The American Fly Fisher

SUMMER 1991 VOLUME 17 NUMBER 2

Technospeak

I BRING TO YOU an historical note: The American Museum of Fly Fishing has now entered the computer age. The issue of *The American Fly Fisher* you hold in your hands marks the near completion of our transition from the relatively primitive method by which we formerly published this journal to our almost-hearty embrace of modern technology.

And what a saga it's been. No more will we send off manuscripts edited in blue pencil to some nice, distant typesetting operation, to be returned for corrections and rough layout. No — with this new system we will assume entire technical responsibility for production, from manuscript stage to makeup of the final pages used by the printer.

Comfortable as we were with the status quo, the art director, Randall Perkins, and I circled warily around the newly purchased ivory-colored machine components of our desktop publishing system last fall. It sat unconnected for months in our offices until we could put off our postgraduate studies no longer. Tutored by the inimitable Fred, who sold us the damn thing, I dug into battle with a fussy, obstinate scanner that is supposed to read manuscript pages and convert those words into computer files I can access. Randall, attempting to format the magazine's typographic design, purchased a 750-page "tip" book that was supposed to untangle the jabberwocky of the 520-page manual provided to her.

Yellow Post-Its bearing scribbled, unintelligible notes were stuck to every surface of our office, like so many desperate butterflies, for we not only had to learn the language of our new computer system, bewilderingly enough like Chinese in and of itself, but become proficient with *three* layers of computer programming, all the while trying to honor our duty-bound promise to publish this journal on schedule. We didn't even know how to phrase questions to the computer technician's answering machine (you usually don't get a human being until the third stage of telephone query), and we soon discovered the truth of the idiot's maxim: if you can't pose the question, you don't get the answer.

During the "learning curve" (as our excruciating process is termed by faintly sadistic computer whizzes), one entire article scheduled for Spring 1991 disappeared. (It had to be retyped.) We spent hours and hours fiddling and adjusting and commanding our monster with timid authority only to have our efforts erased or twisted into bizarre symbols by some secret logic (illogic is more like it).

Finally, after months of stretching our brains to the breaking point — having left the office many days with pounding headaches and crabby children attached to our legs — but more grimly determined to persevere, it was decided that we would purchase a new font that would supply us with an elegant typeface and a new "look" for the journal. But once it was installed, more nagging, seemingly unsolvable problems cropped up, the biggest of which was the three-quarter em dash.

A three-quarter em dash is a small, simple typographic feature that is not quite an em dash, but a little bigger than a mere hyphen. An unassuming feature that no one gives a second thought to until one *cannot get the computer to print it*, because, of course, it is not on the standard keyboard and one must punch in several obscure codes to obtain such "special" font features. One cannot even get the computer technicians to understand: a) what a three-quarter em dash is ("It's right in your brochure!!"), and b) our need for such a dash.

So simple, yet so hair-pullingly impossible. A sinking Randall confessed her son heard her muttering something that sounded suspiciously like "three-quarter em" in her sleep.

And then one memorable morning Fred was persuaded by us to call — yet again — one of the many emergency numbers cited in the brochures. (These joints are usually in California, three hours behind our local time.) He waited until a decent hour and dialed, while we fooled ineffectually with the machine and listened with half an ear. "Hello," he said, "We have a blah-blah-blah system and we can't seem to find the three-quarter em dash." A pause. "Ummm, yeah. We don't know how to get the three-quarter em dash." Silence. "We need to access the three-quarter em dash!" Silence. ***"We want to insert a three-quarter em dash!"*** A curious, thoughtful silence. "Who am I talking to?" A most profound silence. Then, slowly, "The Silver City Cafe??!" *Click.*

Yes, he had been talking to a dishwasher at some California fern bar. One can only imagine what the man thought was being said to him.

The memory of that scene and some minor technical victories fueled us through the home stretch of production, so we were finally able to print the Spring 1991 issue of *The American Fly Fisher*, which was devoted to the salmon in honor of our new exhibit "The World of the Salmon."

Though there are still some technical snags to work out, this issue, Summer 1991 (volume 17, number 2), was produced with less travail and hand-wringing, and a full and interesting one it is. It gives me personal pleasure to feature a profile of the Derrydale Press and Eugene Connett, the famed publisher, excerpted from the book *The Derrydale Press* by the Angler's and Shooter's Press. Not only is the excerpt a fascinating picture of an admirable man and his remarkable publishing achievements, but my former boss Nick Lyons graciously agreed to write an eloquent introduction that provides us with a unique perspective on one facet of the publishing industry so important to the very being of this museum: the publication of sporting books.

