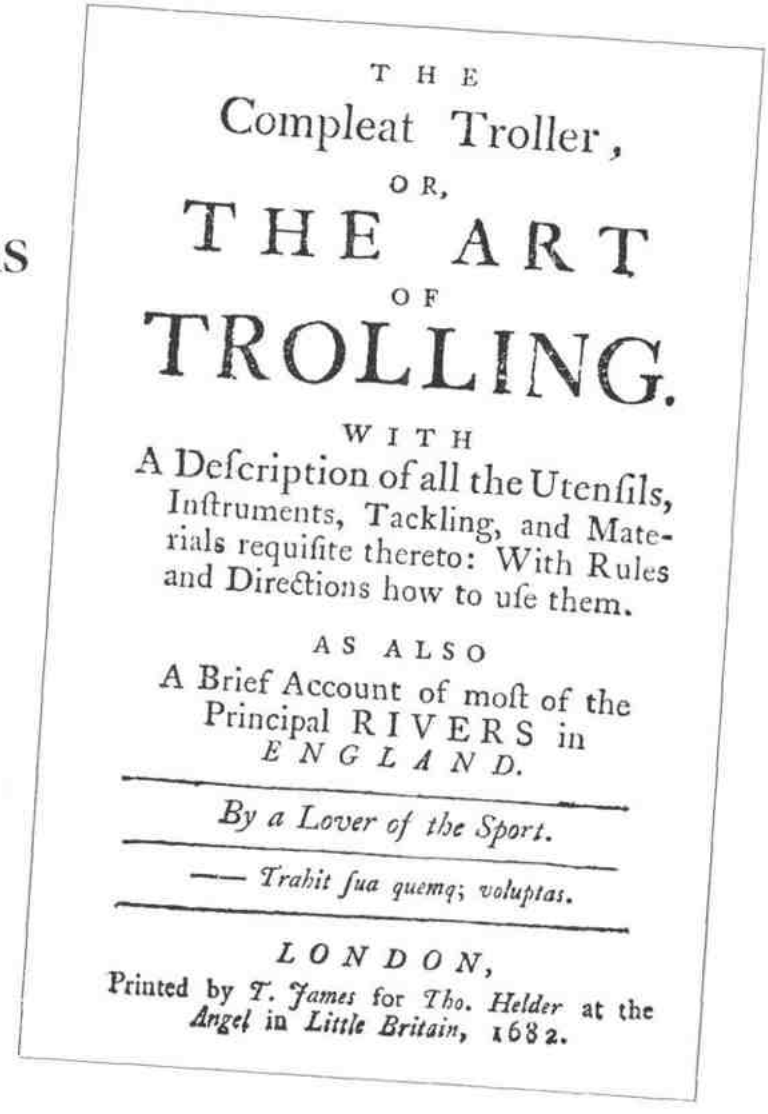
The business card of Edward Pole, Fishing-Tackle-Maker, was printed sometime in the 1770's. Though his advertisements, such as this card and occasional notices in *Dunlap's Pennsylvania Packet*, are among the first mentions we have of fly fishing in the New World, they do not indicate that the fishing-tackle business itself was new. It would appear, from the great number of items offered, that Mr. Pole and his contemporaries had been at the business for quite some time. Note that he "makes & sells;" he is clearly more than just a supplier of British-made goods. Note also that he wishes to purchase horse hair. Perhaps he used it for leaders, in which case he was likely tying his own flies. Perhaps he even made his own horse-hair lines.

Pole was in business from at least 1774 to 1788, and, according to Charles Goodspeed *(Angling in America)*, was not without competition. A William Ransted, Arch Street, also offered fishing tackle, again mentioning that he both "makes & sells" it. Ransted offered, for example, "(Silk, Hair, Silk-Grass) and other Lines, of every Kind, Length, and degree of Goodness . . . " Pole, on the other hand, mentioned in one ad in 1777 that he sold the "Best green or white hair, silk, hardest, hempen, flaxen and cotton lines . . . " It is obvious from these examples that by 1775 the fishing tackle trade in the colonies was sophisticated enough to demand considerable variety of stock. We have much more to learn about angling in Colonial America, much that can only be learned by the most painstaking research imaginable. It seems worth the trouble, to know more about this community of anglers that flourished in our country two centuries ago.

A Glossary of Older Angling Terms

by Ken Cameron

Readers of old fishing books, such as Nobbes' "The Art of Trolling", often encounter unfamiliar terms. Since most of us do not keep the "Oxford Dictionary of the English Language" handy for such occasions, Ken Cameron has prepared this glossary. It should help us tell the "Utenfils" from the "Inftruments".



THE
Compleat Troller,
OR,
THE ART
OF
TROLLING.

WITH
A Deſcription of all the Utenſils, Inſtruments, Tackling, and Materials requiſite thereto: With Rules and Directions how to uſe them.

AS ALSO
A Brief Account of moſt of the Principal RIVERS in ENGLAND.

By a Lover of the Sport.

—— Trahit ſua quemq; voluptas.

LONDON,
Printed by *T. James* for *Tho. Helder* at the *Angel* in *Little Britain*, 1682.

AS the technology and techniques of fishing have changed, so, too, has its language. Some of the words used in the eighteenth and nineteenth centuries are still clear; some are even still used. Others, however, have faded away or have so changed their meanings that reading them in their old contexts is confusing.

This list is not exhaustive, by far, but it may give some help in dealing with the more common terms found in the other books. As with most linguistic problems, reference to the *Oxford Dictionary of the English Language* is suggested for words I have neglected, although the *O. E. D.* is occasionally stingy with language that has only a fishing usage.

Buzz. A fly "tied buzz" was often mentioned in nineteenth-century writing. In fly-fishing, it had one sense of *palmer-tied,* even of palmer-tied with two hackles back-to-back for greater flare. This meaning may have some connection with a fly that "buzzes" on the water, the flared hackle imitating frantic activity; however, the word was seemingly more appropriate to *a beetle,* as in the Marlow Buzz fly. Whether this meaning derives in turn from the buzzing sound of flying beetles, I am not sure; there are at least two other meanings of "buzz" that pre-date its angling sense, one meaning *a burr or teasel* (and hence a visual similarity to a heavily palmered fly), the other meaning a bushy or hairy wig (and hence the same visual identification.)

Camlet. A glossy material, the thread spun from combed goat's fur; the material thus gave its name to flies using it for the body (e. g., Cotton's Camlet-Fly.) *O. E. D.* is incorrect in suggesting that Cotton meant "a fly with mottled wings," although his Camlet-fly did have such wings (see *Diapered wing.)* Marbury *(Favorite Flies)* is incorrect in suggesting that camlet was made from camel's hair. The material fell out of favor after the first part of the nineteenth century, but "camlet flies" as a type were probably flies with smooth, slim bodies like those now made of silk floss.

Cast. First, what would now be called a *leader* (that word being a Cockneyism until the middle of the nineteenth century.) Also *casting-line,* having the same meaning. (Scott, *Fishing in American Waters,* 1869, "The casting-line, rigged with stretcher and two drop flies . . . ") Second, the leader with its flies, as "a cast of Coachman, Queen of the Waters and Professor." Third, the same as the modern sense, "a brace of trout would take them at almost every cast." (Norris, *American Angler's Book,* 1864.)

Castle Connell action. A mid-nineteenth-century term for a rod (especially salmon-rod) action from a comparatively heavy top and light mid, resulting in what Scott (1869) called "a kick in the butt [of the rod, not the angler] which nearly upsets a person when wading in a three-feet deep rapid water."

Clearing-ring. A heavy metal ring, divided and hinged, so that it could be opened and clasped around the line when the hook was fouled underwater. In theory, the ring (attached to another line) could be allowed to slide down the line, where its weight would pull the hook free. "It may be well to observe here that in *many cases* this little apparatus should only be used with the oil of 'patience', so highly spoken of by Walton." (Brown, *Angler's Guide,* 1845.)

Clearing Ring

Coch-y-bonddu hackle. A cock's hackle with black center and red or reddish-brown edges; the feather gave its name to a popular nineteenth-century hackle fly. Often misspelled as Cocky-bandy, and so on.

Cock-tail. A fly with long, often elevated tail fibres; in Marbury (*Favorite Flies,* 1892) "owing to (the peculiar reversed and elevated position of the stylets) they are . . . known as cocktails and in Ireland as 'caughlans', meaning cock tails," but as Marbury suggests that the word ultimately derives from the way in which a male duck holds its tail, I suspect she is a bit off here. Hofland's Carshallton Cocktail (1839) and "Halcyon's" Cocktail (1861) both have tail fibres of white cock's hackle, so the material of the tails may explain the name. In that what Marbury called "drakes" (mayflies) were being imitated, however, the way in which the tails were set up may also be implied. *O. E. D.* accepts this last as the oldest sense of the word (as applied to horses with tails up). An imitation of the Cocktailed Beetle was *not* meant, nor was any sense of the modern drink of the same name.

Cad-bait, cod-bait. Caddis or stone-fly larvae, the two being generally confused before well into the nineteenth century. Brown (1845), in a footnote to Hofland, said "cad-baits . . . are not known amongst Anglers in this country . . ."

Cofflin. An imitation of the mayfly drake; also *cougblan* (see *Cock-tail.*) Also *coffin,* as in Sara J. McBride (1876), "The 'brown coffin" and its imago, the 'gray coffin' . . ."

Corked. Used of an early split-bamboo rod by Scott (1869), evidently meaning plugged at the ends and perhaps at intervals to provide support. It is barely possible that Scott used the word in the sense of caulked, i. e., with thin strips of hardwood between the strips or bamboo, but this seems contradicted by his saying that "the only part of the rod which is bamboo is the outside . . . "

Day fly. First, a general term for the may-fly; second, possibly a synonym for *journal fly* (which see).

Devil, also *kill-devil.* A rather general term for metal imitation spinning-minnows, usually loaded with many hooks. "Mister Blacker also has recently introduced a modification of the 'devil-bait', with the addition of a pair of Archimedian fins (i. e., to make it spin); this is said to spin well . . ." ("Stonehenge," *Encyclopedia of Rural Sports,* 1855.) The development of these early artificial lures apparently had to wait partly for the evolution of a reel from which they could be cast, although early baits were cast from a loop of line held in the free hand. They were first used mainly for pike, and seem not to have been popular much before the end of the eighteenth century.

Kill-devil

Diapered wing. (Cotton, 1676.) "Diapered" referred to a fabric covered with a small pattern, as in the "diaper stuff" of Cotton's day (which was not used for what are now called diapers.) Specifically, in the case of Cotton's Camlet-fly, it referred to a wing made from mallard flank feather, hence one with an intricate, all-over, dark-light pattern ("double-grey," as Cotton put it.) Marbury (*Favorite Flies*) was incorrect in quoting Cotton as having written "diapered water-wings", which makes no sense; the correct words were "Diapered or water" wings, *water,* as in watered silk, having the same connotation of a pattern in fabric.

Dibbing. Dapping. Also *daping* and *dibbling.*

Double action (of a rod.) See *Castle Connell.*

Doweled ferrule. A ferrule with a tapered tenon below the male slide and a corresponding recess reamed out below the female cylinder. "I am well aware that fully ninety-five per cent. of the fly-rods in use are furnished with dowelled ferrules." (Wells, *Fly-rods and Fly-tackle,* 1885.) Also *double ferrule* and *double brazing.* "I approve of double brazing, as this prevents trouble and danger in breaking the tongue in the socket . . . " (William Blacker, quoted in "Ephemera," *A Handbook of Angling,* 1847) although he seems here to be speaking specifically of a double ferrule with the dowel made of, or sheathed in brass, as opposed to one of wood. Also, apparently, *tongue fitting:* "Screw fittings are bad. They are far too heavy, and so get, deranged by hard work. Tongue fittings are the best . . . " The London rod maker Little, quoted in the same work.

Double guide. Two guides attached at the same point of the rod, one hundred and eighty degrees apart so that the line could be used on either side to minimize the chance of a set. (See, for example, Scott, *Fisbing in American Waters,* 1869.) "It is a good plan to have our butt double-ringed, by which means we can turn and change our middle joint and top alternately, which keeps the rod straight from warping . . ." (An unnamed source, quoted in "Ephemera", *Handbook of Angling,* 1847.)

Double-guide

Double-tied. As used by Skues, this referred to dry flies tied with four wing slips, two to a side.

Dow-jack. Colloquial name for the early Heddon bass plugs (from Dowagiac.)

Drake. Mayfly. "All the Mayflies or Drakes." (Preston Jennings, *A Book of Trout Flies,* 1935.) *O. E. D.* derives this, on the basis of the usage in *Treatise of Fisbing with an Angle* (1496) from the male duck, apparently because of the feather used in the imitation; Marbury (*Favorite Flies*) discussed the fly "known under various names as 'May-flies', 'day-flies', but generally 'drakes' "but thought the word derived from "the peculiar reversed and elevated position of the stylets." (See *cofflin.*)

Drop, also *droppers.* As in modern usage, a fly on a short length of leader material (gut, horsehair) between the end of the leader and the attachment to the line.

Duffing. Dubbing.

Dun. A dull color, grayish; or the subimago stage of the mayflies.

Ferrule. In *The Treatise of Fisbing with an Angle* (1496), a metal ring around the end of a rod's butt section, probably to prevent splitting; *O. E. D.* derives it from a word for *bracelet.* It had apparently taken on its angling meaning by the last quarter of the eighteenth century and was well established by the nineteenth. (See *doweled ferrule.*)

Flick. A vigorous false cast. "Some fishermen who use the dry-fly consider it is not properly dried without a little crack or "flick" taking place at the end of the spread; but this "flick", though doubtless very artistic, often whips off the fly." (Cholomondeley-Pennell, *The Modern Practical Angler,* 1870.)

Foot line, or *foot-length.* "The extreme portion of the line," ("Stonehenge", *Encyclopedia of Rural Sports,* 1855.) The leader.

Gentle. Maggot.

Gimp. Silk wound with wire for protection from the teeth of fish like pike.

Gorge hook. A weighted hook, usually double or triple, its shaft hidden by the body of a minnow bait. Normally for pike-fishing, they would be swallowed (gorged) with the dead minnow.

Greased-line fishing. Fishing for salmon with a floating (i. e., greased silk) line and sparsely-tied (low water) flies. (See *Greased Line fishing for Salmon,* "Jock Scott", n. d.)

Gut. Silkworm leader material, made by taking the gut sack before silk is spun and pulling it into a slender strand. Gut came into use early in the eighteenth century and was the principal leader material from the first third of the nineteenth until World War II.

Hand fly. The dropper nearest the rod and, therefore, the hand.

Hook sizes. Before the relative standardization of the last seventy or eighty years, hook designations varied from maker to maker. According to J. S. Heddon, " . . . hooks (of the early nineteenth century) were probably measured by the width of their gape and not their shank length . . . early nineteenth century hooks were usually much finer in the wire than their modern counterparts." ("An Attempt to Reproduce Early Nineteenth Century Fly Dressings.") He quotes Stewart (*Practical Angler,* 1857), "Bartlet (Bartleet) numbers his hooks from 1½, the largest size, to 17, the smallest. Addlington's (Adlington's, of Kendal) numbers are from the largest trouting size to 00, the smallest. "Kirkbride (*Northern Angler,* 1842) said, "In Carlisle, we . . . speak of large salmon, middle, and small salmon hooks; large gilse (sic) middle and small gilse hooks; large worm, middle and small worm hooks; large cod-bait, middle and small cod-bait hooks; large, middle, and small fly; and midge hooks. We begin at the large worm-size, which we call No. 1, and number the small hooks downwards to No. 12, or small midge hooks.

"In Kendal, the hooks are numbered, from the smallest upwards to No. 15 — our large salmon hook. In London, they number from our large gilse hook, downwards, to No. 14, which is our No. 12." This latter Kendal scale is directly contrary to the Kendal scale quoted by Stewart in 1857, but it corresponds to what Heddon calls the "New Scale" and which he dates from about 1830; in an illustration of 1842, it shows hooks running from the smallest size, 00, to 10, the largest.

A Courtney Williams (*Trout Flies,* 1932) set up the following comparisons of several scales:

Redditch or "Old" scale:	6	7	8	9	10	11	12	13	14	15	16	17	18	
Pennell or "New" scale:	9	8	7	6	5	4	3	2	1	0	00	000	0000	
Kendal scale:	8	7	6	5	4	3	2	1	0	00	000			
"Model perfect" scale:	4	5	7	8	10	13	14	15	16	18	19	20	21	

These, however, are more or less modern sizes and are for eyed hooks, which typically have standard shank lengths (Heddon's point is well taken that with an eyeless hook, the fly-tier could cut back the shank to the desired length, so that gape was the determinant of fly size.)

The plate of hooks shown in Brown's *Angler's Guide* (1845) shows yet another style, this time the Limerick. The trout hooks are numbered from 12, the smallest, to 1, the largest; the 12 is about a modern 16, the 7 about a modern 10, and the 1 about a modern 4.

Because of the many scales of hooks, all instructions for fly-dressing in older books must be read very carefully, and where the style or manufacturer of hook cannot be determined, it is often impossible to find the correct size of fly. By and large, what analysis of old hook size ranges suggests is that many flies before 1850 were smaller than we have often believed.

Joint. The section of a rod — butt joint, middle joint, top joint.

Journal fly. "A fly for general use," (Norris, 1864) specifically the Red Hackle as recommended by Conroy.

Leger tackle. Bottom-fishing tackle, with the leader or ground line run through the hole in a tubular sinker so that a nibbling fish would not feel any resistance; what is now called a "fish-finder rig" in the United States. (Sometimes used with a *trimmer,* which see.)

Loop. In conjunction with a rod, a piece of material (usually a thong) whipped on the tip for the line to pass through; used with a rod with no reel or guides.

Loose rings. Metal rings held to the rod by a thin strip of metal, usually brass, which was in turn held on the rod by turns of thread. The ring would ride in a U-shaped bend in the strip, allowing it to fall flat against the rod when no line was set up. Also known as *falling rings* or *rings and keepers.* They gave way to the snake guide after c. 1895, probably because they were more difficult to manufacture and wind on with thread than because of any real advantage for the average fisherman of the day. Loose rings do not allow as much line to be shot as snake guides, but few anglers would have worried about the distinction then.

Mohair. Uncombed goat's hair, a fuzzy material with a natural sheen. It was probably the most popular of fly body materials for commercial tiers between c. 1850 and the widespread introductions of the dry fly. It takes brilliant colors very well and is an easy dubbing material to use.

Needle-point hooks. Barbless hooks.

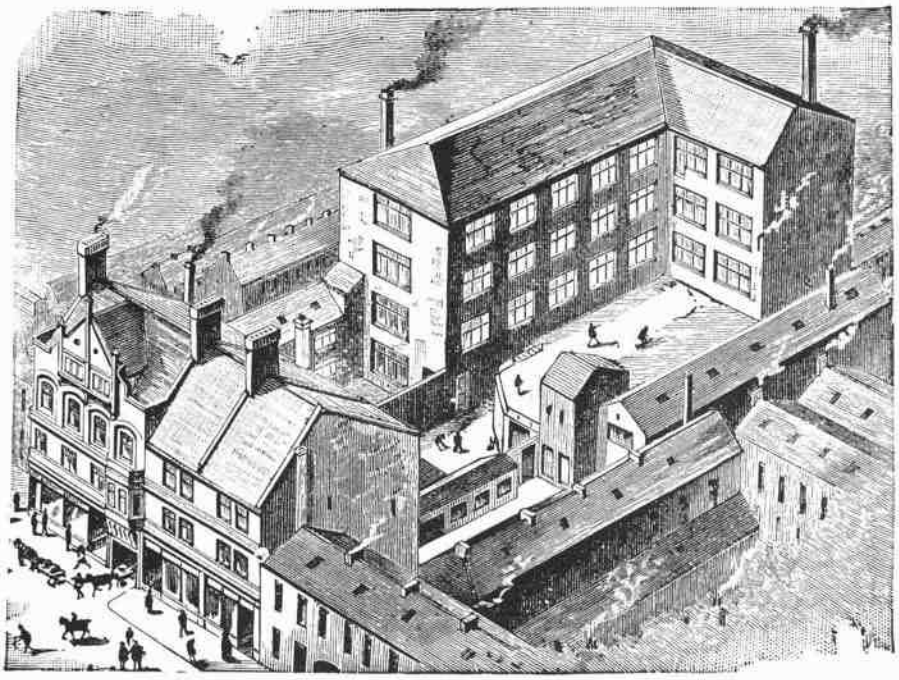
Ooping. Attaching gut to a hook with winds of thread. (Rennie, *Alphabet of Angling,* 1833.) More commonly *arming,* less so *whipping.*

Nottingham reel. In England, a reel with a freely-revolving wooden spool on a simple metal frame. " . . . four inches in diameter, and one disc revolving on a spindle with a hardened steel point. The barrel should be thick, to wind up quickly, and as being easier to start. "(Hopkins, *Fishing Experiences of Half a Century,* 1893.) Called also by Hopkins the *fast reel.* In the second half of the nineteenth century, the best English reel for *spinning* (which see) and the one whose popularity probably convinced Henshall that the English had never had a multiplying casting reel.

Oswego bass. The Small-mouthed bass. A correspondent in Brown's *American Angler's Guide* (1845) distinguished between Oswego and black bass (largemouth and smallmouth).

Paternoster tackle. Bottom-fishing tackle with several hooks on snells above a sinker, the name coming either from a supposed resemblance to a rosary or from the cruciform pattern of the snells and the leader.

(continued on page 22)



The Hardy factory, Alnwick, in 1925 (from "The Times", 1925)

Tommy Waetheritt: Last of an Era

By Glenn Stockwell

When you have made the head, make all fast; and then work your hackle up to the head, and make that fast; and then with a needle or pin divide the wing into two, and then with the arming silk whip it about crosways betwixt the wings, and then with your thumb you must turn the point of the feather towards the bent of the hook, and then work three or four times about the shank of the hook, and then view the proportion, and if all be neat and to your liking, fasten.

Walton: "The Compleat Angler"

LIKE many other manufacturing areas today, the great names in the production of fishing tackle are mainly family concerns gone corporate or corporate concerns gone diverse. Because the output side of fishing tackle is too often concerned with things like high turn over, built in obsolescence and marginal utility, most fishermen are probably totally unaware of the existence of the last few craftsmen who represent an earlier age and a completely different type of product. Tommy Waetheritt is one of those craftsmen, and his retirement will mark the passing of another piece of that more personal era in the history of fly fishing. Tommy represented that era by helping to make a family business symbolic of a sport which is defined by its practitioners in terms of quality and individual effort, for Tommy Waetheritt is the last of the great fly tyers of the House of Hardy.

Tommy's apprenticeship in fly tying began in 1927 when he and his father signed his apprentice's deed and agreed to "keep all the rules" and not to be "slothful or negligent." For their part Hardy Brothers agreed to teach Tommy various aspects of the tackle business and to pay him eight shillings and seven pence a week for the first year, raising his pay gradually to fifteen shillings and three pence by the last year of that five year contract (these are approximately equivalent to a beginning wage of three dollars and twenty cents and a top of about five dollars and forty cents.)

Tommy never did cover all the aspects of the tackle business: instead he settled into the fly tying department which became home for the next fifty years. In fact, Tommy "married" himself even more closely to fly tying when he courted and wed a girl who was also a member of Hardy's fly tying department.

While only Tommy and an assistant remain, Tommy recalls that when he began there were 107 people involved in tying flies for Hardy Brothers. The 84 women, 17 men, and 6 apprentices all began in the same way, tying gut to bait hooks. Once perfection was achieved Tommy turned out snelled bait hooks by the gross. Next came the simplest of the trout flies. Working on simple flies taught nomenclature, basics, and patience. Once these were achieved a would-be fly tyer was ready to begin to learn the real art — salmon flies.

When Tommy started on salmon flies he was given three dozen hooks and the directions for making one part of the fly, probably the tag end. After finishing this one part on all 36 hooks the apprentice waited nervously through the foreman's inspection of his work. If even one or two of the hooks failed to meet the foreman's standards all the hooks were shaved back to bare metal and done again. Once the tips were mastered the apprentice moved on to every other part of the fly, 36 tries at a time. From the tag end to bodies, feather wings, mixed wings, and so on through laying on the jungle cock, the apprentice gradually worked through the better part of a year and a half before he actually became a fly tyer. At that point Tommy threw away three dozen salmon hooks which had been rubbed shiny through the constant process of shaving off materials snubbed by a hard-nosed foreman who demanded perfection as a minimum standard.

About the time Tommy achieved the desired level of ability it was 1929 and someone had introduced a new wrinkle. From here on out hooks were forged with eyes. Now, except for the orders of a few of those dyed in the wool traditionalists so common among fly fishermen, the

necessity to tie in the eye as well as the fur and feather gradually disappeared.

In Tommy's fifty years with Hardy he tied thousands of flies and dozens, possibly hundreds, of patterns. Tommy's pattern books include the simple ones like the Hairy Mary; the Nicholson, one of the most difficult flies with about twenty-eight different materials included; monsters like the Dee Lure, a long "fly" tied on two treble hooks linked by a piece of gut; and even some six inch tuna flies turned out for Laurie Hardy in the 1930's.

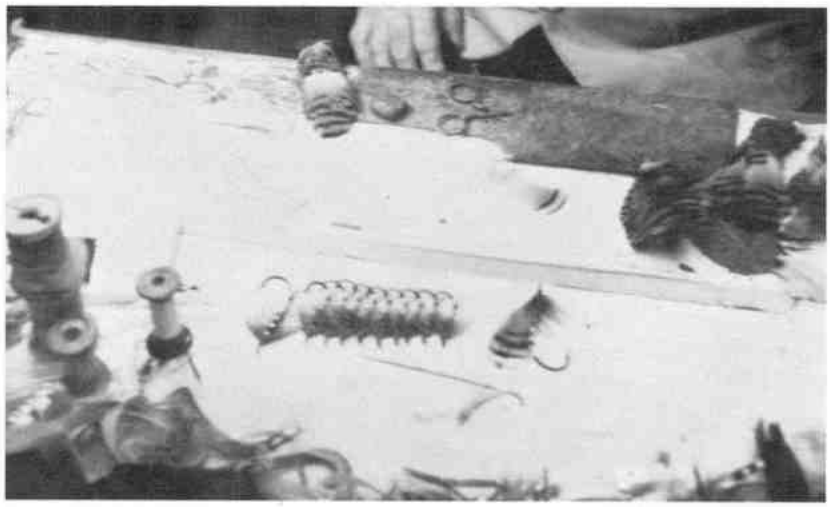
At their height the fly tyers of Hardy Brothers made flies for princes and maharajas and tried to match favorite patterns for fishermen from the chalk streams to the Rogue and from Australia to South Africa. Tommy recalls a special order for 400 flies from a fisherman who was evidently convinced that fish were absolutely color blind. All 400 were to be only black and white. Given the range of colors in my own kit I'm glad that Tommy had never heard and couldn't tell me how the fellow had done. On another occasion Tommy made up a dozen Silver Greys in imitation of a patpern sent in by an angler. Several weeks later the flies were returned and the enclosed note complained that "these flies do not match my pattern." Looking closer at the rather moth eaten original Tommy could not discern any difference between it and a Silver Grey other than those due to the ravages of age and use. Since the only option seemed to be to make the new flies exact copies of the old, Tommy dumped them all on the floor, walked around on them, then repackaged the lot and put them in the mail. Weeks later a thank you note was received in which the angler noted "now *that* is my pattern."

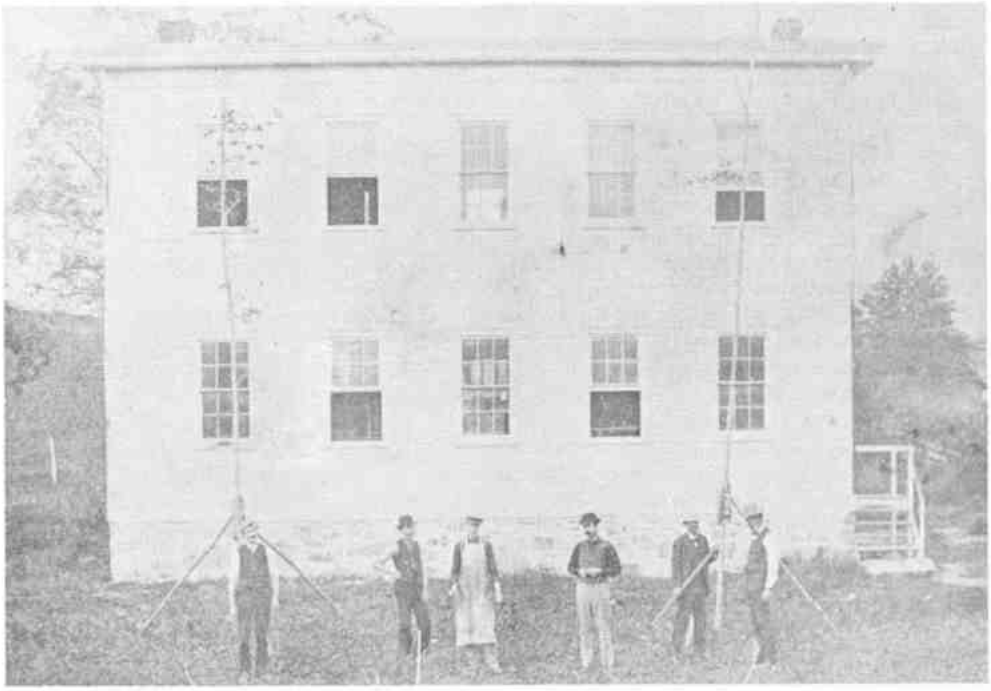
Watching Tommy work is like seeing the epitome of fly fishing. The total concern with how something be done, a disdain for gimmicks, and the graceful economy of movement illustrate the best aspects of a glorious pursuit. Having learned to tie without a vice, Tommy still ignores the use of a tool considered an absolute necessity by most of us. Using only fingers and thumbs Tommy holds the hook, pins the hackle, maintains tension, and waxes the silk for the next wrap. With almost surgical precision each part is tied in the order and to the pattern learned and practiced for fifty years. The ease with which another perfect fly is turned out belies Tommy's description of his retirement as "a chance to rest the fingers and eyes for a bit."

As a truly integral part of what fly fishing means to most of us, Tommy's retirement in March 1978 is one more of those milestones setting today's sport apart from yesterday's, one more of those dilutions of substance which leave corporate symbols behind as substitutes for something which was once much more human and individualistic in all its aspects.

Glenn Stockwell researched this article during the 1977-1978 academic year, which he spent in Great Britain as a Fulbright Exchange teacher. His book on Hardy Reels is reviewed on page 30 of this issue.

Tommy Waetheritt at his tying bench. Photos by the author.





The Hiram Leonard Factory in Bangor, Maine. Photo from Hawes Collection.

Early Leonard

By Mary Kefover Kelly

IF one thinks of Hiram Lewis Leonard not as mythical and god-like, but as a man, who like everyone else put his pants on in the morning, one arrives at a historically correct and truthful picture of him more easily. In other words, people have credited H. L. Leonard with most every development and invention regarding the split bamboo rod, and with some originality concerning reels. U. S. Patent records, area Directories, advertisements, and articles of his day disprove such assumptions. Too, Leonard, a modest man, did not himself lay claim to anything except what he thought he deserved.

Leonard's background is not unique. He was born in 1831 in Sebec, Maine. When he was three, his parents moved first to New York and soon after to Pennsylvania. In Pennsylvania Leonard grew-up, tasted liquor, may have learned to smoke, and tried women. In Pennsylvania, reportedly, he also briefly studied civil engineering and worked for a coal company.

According to his obituaries (1907), Leonard returned to Maine in 1853 when he was 22. The Bangor-Brewer Directories do not begin until some years later, and the first one has not been located, but in the 1864 edition he was listed as a gunsmith employed by Charles V. Ramsdell. It appears he was an apprentice of Ramsdell, and left him shortly after 1864. In later directories, until 1869, he was listed variously as a professional hunter and taxidermist.

From 1869 until 1871 Leonard's occupation was given as "gunsmith". In the 1871-1872 Directory he was listed as being both a gunsmith and in "fishing tackle". Possibly during this time Hiram first met with Francis J. Philbrook. Philbrook and his partner, Edward F. Payne, were an important, but little understood part of Leonard's early career (we will get into that later). After 1872 Leonard never again listed himself in the directories as anything but a rod maker.

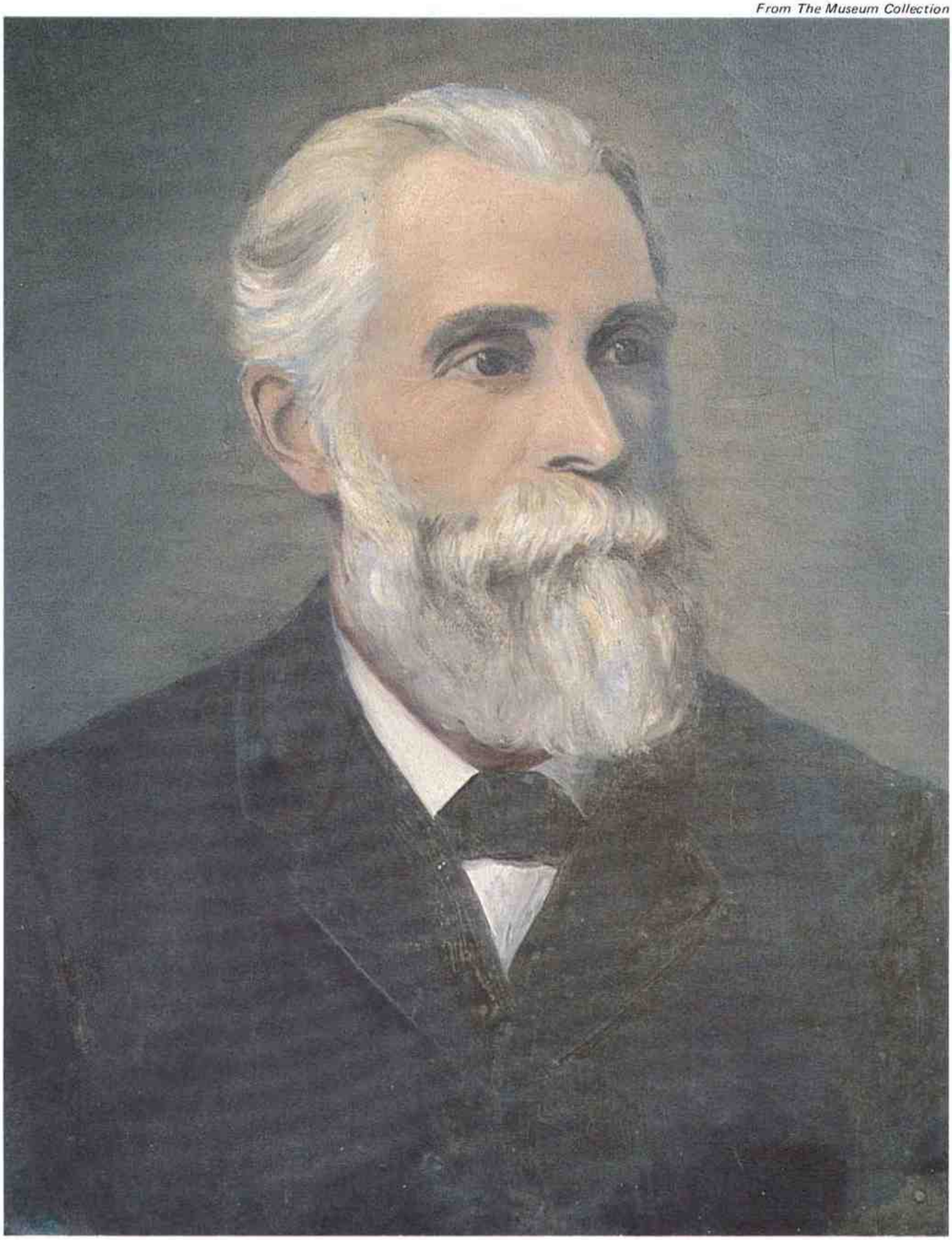
How Hiram became a rodsmith comes from an undated letter which he is believed to have written or dictated about 1902 or 1903. The letter, which for awhile was on loan to The Museum of American Fly Fishing at Manchester, Vermont, has often been quoted. Most recently it appeared excerpted in the 1968-69 H. L. Leonard Rod Company catalog.

In essence, Leonard in the letter related that in 1871 he built, for his own use, his first rod of ash and lancewood. Not intending to make a business of rod building, he nevertheless sent the lancewood combination to the Boston tackle house of Bradford and Anthony. They were impressed with the rod's skillful construction. As a result the Boston house gave Leonard two split cane rods to examine. "Can you make rods like these for us?" they asked. Hiram, of course, did.

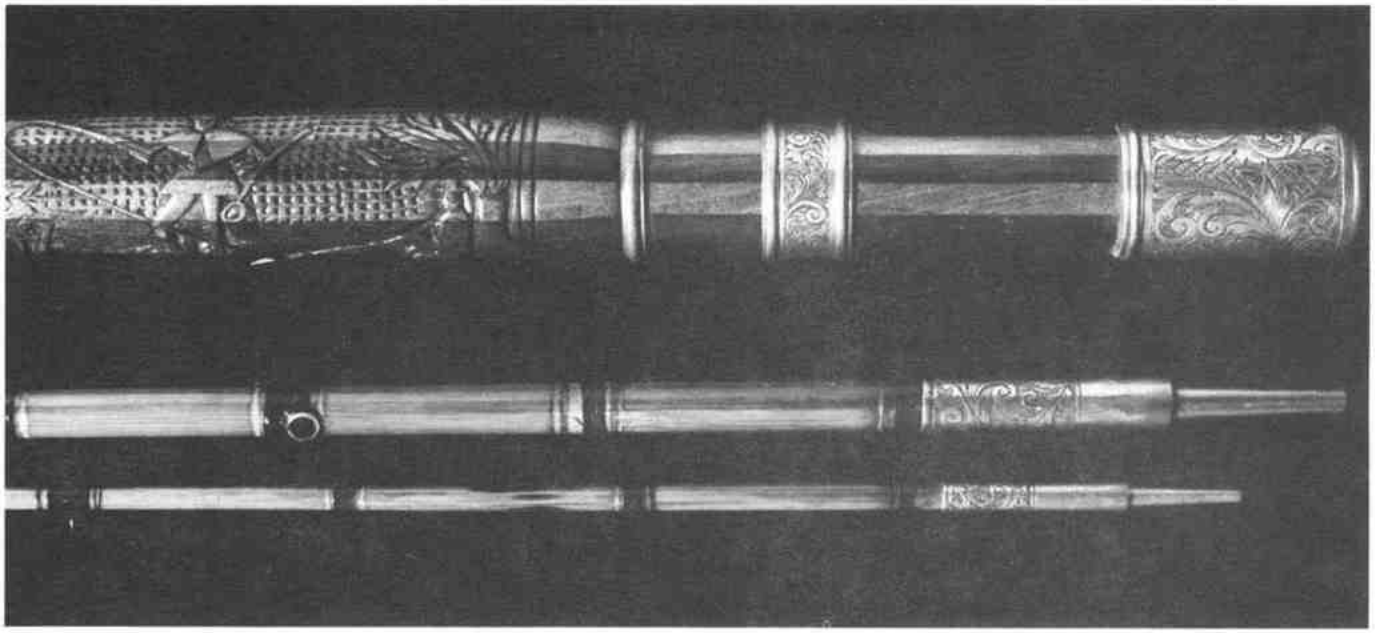
Not to detract from Leonard's skill as a maker, but Bradford and Anthony, who were a large wholesale-import-retail firm, were motivated to ask Leonard to build rods not solely because of his craftsmanship. The glued-up rod originally appealed to only a few anglers, and sold poorly in the late 1840's through the 1850's. About the middle 1860's, however, opinions changed. The demand for split bamboo rods suddenly far exceeded the supply, or as R. B. Roosevelt wrote in his book, *Superior Fishing*, published in 1865, "they are at present almost unattainable at any price". To fill the demand Bradford and Anthony, therefore, recruited any and all who might possibly make rods.

Almost since Hiram became a rodsmith there has been a donnybrook: was Leonard the first to build a six strip rod?

I believe Leonard, an apparently very honest, sincere man, thought he was. He said in his letter he was; that the rods he was shown and first copied were four strip, but that after he worked awhile with cane he found six strip construction a better method. "The first (six strip) ever made", he said.



Hiram Leonard portrait done by his wife.



Above - A signed 6-strip Solon Phillippe rod from the 1860's. Photo by Karl Rath, Pennsylvania Historical and Museum Commission.

Early Leonard

(continued from page 12)

Common sense says Hiram was mistaken.

There were in America in the years before Leonard began making rods at least 6, possibly 16, highly skilled rodsmiths working with split cane. (The 6-16 spread is because proof-positive dates have not yet been determined for when all these rodmakers began work). It seems unlikely that these men, having developed the early British three strip into the more sophisticated four, would suddenly stop experimenting and await Hiram. However, for a number of other reasons, we will list two, we believe Leonard was not first.

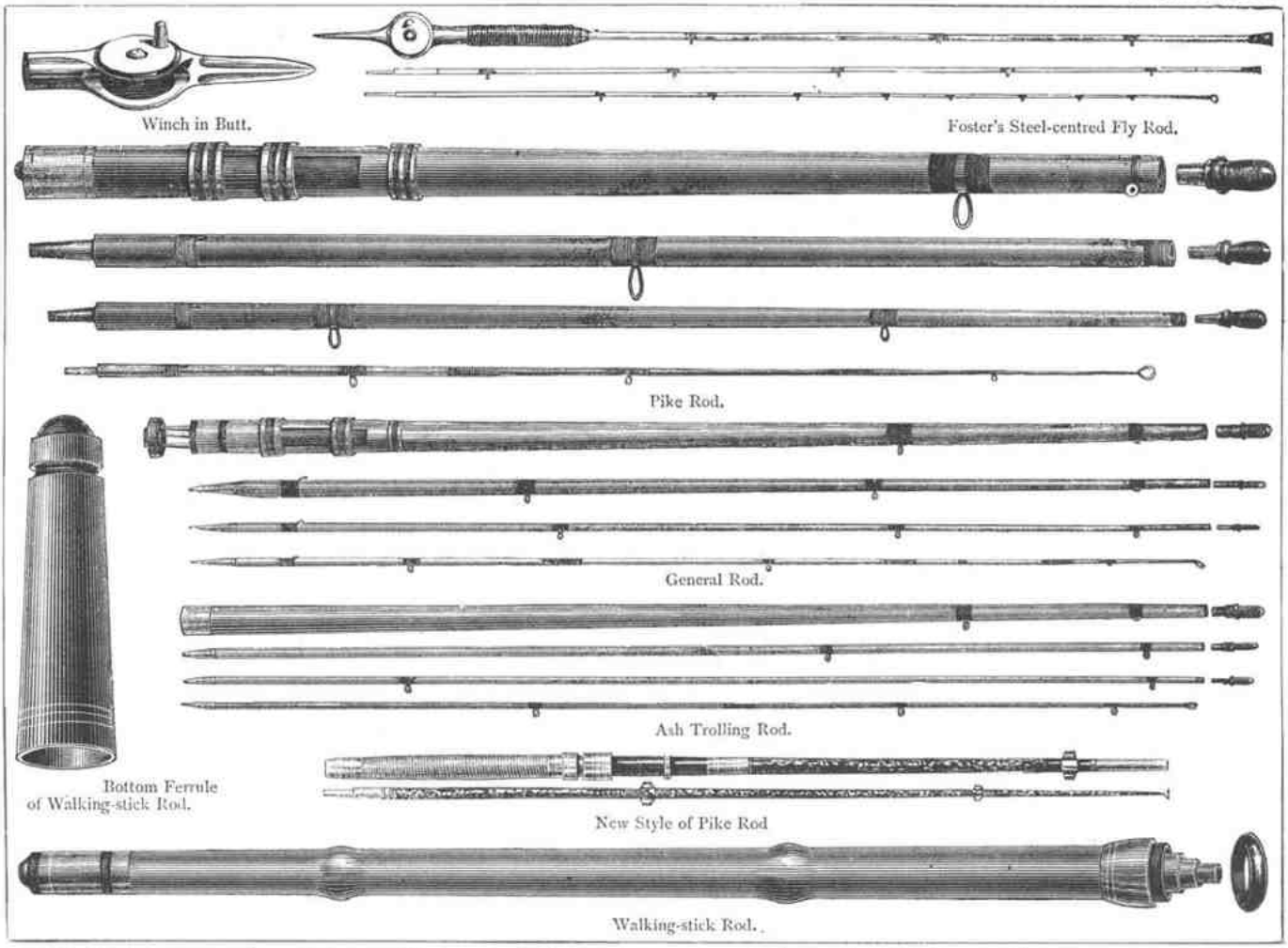
First, Charles Hallock, who founded both magazines, *Forest and Stream* and *Field and Stream*, wrote in his book, *Fishing Tourist*, published 1873, "the Andrew Clerk split bamboo of six splices asserts and proves its superiority . . . For myself, I have used no other material for fly rods for five years". Five years means that by 1868 Andrew Clerk Company, a New York City wholesale and retail tackle house, was selling six strip rods – a time before Leonard.

The second reason is open to suspicion, but in the possession of the Pennsylvania State Museum in Harrisburg is a six strip signed Solon Phillippe rod; Solon, the son of the Easton Pennsylvania rodsmith, Sam Phillippe. When the Harrisburg Fly Fishers Club presented this rod to the museum in an elaborate ceremony in 1955, there was reportedly documentation the rod was built in 1862. The documentation does not now exist. Too, an interesting feature of the Phillippe rod, recognized by Ken Cameron, novelist and angling historian, is the engraving on the handle; two men fishing, one in a cape standing in the water, the other seated on the bank. This engraving is copied from an illustration drawn by Genio Scott that appeared in his book, *Fishing in American Waters*, published in 1869. It is, therefore, probable the rod dates not 1862, but to the book, 1869. However, Scott wrote numerous fishing articles in the 1860's; it is possible he used the drawing to illustrate one of these, an article angling historians have yet to discover. At any rate fixing an exact date for the six sided Phillippe has become a cloudy issue – yet most think it pre-dates Hiram.

(continued on page 24)

Below – The original drawing in Scott's "Fishing In American Waters", from which the engraving on the Phillippe rod was made.

from J. H. Keene, "Fishing Tackle" (1886)



A Guide to Antique Rod Woods

by H. P. Wells (from *Flyrods and Flytackle*, 1885)

IF you once become possessed of a really good bamboo rod, you have the best there is — something superior to any wooden rod that can be made.

Ash and Lancewood

Specific gravity: Ash, 0.7786.
Lancewood, 1.0335.

Next in order, through seniority, comes the ash and lancewood rod. The butt is of the white-ash — that of wide grain, and with the dense intervening portion white and bone-like in texture, is the kind available for rods. An old billiard-cue is an excellent source from which to derive the material. If the grain is either very narrow (one-sixteenth of an inch or less) or very wide, the wood is apt to be weak. Select that having a grain about one-eighth of an inch wide, and nine times out of ten it will be good. Anything off the white in color is a bad sign. Red-ash is worthless. Any redness in the grain, though the more solid portions are of good color, is an unfavorable indication.

The middle joint and tip are lancewood. This is imported from the West Indies and South America in poles from fifteen to twenty feet long and three to ten inches in diameter. It is very stiff, strong, and elastic. Its quality can be quite well judged by its color, that of a bright yellow being the best. It works in a kindly manner under a keen plane, and altogether is an excellent material, and the only one, except bamboo, fit for tips in single-handed rods. The Cuban lancewood is the best.

The ash and lancewood rod has gone out of fashion of late years, and has fallen in general estimation to a position by no means commensurate with its merits. Some still think that, take it all in all, this combination makes the best of wooden rods, and it seems to me they are not very far wrong.

If the amount you feel willing to pay for a rod be limited, an ash and lancewood rod is the safest investment; but select one in which the ash is white and of wide grain, and the lancewood yellow and free from bluish stains. If, however, the rod is colored, as is frequently the case, you cannot judge of this; then you must rely on the maker, and should buy only from the maker, and from one who has a reputation to sustain. You will probably have to pay a dollar or two more, but you will get your money's worth. This remark holds good, and cannot be too strongly emphasized in regard to all fishing-tackle.

These bluish stains so frequently seen in lancewood seem not to be inherent in the tree, but to be due to faulty treat-

(continued on page 19)

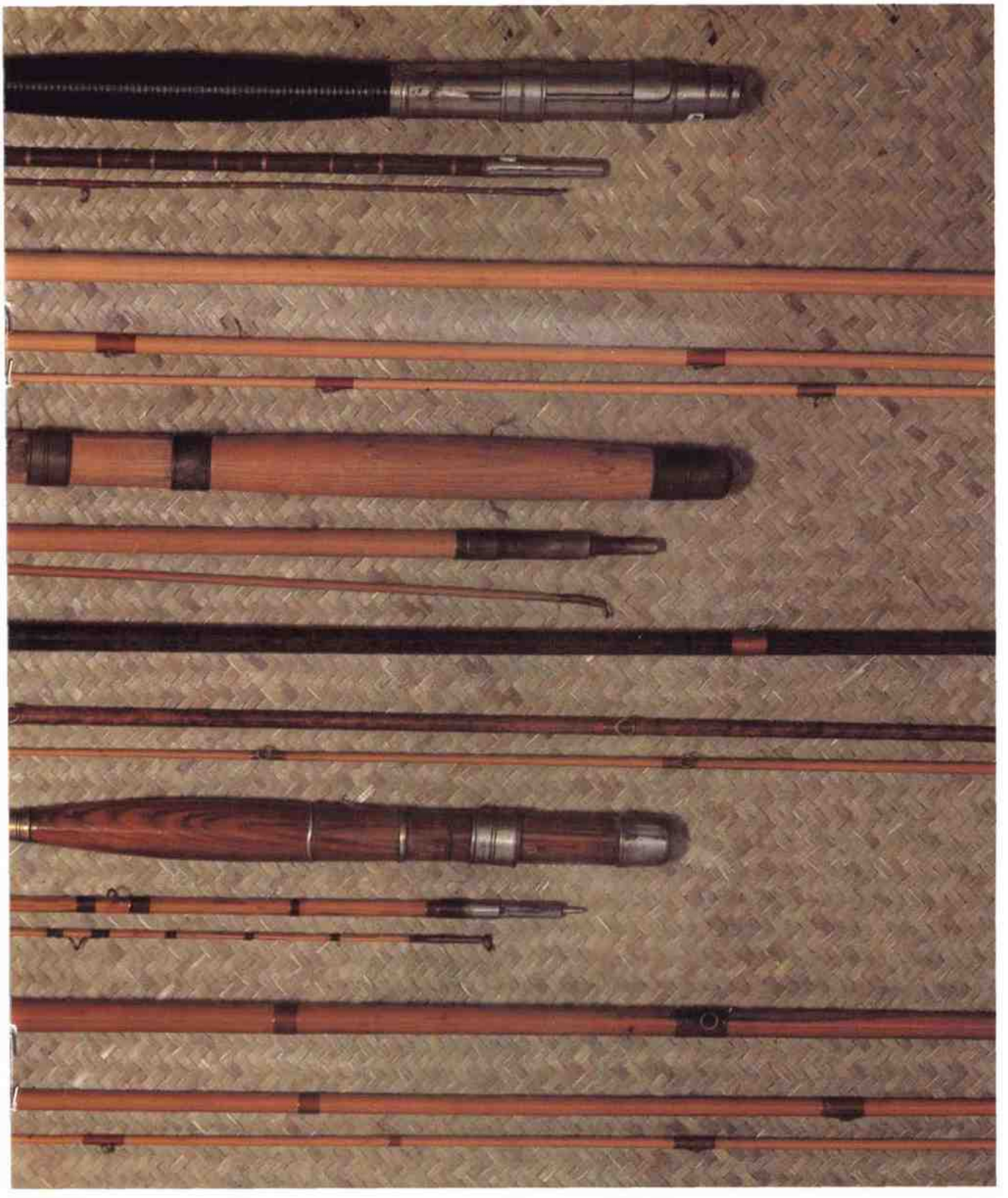
Guide to Antique Woods

The discussion of rod woods by H. P. Wells on the preceding and following pages will provide background on some of the more commonly used woods of the 19th century. No written description does justice to the colors of the wood, however, so we present the above color guide.

The top rod, in three pieces, is greenheart. Greenheart most often resembles walnut in color, though it varies in shade. The rod pictured is fairly dark for greenheart. The handle is ribbed hard rubber.

The second rod is an Orvis lancewood model from about 1890. It has the famous patented reel seat. The lancewood in this model is of exceptionally good quality, and paler than most lancewood in The Museum collection. The handle is sumac.

The third rod is a simple late 19th century casting rod. The butt and mid-section

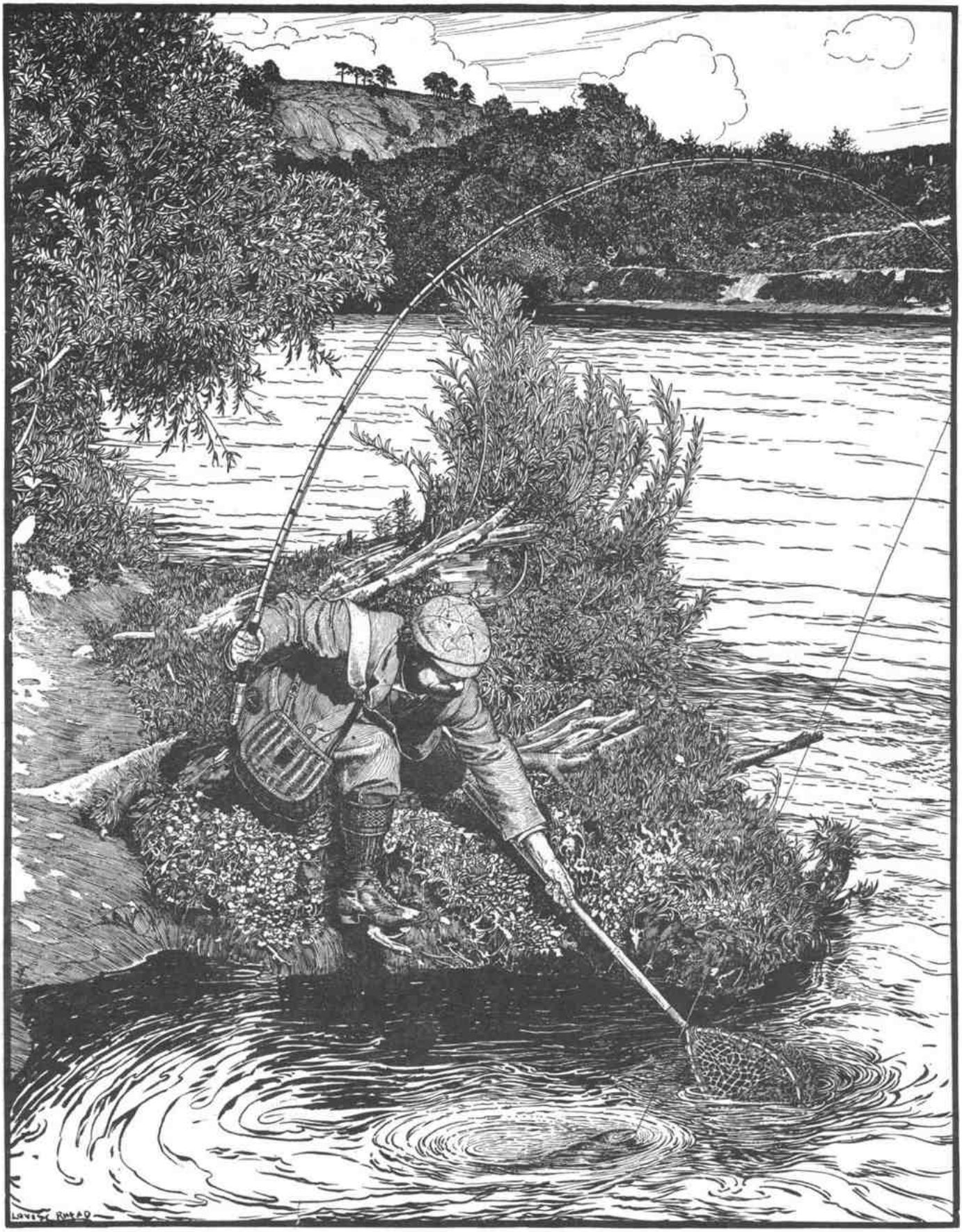


are ash and the tip is lancewood.

The fourth rod is one of the loveliest in the Museum collection. The wood in the butt and mid-section is snakewood. The tip, as with so many rods of the 19th century, is lancewood. The rod was sold, probably in the 1870's, by William Mitchell of New York. The handle is wrapped cord.

The fifth rod is an Abbey and Imbrie octagonal split bamboo, included as an example of Calcutta cane. Notice the splotches of dark brown on the cane, a reliable way of differentiating most Tonkin cane from the earlier Calcutta models. The handle is cedar.

The bottom rod is lancewood, with a rattan-wrapped handle. Compare the various shades of lancewood in the second, third, fourth, and sixth rods.



"The End of a Stiff Fight" by Louis Rhead (1902).

Antique Rod Woods

(continued from page 15)

ment in seasoning. They arise from storing the logs in a close, damp locality, and indicate inferior elasticity and strength.

Cedar

Specific gravity, 0.6396

We will next consider cedar as a material.

Such cedar as is used in lead-pencils is worthless for our purpose. The rod-cedar is darker in color, harder, heavier, stronger, and much stiffer. I have never been able to find it at the wood-dealers in the vicinity of New York, and am inclined to believe that if it is used at all in the arts, it is so but sparingly.

Certainly a rod well proportioned from one of those old logs which have lain buried for centuries, possibly, in the morasses of Florida, for lightness and promptness of action cannot be excelled. Strain it as you will short of the breaking point, it will take no set, nor will any change in its feel show that its powers have been overtaxed. But it is the weakest of all material used for that purpose, and only fit for a *dilettante* angler who fishes open water where there is no danger of a foul on his back cast, and who is ever on his guard to give the fish no opportunity to strike his fly when the rod is approaching the perpendicular. For a rod of this wood the ferrules should be considerably larger than for the preceding.

Greenheart

Specific gravity: Dark-colored, 1.0908.
Light-colored, 0.9643.

This wood is a native of the West Indies and South America, though our supply comes principally from Demarara in British Guiana, often through England. It is a tree of large size, yielding timbers from twenty-four to fifty feet long, and from twelve to twenty-four inches square. The wood is dense in grain and heavy, some specimens dark as the darkest black-walnut, and others of a yellowish brown or light snuff-color — a difference which does not seem to affect the strength and elasticity of the wood. It is very strong and elastic, is unaffected by moisture, and takes a very attractive finish. In my opinion it takes the first place among rod-woods.

Some complain of it as treacherous, but I have not found it so. Indeed it may well be questioned whether upon close investigation this fault, so freely charged against more than one rod material, should not more justly be attributed to negligence on the part of the maker. Before any wood of any and every kind is ennobled by conversion into a fly-rod, its fitness can and should be thoroughly tested. When the proposed joint is still in the square, and after the taper has been planed in, a strong bend should be given it towards each of the four sides. If it breaks, be thankful that it failed in the shop and not in actual battle; and on the principle that it is better for a fire-arm to burst in the proving-room than in the hands of its owner, congratulate yourself as one delivered from danger. Also, if it "sets" — that is, does not recover its former straightness when the strain is removed — reject it till time and further seasoning remedy this.

Greenheart files, scrapes, turns, and planes well, but like most other rod - woods a keen tool is required. Shavings of this wood from the plane have nothing of the usual ribbon-like character, but crumble during their formation, as if the wood was very deficient in tenacity. But such is not the case.

It may be bought in the plank at from thirty to fifty cents a foot, board measure, at almost any of the dealers in hard-wood in Centre Street, New York City. But unless personally selected, knots, crooked grain, season-cracks, and other defects will greatly increase the cost of such portions as may be available. Such planks as I have seen have been from ten to eighteen feet long, one and a quarter inches thick, and from twelve to twenty inches wide.

Snakewood.

Specific gravity, 1.3718.

This wood is also a native of the Guianas. It is called "Bourra-courra" by the natives, with whom it is a favorite bow-wood. Almost all travellers in these colonies mention and describe the powerful bows carried by the natives, and the skill with which they are used. These accounts extend at intervals for over one hundred years, beginning with Captain Stedman's narrative of an expedition to Surinam, in 1772-1776. From these it appears the natives use for this purpose either purpleheart, washiba, or snakewood. Captain Stedman thus describes this tree:

"The bourra-courra or brazil grows to between thirty and forty feet high, but not very thick, with a reddish bark. The heart only of this tree is valuable after the white pithy part is cut away, though then much reduced. The wood is as truly beautiful as it is useful, the color being a fine crimsom, variegated with irregular and fantastical black spots, from which by the French it is called *bois-de-lettres.* It is heavy, hard, and capable of taking a brilliant polish."

The name of snakewood arose from the resemblance this wood bears to the skin of the more highly-colored snakes, just as the French name was given because of the fancied resemblance of the irregular black spots to letters. It is not unfrequently called "Letterwood" by English writers. Captain Stedman's description cannot be improved, except that the ground-tint of the wood, as seen in this country at least, is a reddish brown rather than crimson. It has been well known in this country for a long time, and is esteemed to be the most beautiful of all the fancy woods, as it is the most expensive. It is imported in billets of various lengths and up to about nine or ten inches in diameter, the sapwood having been first removed. The market price is from sixteen to twenty cents a pound, being sold by weight and not by measure. It has been sparingly used for fly-rod making, but chiefly for bows, and sometimes for violin bows.

It is extremely hard and close-grained, indeed were it not for the ease with which it splits, it might be supposed to have no grain at all. It has abundant elasticity and strength, its excessive weight and high first cost being the only objections to its use. No other material approximates to it in beauty, but it should be employed only in butts in combination with a handle of lighter wood, and in middle joints. Its great weight renders it unfit for tips.

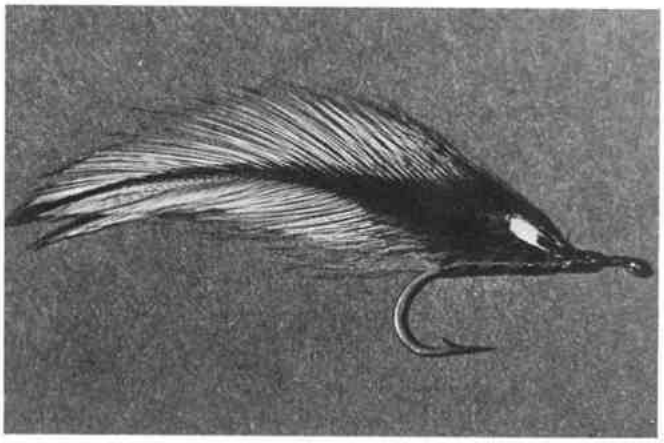
Drawing by Allan Hassall

Edward Hewitt is best remembered for his studies of trout life and habits, and for his fishing books. He was also a productive inventor. The reels are both superb precision pieces. In his books he explains his theories on leader color; he produced both leaders (stained and unstained) and dressings for the commercial market. The upper fly is a stone fly imitation that could be fished wet or dry. The lower two are hard-backed nymphs, a pattern of his own invention.

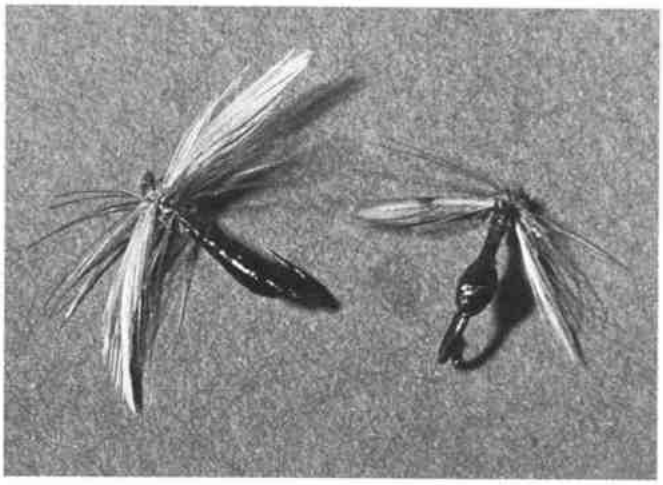
The Versatile Genius of Edward Hewitt

Geoffrey Hellman of *The New Yorker* once described Edward Ringwood Hewitt as "America's outstanding example of the inability of man, however much inclined, to turn himself into a brook trout." Mr. Hewitt's many skills and innovations have been amply chronicled by several modern writers, especially Arnold Gingrich, and, of course, in his own many books. The Museum is fortunate to have some splendid examples of his craft, including many of his original fly patterns. To the best of our knowledge this is the first time actual photographs of many of these original creations have been published.

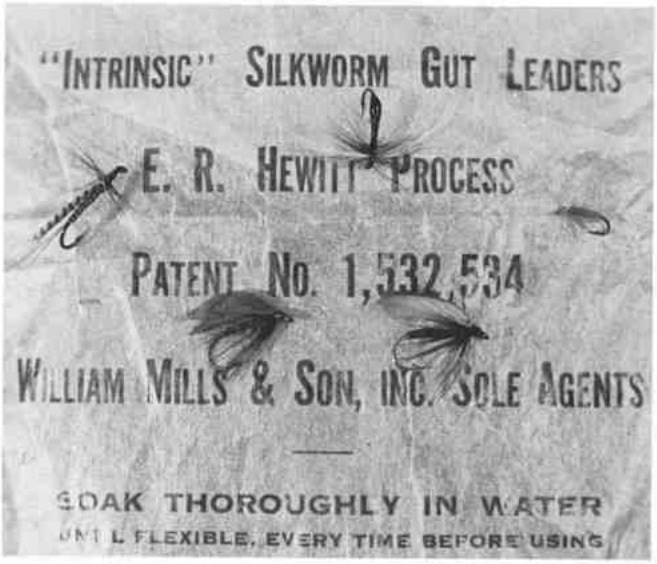
All of the flies on pages 20 and 21 were donated by Alvan Macauley, Jr., except for the stone fly on page 20. The stone fly was donated by Mrs. Preston Jennings. The original letter, which contains good advice on fishing some of Hewitt's own patterns, was also donated by Alvan Macauley, Jr. The reels were presented to the Museum by Arnold Gingrich (the one on the right) and Maxine Atherton (the one on the left). The books are part of the Museum Reference Library, and several of them were donated by Joseph Beck.



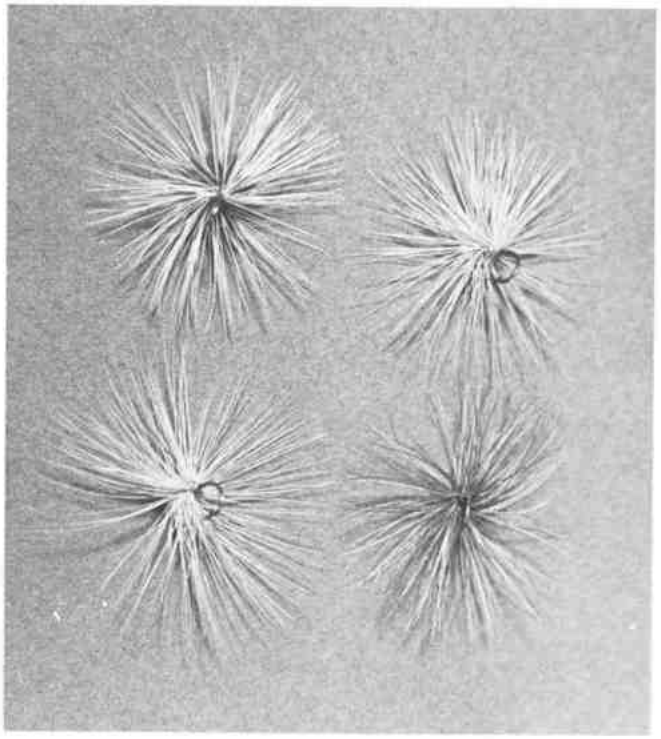
The Neversink Streamer is a predominately black pattern with a red tail.



Hewitt produced his first flying ants in about 1934, and marketed them in two sizes; 14 and 16.



From the top, clockwise: A flying ant, a midge, a black gnat, a Greenwell's Glory, and a Mallard Quill. Hewitt once said that if he could use only one fly it would be a Mallard Quill. His version of the Mallard Quill could be fished either wet or dry.



An assortment of Hewitt's famous Spiders, tied on No. 16 hooks. He did not claim to have invented them, but he did popularize their use.

Older Angling Terms *(continued from page 9)*

Point and *point-fly,* the fly at the end of the leader farthest from the rod.

Pyrn, a Scottish form of reel.

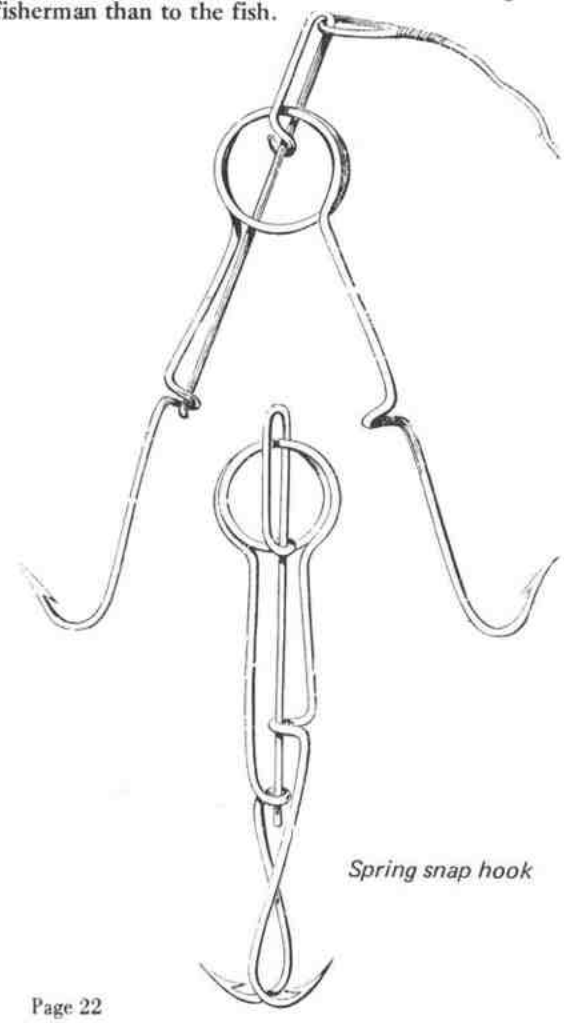
Reverse-tied. The wings of a fly that have been first tied in with the butts pointing toward the bend of the hook, and then pulled into position and tied again.

Rooster's regret. The name given to the earliest Maine feather streamer flies (c. 1905.) All white or red and white at first, they were tied with whole saddle hackles for wings, with wool or chenille bodies on regular-shank hooks. The idea of using whole hackles as wings was not at all new, however.

Saibling. Small sea trout; also *hirling.*

Salmon trout. A somewhat vague term used for red-fleshed trout, salmon and sea-trout. In the Northeast until the Civil War, the term was used most commonly for lake trout.

Snap hook. The static snap hook was made of several hooks whipped to the same snell, often two back-to-back and one or more above them; at least one hook would go into the bait (usually a minnow) and the others would be exposed. Used principally for pike fishing, the arrangement supposedly allowed the fisherman to strike (snap) at the first bite, in the belief that one hook or the other would catch in the fish. (To be compared with a *gorge hook,* which see.) The *spring snap hook* was spring-loaded. The idea was that the fish would run with the bait, "and in so doing he pulls the hooks down, and thus springs them, securing him more safely than could be done with a common hook." (Brown, American *Angler's Guide,* 1845.) The device may have been more dangerous to the fisherman than to the fish.



Spring snap hook

Snell. A length of leader attached to a hook, usually with a loop at the other end for attachment to the line.

Snood. A snell.

Spinning. In one sense, a method of fishing a dead minnow in order to make it spin. "Walton seems to have known nothing of the *swivel,* so necessary to us in spinning the bait." (Bethune, n. to *The Complete Angler,* 1847.) In another, and perhaps later sense, the whole technique of fishing with tackle like the *Nottingham reel* (which see) and the dead minnow or, more likely, such artificials as Devons and *devils* (which see) was meant. Cholmondeley-Pennell was somewhere between these meanings (*Modern Practical Angler,* 1870) in saying that "The only mode of snap-fishing with the dead-bait worth consideration is 'Spinning' — a branch of trolling . . . " By the nineties, Hopkins (*Fishing Experiences*) was talking of casting ninety feet with *spinning tackle* (from the reel). It evolved into its modern sense after the turn of the century and the development of the first fixed-spool reels.

Splice. Overlapping bevels of two adjacent rod joints, wrapped with thread; a generally earlier method of joining rod joints than the ferrule, although it persisted in Great Britain well into the twentieth century and can still occasionally be seen.

Spoon bait, spoon hook. "It is what is called a *spoon,* from its original resemblance to the bowl of a *table-spoon.* It is made about the length of a tablespoon, though not so wide in the middle, nor more curved than necessary to give it play in the water. The spoon is of silver color or brass, the latter the best, though some use the one side silver and the other brass . . . At the smaller end of the spoon two large hooks, diverging from each other, are soldered or riveted on . . . The line is held in *hand* . . . It is, however, a most barbarous mode of fishing . . ." (Bethune, n. to *The Complete Angler,* 1847.)

Spread. False-casting. (See Cholmondeley-Pennell, 1870.)

Stretcher (fly). The *point fly,* the farthest from the rod and at the end of the leader.

Tail fly. The same as *stretcher* or *point fly.*

Thumb-stall. A cover for the thumb, to be worn for use as a drag on the reel, "knitted from heavy double and twisted woolen yarn, to be worn on each thumb, to prevent the friction of the line in checking the too swift revolving of the reel." (Scott, *Fishing in American Waters,* 1869.)

Top. The upper section of a rod; what is now called the tip.

Trimmer. Also *bank-trimmer;* a wooden reel not attached to a rod and either allowed to float, with the bait below it, or fastened with a stake to the bank somewhat like a set-line. Used especially for pike, the floating *trimmer* would defeat the fish much as the float does in modern jug-fishing, and would also serve as its own marker. "Two sorts of trimmer are described by Mr. Daniel (Daniel's *Rural Sports,* 1801 and after) — the first is made of flat cork, or light wood, painted, seven or eight inches in diameter, circular in shape, with a groove in the edge deep enough to receive fine whipcord or silk line twelve yards long . . . The second kind instead of being circular is made in the form of a wedge; and the line in place of being coiled round the edge, is wound in the form of a cross over the float . . ." ("Stonehenge", *Encyclopedia of Rural Sports,* 1855.)

Troll, trolling. Also *trailing,* although individual writers may have used the words in slightly different senses. Cholmondeley-Pennell uses it to mean simply "pike-fishing" on one occasion; in Nobbes' *The Complete Troller* (1682, but much reprinted throughout the eighteenth century) the sense is more that of bank-walking with a minnow bait. By

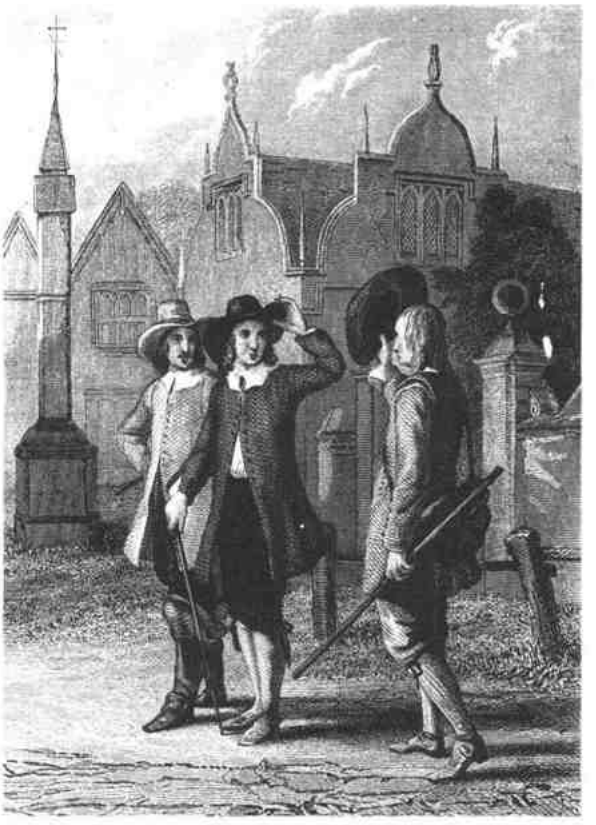
the time of Bethune's *Complete Angler* (1847) the word was established in America with its modern sense of pulling of bait behind a moving boat. *O. E. D.* suggests that all fishing senses of the word derive from an archaic use of "troll" to mean *reel*; i. e., it was (probably seventeenth century) any bait-fishing with a reel, ("A Trowling Rod, or a Trowler, hath a ring at the end of the Rod for the line to run through when it runs off a Reele." Holme, 1688, cited in *O. E. D.*) but there may have been a cross-over from "trawl" (to pull a net behind a moving boat.) There may have been some influence from a sixteenth and seventeenth century sense of *troll*, to stroll or to walk around. From Nobbes onward, and perhaps even before him, it was applied to pike-fishing, and so Cholmondeley-Pennell's late use of it is justified. With much chronological overlap, then, the word has variously been used to mean (seventeenth century) "to fish with a reel", and then, by extension, "to cast a bait from the bank and cause it to move;" to trawl (eighteenth century, but only occasional); to fish for pike with a moving bait (seventeenth through nineteenth); to pull a lure or bait behind a boat (possibly late eighteenth, certainly nineteenth); and (second half of nineteenth) an overlap with *spinning* (which see.) *Trail*, largely an Americanism, meant to pull a bait or lure behind a boat.

Trolling

Twist. Ribbing, on a fly — "gold and red twist, black hackle legs, and wings from the heron's wing." (Brown, *Angler's Guide*, 1847.)

Vandyked. With scalloped edges (from the appearance of seventeenth century lace), hence, of a ferrule, with serrated ends. "It would be a good plan if the ends of the ferrules of salmon-rods were vandyked . . . as I think it would prevent the wood from snapping off short at the joint." (an anonymous correspondent in "Ephemera's" *Handbook of Angling*, London, 1847.)

Walking-stick rod. A rod whose upper sections could be contained in a hollow butt, partly for convenience and partly for secretiveness, the whole no longer than a walking-stick. Something of the sort is recommended in *The Treatise of Fishing with an Angle* (1496) in a crude form. J. Cheek's catalog for 1839 lists several walking stick rods including "a variety that have not the least appearance of a Fishing-Rod" (*Great Fishing Tackle Catalogs of the Golden Age.*) Brown (*American Angler's Guide*, 1845) said, "The walking-cane rod, if well made, is also a very useful article for traveling or where the Angler does not wish his business or profession known." The use of such an article probably reflects that period when men of probity and substance — especially clergymen — were censured for indulging in such frivolity as fishing. The walking-stick rod seems to have disappeared with this prejudice after the middle of the nineteenth century.



The Walking-stick rod — see also the illustration on page 15.

Whip. First, the act of attaching gut to a hook (see *ooping*), or any similar action (i. e., attaching part of a fly to the hook, or winding a spliced joint, etc.); *second*, the act of casting, "to whip the water", especially with a fly; third, the assembled leader and flies," What shall my whip be? The water is full, I'll try a red hackle, its tail tipped with gold tinsel; for my dropper, I'll put on a good sized coachman with lead-colored wings . . ." (Norris, *American Angler's Book*, 1864.)

Whip taper. Said of a fly rod before the variations and scientific calculations of taper were ever thought of:" . . . uniform from the end of the first or butt joint to the end of the top . . . a perfectly *whip taper.*" (Brown, *American Angler's Book*, 1845.)

Whisks. Tail fibres on a fly.

Winch. Reel.

Ken Cameron, a former Registrar of The Museum of American Fly Fishing, is a frequent contributor to this magazine. His article on Sara McBride appeared in Volume 5 Number 2. Ken is the author of several novels, a college theatre textbook, and numerous plays and articles. He often serves as a technical advisor to the Museum in matters of antique tackle identification.

Early Leonard

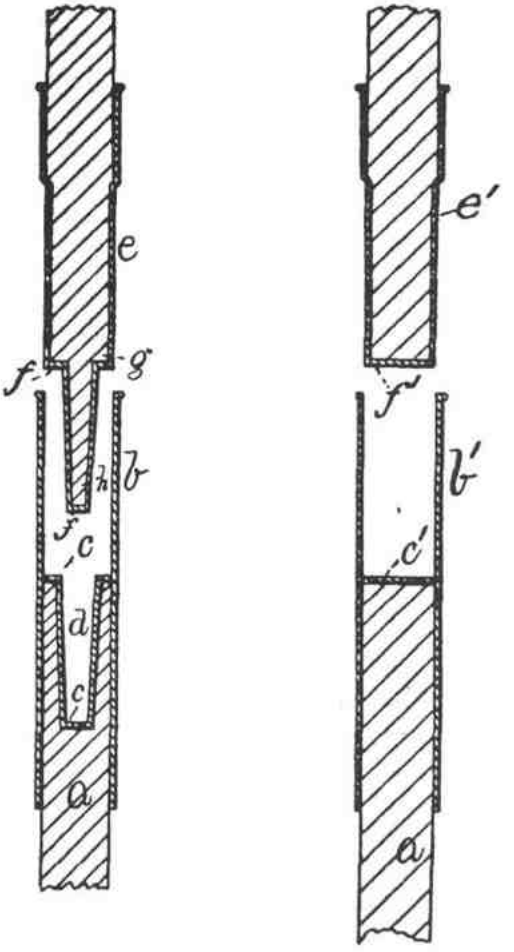
(continued from page 14)

In 1871 Leonard could sell all the rods he made, and at a good price. With no one predicting the great depression of 1876-1878, the future looked rosy. It was natural, then, for a man with Leonard's talent to expand. He hired people. "One man at first", his letter read, then, "six or seven". After moving to 7 Hammond Street in 1875 he had 11 men and one woman on the payroll.

As a side note, no one can be sure who the earliest employees were, and so far the guesses as to who they were seem mostly incorrect. For example, Fred E. Thomas, who at the turn of the century lived in the Bangor area, and who, himself, became world famous as a rod maker, is often said to have been employed by Leonard first and for a long time. Yet, during the entire 10 year period that Leonard built rods in Bangor, 1871-1881, there was *not* one Directory listing for Fred E. Thomas. Instead, a private letter written in 1928 to a member of Leonard's family quotes Thomas as saying he was with Leonard for only six years – although there was no mention of where or when. Since Leon Thomas, Fred's son, was born in 1898 in Central Valley, New York, which was where Leonard moved in 1881, it seems likely Thomas worked for Leonard in New York, and possibly from 1892 to 1898. The Directories for the Central Valley area, if there ever were any, are missing. And frankly, without concrete proof, not idle gossip, no one would want to say what is correct: when was Thomas with Leonard? For only six years? And never in Bangor?

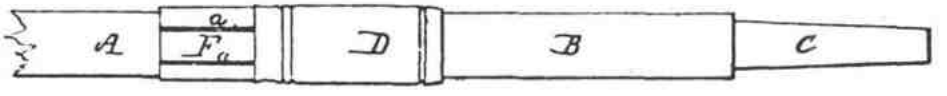
Leonard received in his lifetime two tackle patents. He filed in August, 1875, and on October 26, 1875, he received the first. This was for waterproofing ferrules, the patent specifying closing the ends of the ferrules with a cap. Then, in 1878 Hiram filed, and on September 3, 1878, received, U. S. Patent Number 207,665 for splitting the ferrule where it fit on the bamboo proper. This method differed from the old English vandyked ferrule of the 1830's as Leonard did not serrate the ends.

Francis J. Philbrook invented and received the patent on what today is called the Leonard reel, which is a single action metal fly reel with the joining pillars raised above the frame. The patent, Number 191,813, was filed May 10, 1877, and issued June 12, 1877. The patent covered two ideals: extending the side plates upwards at the points where the posts



Above – The illustrations for the Leonard waterproof ferrule patent of 1875.

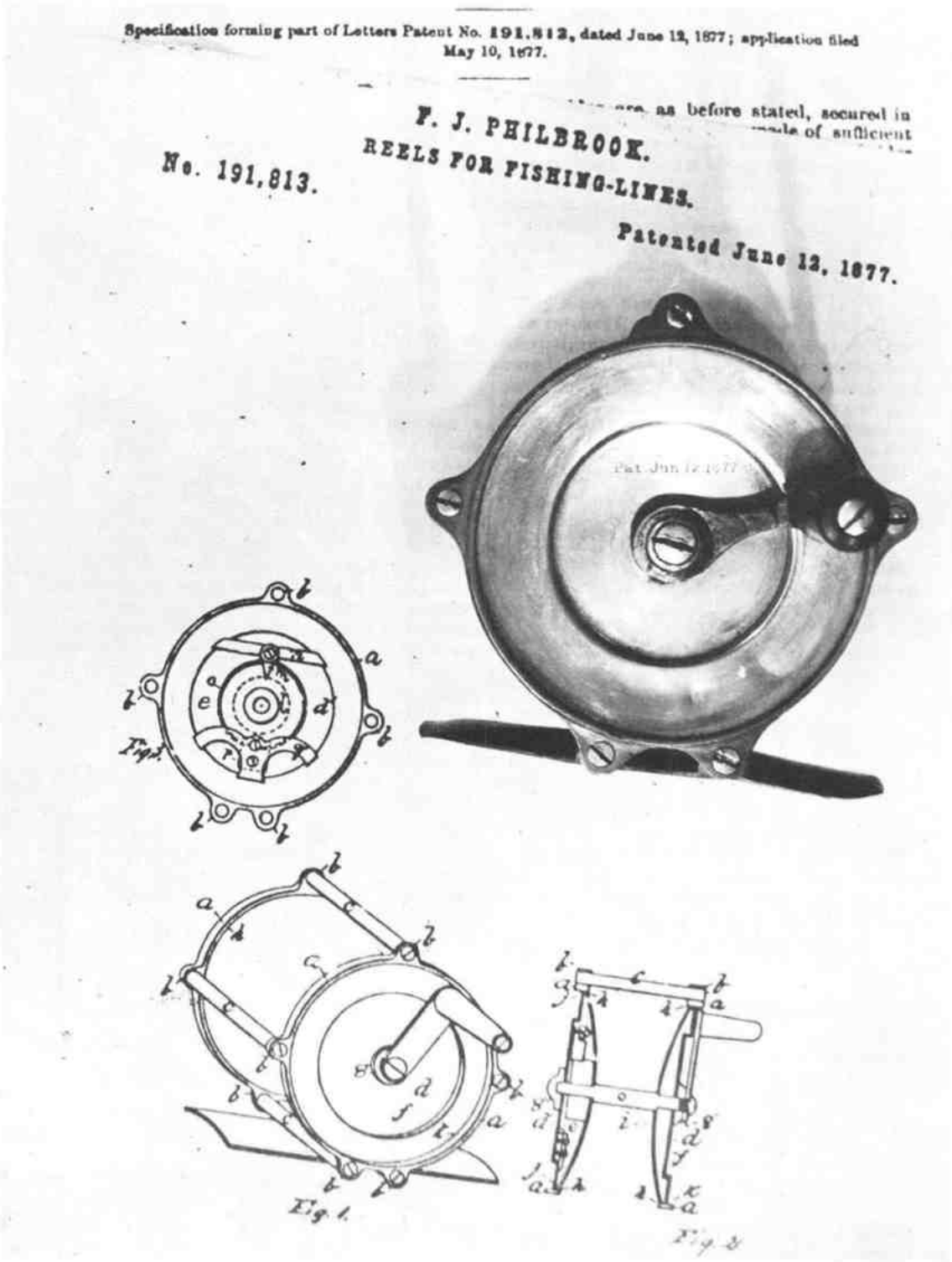
Below – The patent illustrations for his 1878 ferrule; note splits, labelled "a," on ferrule at "F."



joined the plates, i.e. raised pillars, and recessing a side plate to house the click mechanism. Philbrook assigned the patent to Leonard, an assignment of a patent being the transfer of ownership from the patentee to another person, or persons.

As evidence of Leonard's integrity, Hiram took no credit for the reel. Before his association with William Mills and Son, while he was still responsible for his own advertising, Leonard claimed as his the ferrule patents; his advertisements read, "rods with *my* patented ferrules". But he always advertised the fly reel as just *"an* improved reel", or after the patent was granted as *"a* patented reel". He never used the word, "my", with the reel.

Beyond the patent data and some facts from the Bangor Directories, there is little to no information available on the early history of the raised pillar reel. There is, therefore, much guessing and speculation. For example, questioning the circumstances surrounding the patent assignment, many speculate that Hiram did not ever build the raised pillar. The guess is that Philbrook assigned Hiram the patent on the basis that Philbrook would build the reel, Leonard sell it. It is known that by the turn of the Century the raised pillar was built by makers in New York City, but many felt the fly reel, first marketed in February of 1877, was originally built not by Leonard, but by Francis J. Philbrook,


Specification forming part of Letters Patent No. 191,813, dated June 12, 1877; application filed May 10, 1877.

F. J. PHILBROOK.

REELS FOR FISHING-LINES.

No. 191,813.

Patented June 12, 1877.

Fig. 1.

Fig. 2.

An early model Leonard raised pillar fly reel with the original Philbrook patent.

An early Leonard advertisement. Note the variety of offerings, including greenheart with bamboo tips.

BANGOR, ME., May 1, 1877.

DEAR SIR,—

I desire to call your attention to my manufacture of FINE FISHING-RODS, and particularly those made of SPLIT BAMBOO (for which I was awarded a MEDAL and DIPLOMA at the CENTENNIAL), which during the last six years have proved unsurpassed in all those qualities — combining an elasticity nearly equal to that of steel, with lightness and great strength and durability — that go to make up as near as it may be possible a perfect rod.

Every rod bearing my name is mounted with my PATENT WATER-PROOF FERRULES, and is warranted against imperfections in material and workmanship.

The REELS of my make are the lightest, strongest, handsomest, and most durable ever made.

I keep constantly on hand a full line of FISHING TACKLE, and tie ARTIFICIAL FLIES to any desired pattern.

Below please find list of prices, which CANNOT BE EQUALLED.

SPLIT BAMBOO RODS, SIX STRANDS,

THREE JOINTS, WITH FULL GERMAN-SILVER MOUNTINGS.

Salmon, 17 feet	$50.00
(For each additional foot in length $5.00.)	
Grilse, 14 feet	40.00
Trout and Bass	30.00
" Twelve strand but	35.00
" Five joints (Trunk Rod)	35.00
Ladies' rod, weight 4 1-2 to 6 oz., Ornamented handles, Price, $25.00 and upwards.	
Trout, of Green-heart, with Split Bamboo tips	25.00

REELS.

(Patent applied for.)

Salmon	$25.00
Trout	10.00
" Ladies' (very light)	10.00

I shall make a specialty of adjusting Reels and Lines to match balance of Rods.

I feel greatly indebted to a large number of our most enthusiastic and experienced anglers for the encouragement I have received by their appreciation of my efforts to furnish them a superior article in my Split Bamboo Rod, and I take this opportunity to thank them.

Heretofore I have found it difficult to execute all orders as promptly as I could desire, but with increased facilities now at my command I shall be able to meet the wants of all my patrons.

Soliciting your orders, I am,

Very respectfully,

H. L. LEONARD

later by the reel making firm of Philbrook and Payne.

Francis, who was a machinist, was accounted for in the Bangor Directories from 1870 through 1875. In fact in 1871 he worked for J. W. Ramsdell, closely associated with and believed related to the Charles V. who employed Leonard. Through the Ramsdells it is thus possible to link Hiram and Francis – even making them close friends. For the period covering the reel's beginnings, 1876-1878, there was no official accounting of Philbrook, one Directory reported missing, and he was omitted from the succeeding one, which covered 1877-1878. However, the address given on the patent showed that Philbrook in 1877 lived in Bangor.

Without local recording, no one, of course, can be positive of what Philbrook was doing, but a logical assumption is that he became self-employed, a maker of reels and rod hardware such as guides. This is supported by the fact that the Bangor Directory covering 1879-1880, and dated 1880, again listed Philbrook. He had formed a partnership and with his partner, Edward F. Payne, was noted as a maker of "fishing rod trimmings". Then, in the following Directory, 1882, and in succeeding Directories, the firm of Philbrook and Payne appeared as "reel makers".

Philbrook and Payne stayed in business into 1884. Then Edward F. Payne moved from Bangor. Presumably, he moved

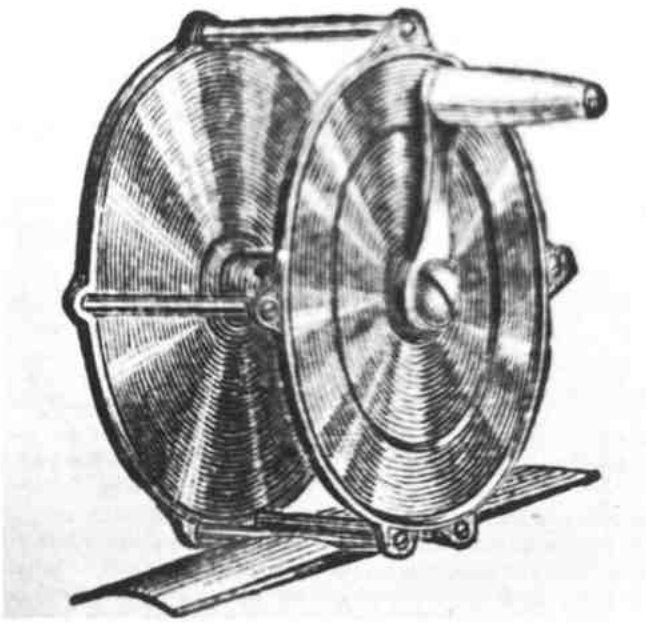
to New York, for later he resided in that state, and for awhile in Central Valley worked for Leonard. Payne, who after the turn of the Century also gained world fame for himself as a rod maker, was listed in the Bangor area Directories as early as 1873. At first he lived and worked as a machinist in Brewer, Bangor's sister city across the river. Then, in 1878 and until he joined Philbrook, Payne was employed in Bangor as a rod maker. Who employed him was not given in the Directory, and an interesting speculation, adding to the historical confusion, is if he then worked for Leonard.

Philbrook continued making reels for awhile, but died in the late 1880's. Possibly it was at Philbrook's death that the raised pillar came to be made by New York City makers — assuming, of course, Philbrook was the original maker and/or ever built the raised pillar. As mentioned, any discourse on the early history of the Leonard fly reel is well sprinkled with speculating.

Knowing that Leonard and the New York City wholesale-retail firm of William Mills and Son eventually united and became one, some who are Leonard buffs might wonder why Leonard is credited with only two tackle patents when in the 1890's, and at various times thereafter, William Mills advertised Leonard's salmon and saltwater rods as built with a "patented" locking reel seat. The seat locked when one rotated the sliding band and a slot cut into the band engaged a notched ridge which ran longitudinally along the sleeve of the seat.

On three occasions over the past ten years the author has instigated searches for this patent. The U. S. Patent Department repeatedly reported there never was such a patent. Just recently an old, beautifully-mellowed, Leonard salmon rod marked, "Leonard-Mills Co., makers" came into our possession. It has the so-called patented locking seat, but unlike other examples this seat was stamped, "Pat. May 31, 1890". Armed with this date we again contacted the Patent Office. They again restated that there was no such patent.

Mills probably filed for the reel seat patent, May 31, 1890. Then, over confidently expecting it to issue, they went ahead to advertise, "patented" and to stamp the data on the seats. When the patent did not issue, they discontinued marking the reel seats, but understandably did not correct the ads. During the 19th Century the term, "patented" meant more than protection against someone stealing an idea. In an age suddenly awakened to the scientific marvels of electricity, telegraph, telephones and cameras, the term had charisma.



Patented items, therefore, sold well and made for good advertising.

For a year, 1875-1876, Abbey and Imbrie, successor to the Andrew Clerk Company, advertised that all genuine H. L. Leonard rods were marked, "H. L. Leonard, maker, Abbey and Imbrie, sole agents". This association was a selling arrangement, and during this era was quite common. Rod and reel makers without their own marketing and distributing facilities often designated a wholesaler to act as their agent; if the agent was large and famous, it was also a prestigious arrangement. The Abbey and Imbrie ad first appeared in *Forest and Stream*, May 25, 1875, and ran unchanged till May 23, 1876. Because Leonard ceased advertising when the A. and I. ad appeared, but started again in November 1875 we think their acting as sole agent may have only lasted 6 to 8 months, and that Abbey and Imbrie did not change their ad copy due to a year rate contract with *Forest and Stream*.

At least by the summer of 1877 Leonard was contemplating opening a New York City retail outlet, which he did a few months later. His ad in *Forest and Stream*, December 27, 1877, advised anglers that they could see "a variety of my rods" at 19 Beaver Street, upstairs. A few months later he moved a short distance to 193 Chambers Street, also upstairs.

There is no doubt the mid 1870's depression monetarily crippled Leonard. Angler's were fixing old rods, not buying new ones. In 1877 as an inducement to buy he reduced his rods by nearly half. "Hard-times prices", he said in his ads. Later, he was even forced to give-away, or premium technique: if your angling club sold 40 of Leonard's $5.00 rods, or 20 $10.00 ones, your club was given free a $17.00 rod, or a $30.00 free one, if it sold 40 of his $10.00 rods.

Under these circumstances Leonard needed financial help. In his letter he said he took on a partner, "Mr. Hidder of Boston". A check of the Boston Directories for this period and using different spellings, Kidder, Ridder, etc., turned up only a Mr. Hidden, part of a hardware firm, Ordway, Blodgett and Hidden. This could be the firm, but without additional information materializing there is no way of knowing.

Again quoting from Hiram's letter, "(I) remained with him [Mr. Hidder (n)] until 1878. Then he sold out to William Mills and Son, N. Y. . . I am with Mills yet." Again, there is not enough evidence to make positive statements about how Mills and Leonard became partners. The first public notice of an alliance appeared in a Leonard ad in *Forest and Stream*, February 20, 1879. The 2½ inch, column-wide ad ran no differently than the one of the previous week except that the address given was no longer Chambers Street but 7 Warren Street, New York City, which was until July 1, 1898, the home of William Mills and Son. Two weeks after the Leonard change, March 6, 1898, Mills and Son advertised they were "sole agent" for H. L. Leonard. This was not a selling agreement. Mills, in fact, continued to advertise as sole agent for H. L. Leonard until the World War I era, which was well after they had become sole owner of Hiram's interest.

Some have said Leonard-Mills was not a happy partnership, especially after Mills gained control. We do not know. Based on advertising there were great differences between the two. Leonard once took a literary license when in 1878 he rounded off to 10 the number of years he had been a rod maker. Other than that his advertisements were precise, and scrupulously honest — like in the reel ads, for example. Until the patent was issued it was "improved" or "fine", and he did not call it "my" patent.

In fact, though angling historians must often wrack their brains trying to put dates on old books and catalogs,

Leonard's ads were so exact one familiar with the events in his career can date an old catalog. If it contains an H. L. Leonard advertisement, one can probably estimate the publication to within a few months from Leonard's ad copy.

William Mills and Son, on the other hand, for the decades around 1900 advertised with more concern for effect than truth. Their ads were regularly misleading, often false, i. e., calling the reel seat "patented", knowing it was not. Or claiming prizes – of no meaning; after a trade display in which Mills was the one rod exhibitor they announced they had won first place. But there is not space or time to rattle the skeletons in the William Mills and Son's closet.

In 1881 Leonard moved from Bangor, Maine to Central Valley, New York where the Leonard Rod Company, the official name of the Leonard-Mills partnership, had built a factory. Leonard continued to build rods in Central Valley for the next several years, retiring about 1903. As early as 1893 there were reports that he was not well. "Not in the best of health," one reporter phrased it. Thus, one can wonder just how actively engaged in rod building he was during the later years. Leonard died early in 1907.

Only for the brief period from 1871 to 1881 can history record Hiram Leonard as a self-sufficient and individual craftsman. And history as we now understand it has stripped him of some of his laurels. Yet Leonard continues to stand out as a part of the American angling heritage that has earned both our pride and our emulation.

I am deeply indebted to Mrs. Alice Wellman and Miss Cindy MacDonald of the Bangor Historical Society, also, to Mrs. Harriet R. Cabot of the Boston Historical Society, all of whom have very patiently and diligently aided me.

Mr. Samuel Phillippe,

We are pleased to welcome Mrs. Mary Kelly, one of America's leading angling historians, to the pages of "The American Fly Fisher". Mary is an active collector of both historical information and rare tackle. She served as an historical advisor for Charles Waterman's history, "Fishing In America", and is among the most meticulous researchers on angling history. We look forward to hearing from her again soon.

Available from the Museum

THE AMERICAN FLY FISHER

Back issues of the Museum magazine are already beginning to appear in rare book catalogues. We have available all back issues except Vol. I, No. 1; Vol. I, No. 2; Vol. III, No. 2; Vol. III, No. 3; and Vol. IV, No. 3. $3.00 each.

BROWN UNIVERSITY FLY FISHING EXHIBIT CATALOGUE

In 1968 Brown University's Rockefeller Library exhibited a selection of rare angling books and tackle. The catalogue of this exhibit has already become a collector's item. The foreword is by Joseph Bates, and the historical introduction by Austin Hogan. 16 pages, paper covers, $3.00.

AMERICAN SPORTING PERIODICALS OF ANGLING INTEREST

Austin Hogan's unique checklist of 19th-century sporting periodicals also contains an historical introduction to angling periodicals and a directory of libraries holding such material. Numerous excerpts from significant periodicals are appended to the work, published by The Museum of American Fly Fishing in 1973. 128 pages, paperbound, $6.00.

WHERE THE POOLS ARE BRIGHT AND DEEP, by Dana Lamb

A superb collection of Dana Lamb's articles, together with some previously unpublished material, illustrated by Eldridge Hardie. Autographed. We have only a limited number of these left. $8.95.

MUSEUM CATALOGUE, 1969-1973

A true rarity, the Museum's catalogue of holdings was published in 1973, shortly before THE AMERICAN FLY FISHER was launched. The quarterly magazine, which regularly announces new acquisitons, has replaced the catalogue in function. The catalogue contains Austin Hogan's thoroughly researched essay "An Introduction to the History of Fly Fishing in America," as well as G. Dick Finlay's thoughtful description of the Museum's treasures, 24 pages, 8½" x 11", $4.00.

Book Reviews

Trout

by Ernest Schwiebert

E. P. Dutton, 1978

Two Volumes, 1,745 pages, $75.00

The publication of Ernest Schwiebert's enormous two-volume work has been heralded as one of the major events in the history of American Angling Literature, and indeed it is. The following review deals only with the historical portions of the book, but "Trout" is both historical and historic. Its scope far exceeds that of any of its predecessors, so much so that it may not be fair even to call it a book, at least not in the same sense as Bergman's "Trout" or Brooks' "Trout Fishing" are so called. Schwiebert's work is more an encyclopedia than a book. To thoroughly review it may well require the contributions of several specialists, each examining a portion of the text (we recently asked Don Zahner, Editor of "Fly Fisherman", who he was going to get to review "Trout"; he said, "Walton."). While the production of a book of this magnitude speaks well of the author's already well-established talent and versatility, and while "Trout" will immediately be admitted to that select circle of angling books that suffer under the worn-out label of "classic," it remains to be seen if "Trout" will receive critical acclaim to match its advance notices. Judging from the following examination of its historical material, there is cause for doubt.

P. S.

I was delighted when I was asked to review the historical aspects of Ernest Schwiebert's monumental, encyclopedic, two volume, major opus *Trout* for the Museum's quarterly publication; the thought of perusing what I anticipated to be a major discourse on the history of angling was a pleasing one. With visions of Berners and Walton dancing through my head I began reading Book I, "The Evolution of Fly-Fishing." This particular section is comprised of nearly two hundred pages, divided into eight sections. The first section (9 pages) deals with Schwiebert's own genesis as a fly fisherman while the remaining chapters touch on (a) the ancient origins of angling (one section, 14 pages), (b) the evolution of British fly-fishing (five sections, 116 pages), and (c) the evolution of American fly-fishing (one section, 40 pages). Much of the material contained in (a) and (b) has been distilled from such eminent authorities as Radcliffe *Fishing From the Earliest Times*, Marston *Walton and The Earlier Fishing Writers*, Hills *A History of Fly-Fishing for Trout*, and McDonald *The Origins of Angling*. Book I contains approximately forty hand-drawn illustrations by the author which include ancient angling art, flies, and notable anglers. Several of the illustrations were drawn from photographs and this reviewer finds it unfortunate that the actual photographs were not used instead. While Schwiebert has given us a very readable summary of our angling origins, his presentation contains what this reviewer feels are major errors in historical interpretation and a number of factual mistakes.

In discussing the author of *The Treatise On Fishing With An Angle* Schwiebert gives the impression that John McDonald (in his *Origins of Angling*) has given us incontrovertable, unambiguous proof that Dame Juliana Berners, Prioress of Sopwell is the author of the *Treatise*. But this is not McDonald's thesis at all. The evidence that Schwiebert alludes to relates to marginal annotations found in a copy of the *Book of St. Albans* (1486). These hand written annota-

Theodore Gordon from "Trout", by Ernest Schwiebert

tions suggest that Juliana Berners was the author of the *Book of St. Albans.* Since the *Treatise* was appended to the *Book of St. Albans* when it was reissued in 1496, it was assumed by many that Berners was also responsible for the *Treatise.* McDonald takes great pains to demonstrate that the marginal notes alluded to earlier are without verification and that in all probability the *Treatise* and the *Book of St. Albans* were written by different authors. We thus find that Schwiebert's conclusions concerning Berners and the *Treatise* are in clear conflict with his stated source.

In his Chapter entitled "Walton, Nowell and the Classic Age," a lengthy discussion is found concerning the *Arte of Angling* (1577), the only extant copy of which currently resides in the Kienbusch Angling Library at Princeton University. This fascinating book, which was unknown to angling scholars prior to 1954, was clearly used by Walton as a pattern for his *Complete Angler.* The author of the anonymous *Arte* remained a mystery until recently. Historical detective work by Thomas P. Harrison, English Professor Emeritus at the University of Texas, has provided us with convincing if not conclusive evidence that William Samuel, Vicar of Godmanchester is in fact the author of the anonymous *Arte.* (For a complete, scholarly discussion of this matter see Harrison's paper in *Notes & Queries,* October, 1960, p. 373 and Arnold Gingrich's article in *The American Fly Fisher,* Vol. 2, No. 2, 1975). Schwiebert for some reason, however, is at odds with the conclusion. He first presents a lengthy discussion suggesting that Alexander Nowell, Dean of St. Paul's Cathedral in London, is the author of the *Arte.* Evidence pointing to Nowell, Schwiebert tells us, is given by G. E. Bentley in the reprint edition of the *Arte* that was issued by Princeton University in 1956 and again in 1958. But Schwiebert has not read carefully, for Bentley offers Nowell as a possible but *highly unlikely* candidate for authorship.

Almost as an afterthought Schwiebert mentions Harrison's conclusions, then remarks that neither Harrison nor Bentley gives us real proof of authorship; but in later chapters he insists on giving Nowell credit for authoring the *Arte.* It is a very puzzling discussion indeed. It would appear that the material for this particular chapter was written before Arnold Gingrich's announcement (1975) to the angling world of Harrison's discovery; and then superficially reworked to its present form, prior to publication.

The forty page chapter dealing with the evolution of American fly fishing, though it touches on the luminaries of American angling, is shallow and incomplete. It was very disturbing to find no mention of many of America's early angling books (e. g., Smith's *Natural History of The Fishes of Massachusetts* & John Brown's *American Angler's Guide).* Discussion of important British angling works that helped shape angling in America (Hofland's *The British Angler's Manual* or Wilson's *The Rod & The Gun*) is lacking; and no where to be found is a single mention of our early sporting periodicals ("The Spirit of the Times," "The American Turf Register," "The American Angler," "Forest and Stream," etc.). The evolution of American angling lies primarily in the pages of these early periodicals. They describe through the eyes of our early sporting correspondents our angling traditions which had roots *not only* in the mountains of Pennsylvania, but on Long Island, Cape Cod, the Adirondacks and the Catskills. It is a shame they are not mentioned. Some minor corrections:

(A) Charles Southard's middle name is Zibeon, not Zebulon (page 168).

(B) *Fishing In American Waters,* by Genio Scott, was first published in 1869, not 1875 (page 148).

(C) Schwiebert refers to the 1676 edition of *The Complete Angler* as being the sixth edition. Most Walton scholars refer to this as the fifth edition (see Horne, *The Complete Angler, A New Bibliography).*

(D) Colter's Hell, as known by early frontiersmen, did not refer to the Yellowstone country in general but to one small area of geothermal activity near the present site of Cody, Wyoming (page 290). The Yellowstone country only became known as Colter's Hell after 1890, when historians began to misinterpret and glamorize the life of John Colter.

(E) The fly fishing of Sir William Johnson is described in some detail on page 244, where it is suggested he was among our first known flyfishers. The actual documentation of Johnson is so slim that we can not even establish he fly fished at all.

In summary Book I of *Trout* is clearly not on a par with other important contributions that Ernest Schwiebert has made to American angling, and this reviewer is very disappointed.

D. L.

Fly Reels of the House of Hardy

by Glenn Stockwell

Adam & Charles Black, London, 1978,

58 pages, £3.95

Fishing tackle collectors are slowly coming into their own. Only a few years ago there were no books and virtually no articles to help them identify the historical rarities of their sport. There still aren't enough information sources, but basic references by the likes of Keane, Liu, and Melner/Kessler have provided many collectors with the historical framework they needed. Now it is time for detail and specialization; time for books like *Fly Reels of the House of Hardy,* by Glenn Stockwell.

Glenn Stockwell, a native Californian, spent the 1977-1978 academic year in Great Britain as a Fulbright Exchange teacher, lecturing in Politics at the Wolverhampton Polytechnic. He made good use of his spare time gathering a collection of early Hardy reels and researching the history of this revered company. The book that grew out of his work is a collector's guide, with sections on "Quick indicators of a reel's age," "Evolution of the Big Four" (The Perfect, Saint George, Uniqua, and Saint John), and a "Subjective guide to the rare reels." There are also brief and informative chapters on the company itself and the production life-spans of various Hardy reels. The book is profusely illustrated, with both photographs and catalogue reprints. In the short time we have had the review copy in the Museum workrooms it has become a trusted reference.

The book is published in Great Britain, by A. C. Black, who also published the recent *History of the Fish Hook,* reviewed in this magazine some time ago. The economics of publishing in Great Britain make it possible to produce and market a book of this kind, in spite of its limited audience appeal. It does not seem likely that any similar projects will be undertaken in the United States soon, though they would surely be welcome. The many Vom Hofe reels deserve this attention, as do the reels of other manufacturers such as Leonard. We are aware of book-length studies of the history of reels that could not find publishers. It is a shame that the tremendous amount of research involved in producing such a book should go to waste for want of a publisher, but that seems to be the reality of the market these days.

P. S.

Adirondack Fishing in the 1930's
A Lost Paradise

by Vincent Engels

Syracuse University Press, 1978,
155 pages, $8.95

Adirondack Fishing in the 1930's by Vincent Engels is much more than that. Through the eyes of a consumate story teller we are given a nostalgic glimpse of the Adirondack wilderness nearly half a century ago. Author Engels has skillfully captured the moods of forest stream and lake, and his penchant for meaningful detail brings life to such colorful characters as the inimitable Bige Smith, guide and companion to Henry Abbot, and the feisty hermit of Boiling Pond, Noah Rondeau. We are told of numerous exploits of Engels and his companions as they pursued various members of the finny tribe. They even caught a bullhead on Dark Montreal: Each of the 13 chapters is skillfully done, humbly and with much humor (tongue in cheek at times). This amply illustrated volume is published by Syracuse University Press and is highly recommended. It is a delightful work.

D. L.

The Great Bruns Collection:
"Angling Books of The Americas"

by Henry Bruns

Angler's Press, 1978
(box 11653, Atlanta, Georgia, 30355)
60 pages, $3.50

Serious book collectors will find this small book of great interest. It is, quite simply, the catalog (alphabetical by author) of Henry P. Bruns' magnificent collection of American Angling Literature. This review needs to do no more than serve notice of the catalog's availability, since its usefulness is obvious.

All titles are listed with their identification number in the book *Angling Books of The Americas,* which was reviewed in Volume 5, Number 3 of this magazine. The list totals 2,742 items. The book is soft-cover, 8½" x 5½", and the entries contain more annotation than would be required of a catalog.

P. S.

A Place Called Pennask

by Stanley E. Read

The Pennask Lake Fishing and Game Club, 1977
68 pages, $3.00 (available from Miss Eleanor Reynolds, the Pennask Lake Fishing and Game Club, Box 48213, Vancouver, B. C. V7X 1N8).

Dr. Stanley Read, author of the recent biography of Tommy Brayshaw and co-author of the catalogs of angling books in the University of British Columbia's Hawthorn Collection, has produced yet another book of history. *A Place Called Pennask* is the story of the Pennask Lake Club, founded in 1927 at Pennask Lake, B. C., by James Dole. This is the same Dole who, as Dr. Read says, "made Dole a household word throughout the civilized world," the "pineapple king of Hawaii."

The book is a lively administrative history. Members of other similar organizations, or people considering founding such a club, would find it a useful case study in the problems clubs face. Forming of the club, establishing membership qualifications, locating and building the necessary facilities (and then maintaining them), developing the fishery, and protecting the whole affair from the inroads of development are all covered. The chapter on a visit to the club by the Royal Family in 1959 is easily the most entertaining part of the book, but even in its drier sections (such as the chapter on the process of legal incorporation), *A Place Called Pennask* captures the enthusiasm and devotion of its members.

P. S.

The Evolution of National Wildlife Law

by Michael J. Bean

U. S. Government Printing Office, 1978
485 pages, $4.20

This book will be of interest to anyone concerned with the history of wildlife preservation and management on the federal level. It is a scholarly examination of the development of the legal structure of our present wildlife law, covering both legislation and significant judicial decisions.

It begins with the historical antecedents of our laws, and brings the story to the present, discussing, among others, the Endangered Species Preservation Act of 1966, the Endangered Species Conservation Act of 1969, and the Endangered Species Act of 1973. The final chapter is devoted to recent developments in Ocean Fisheries conservation, both domestic and foreign problems being examined. The book is exhaustively documented.

P. S.

Museum News

Museum Slide Program

The slide program, announced in an earlier issue, is available through the Federation of Fly Fishermen. It can be borrowed by an individual or an organization. It is not necessary to be a member of the Federation in order to borrow the program.

The Program, which lasts about fifteen minutes, includes a taped narration by William Conrad.

The Federation of Fly Fishermen offers a wide variety of programs through their Audio Visual Distribution Centers, from 16 mm color motion pictures to instructional slide presentations. A full list of titles can be obtained from the Federation. Available programs are regularly listed in the FFF BULLETIN, which all FFF members receive.

Following are the addresses of the seven FFF Audio Visual Distribution Centers. Order the program from the one nearest you.

Canadian AV Centers
Peggy Schofield
509-4001 Mount Seymour Parkway
North Vancouver, BC
Canada V7G 1C2
(604) 929-5683

Eastern Council AV Center
Dr. Richard Colo
Suffield Village
Suffield, CT 06078
Of (203) 668-0041
(H) (203) 668-0425

Midwest Council AV Center
James Schultz
1046 Oakdale Drive
Anderson, IN 46011
H (317) 644-2390

Northern Cal. Council AV Center
Harry Klein
3949 Roesner Avenue
Redding, California 96001
(916) 241-7612

Northwest Council AV Center
Jack Hutchinson
1507 Rucker Avenue
Everett, WA 98201
(206) 259-2595

Rocky Mountain Council AV Center
Bill Hager
1531 Robins Circle
Ogden, Utah 84404
H (801) 392-8328

Southwest Council AV Center
FFF International Headquarters
519 Main Street
El Segundo, CA 90245
(213) 322-6441 % Ruth Rowson

Museum Cooperation with Other Museums

Recently several museums have opened exhibits concerning fishing history, and The Museum of American Fly Fishing has loaned antique memorabilia from our collection to the following institutions.

The Adirondack Museum, Blue Mountain Lake, New York, has opened a very extensive new exhibit about outdoor recreation in the Adirondacks. We announced this exhibit in an earlier issue of the magazine.

The Cincinnati Museum of Natural History is featuring a variety of fly fishing crafts in its new exhibition, "The Art of Fly Fishing: Mimicry and Illusion." This exhibit covers both historical and modern fly fishing, as well as modern angling art by Lee Spurling.

The American Fishing Tackle Manufacturers Association has just opened its new headquarters in Arlington Heights, Illinois (near Chicago). Much of the first floor is devoted to a colorful exhibit of sportfishing equipment, antique tackle, and mounted fish. The exhibit will serve as a focal point for educational programs that A. F. T. M. A. will be offering in that area. The completed center will also include a lecture room, a library, a casting pond, and up-to-date listing of world-record game fish.

Cooperation with other institutions is an important part of the professional life of The Museum of American Fly Fishing. We anticipate involvement of this kind with yet other museums in the future.

Membership Information

Members receive THE AMERICAN FLY FISHER, but the magazine is only the most visible of the membership benefits. Others include information and research services, appraisals for donors of materials, and involvement in museum activities. And, of course, the existence of the Museum, and its continuing work in preservation and education, is the greatest benefit of all.

Professional care and exhibiting of the treasures of angling history is a costly project. The Museum, a member institution of the American Association for State and Local History and the New England Conference of the American Association of Museums, maintains itself and its collections through the generosity of its friends.

A tie tac is presented with each membership of $25.00 or more.

Associate	$ 15.00
Sustaining	$ 25.00
Patron	$ 100.00 and over
Life	$ 250.00

All membership dues, contributions and donations are tax deductible.

Please forward checks to THE TREASURER, The Museum of American Fly Fishing, Manchester, Vermont 05254 with your NAME, ADDRESS and ZIP CODE; type of membership desired and a statement of the amount enclosed. Upon receipt, a magazine and membership card will be mailed immediately.

Many fascinating exhibits can be viewed at the AFTMA Center's International Sport Fishing Museum, including displays on the evolutionary trend of fishing tackle and related equipment as well as the evolutionary trend of sport fishing. The public will be invited to enjoy this audio-visual experience when the Museum opens as part of National Fishing Week activities, May 14-20, 1979.

Help the Museum

Preserve Yesterday For Tomorrow

with membership: Invite a friend to join, or give a membership to someone who would appreciate it. Is there a library in your area that should be receiving The Museum magazine? If you give a membership to a public or school library, or to your local fishing club, you'll be helping us reach many people at once.

with gifts: The Museum is always searching for the historically significant in American fishing tackle. Our interests range broadly, from well-known rods to letters from authors to early sporting periodicals.

We also need gifts for fund-raising. Auctions are becoming an important part of our financial support, and we have greatly expanded our appeals for attractive auction items. Many tackle manufacturers have assisted us, but we can do more with your help. Fly-tiers, rod-builders, and other craftspeople all have something special to offer.

with bequests: The Museum's commitment to perpetual care of the treasures of angling is absolute. It was created as a bridge to the past, and it will serve as a bridge to the future. Members who wish to perpetuate their support may do so either through a specific bequest or by designating The Museum as a residuary beneficiary of all or part of their estate.

It is possible to arrange a "life estate" donation, whereby the donor retains life rights to gifts yet is able to benefit from the tax deduction of an immediate donation.

For more information on these matters, contact the director.

At six o'clock on a fine morning, in the summer, I set out from Philadelphia on a visit to a friend at the distance of fifteen miles. Passing a brook where a gentleman was angling, I inquired if he had caught anything. "No, sir, " said he; "I have not been here long – only two hours." I wished him good-morning and pursued my journey. On my return, in the evening, I found him fixed to the identical spot where I had left him, and again inquired if he had had any sport. "Very good, sir," says he. "Caught a great many fish?" "None at all." "Had a great many bites though, I suppose?" "Not one; but I had a most glorious nibble."

attributed to Benjamin Franklin