John Monnett has written a grand historical account of Lewis B. France, an attorney whose articles on fly fishing in the West put Colorado on the map in the late 1800s. Controversy seems inherent to our fly-fishing world: in our Notes & Comment section, David Zincavage takes exception to Colonel Bates's theory about the Jock Scott originating from Lady Scott's locks (Fall 1990). We were saddened at the end of April by the loss of the legendary Lee Wulff; Joe Pisarro has written a warm remembrance of our friend. And you'll find other pearls inside as well.

I hope you enjoy our efforts. Despite my cynical tone, we are only slightly bruised from all the aforementioned intellectual combat with technology; the truth is we are genuinely excited by the possibilities that lie ahead for this handsome journal.

And now when you browse these pages and come across a three-quarter em dash — the dashes that precede and end this clause — you'll have an inkling of just what went into its birth.

We'd like to hear from all of you. Oh, and might one of you know how to insert a semi-bold umlaut?

MARGOT PAGE
EDITOR

The American Fly Fisher

Journal of The American Museum of Fly Fishing

SUMMER 1991 VOLUME 17 NUMBER 2

ON THE COVER:

Fly fishing in nineteenth-century Colorado, near Silverton. The writer Lewis B. France introduced many sports of the Gilded Age to the streams and high lakes of the Rocky Mountain West. Photograph courtesy of the Colorado Historical Society.

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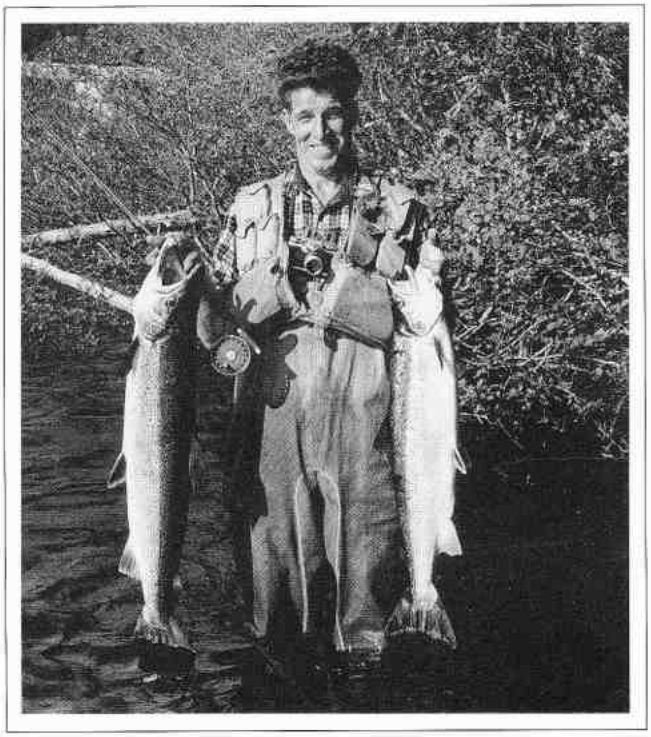


He Drew a Large Circle: Lee Wulff 1905-1991

by Joe A. Pisarro

"IF YOU HAD TO INVENT a fly-fishing hero, you would make up Lee Wulff." No one could have said it better than John Gierach, author of a number of books on the life and foibles of fly anglers, when he was asked to comment on the untimely death of Wulff on April 28, 1991.

Lee Wulff didn't have to be invented: he lived, and the world of angling has been the richer for it.

To list his achievements, accomplishments, and contributions to the sport of fly fishing would be to catalogue many of the sport's most important advancements in this century. Yet those achievements may not be the dominant reasons he became, in his lifetime, the country's best-known, most highly respected, and influential outdoorsman.

Probably his most enduring legacy will be his role in educating Americans about the importance of protecting and preserving the environment that provided them with their sport.

In his *Handbook of Freshwater Fishing* (1939) Wulff set forth the notion that "a game fish is too valuable to be caught only once." At that time not too many fly fishers were interested in limiting their catch, let alone releasing all or part of it. Yet through persistence, the catch-and-release concept caught on as sports slowly began to realize that theirs was a finite resource, and unless steps were taken to conserve, the day would soon come when there would be little, if any, of the free and open hunting and fishing Americans had taken for granted. Today conservation has become respectable and is widely practiced, and catch-and-release is almost universally accepted among anglers, particularly fly fishers. It was largely through Wulff's vision and persuasion that this came to be.

Tom Mathews wrote in *Time* magazine's obituary, "Lee Wulff made a fly fisherman's life into art." True, but he also made it a challenge. Very little inherited from the past satisfied him. He was convinced that anything to do with fishing could be more sporting or improved. As Mathews added, "Wulff did for American fly-fishing what Hemingway did for American prose: he saved it from British conventions and mannerisms."

At a time when 10-foot and longer fly rods were standard equipment for Atlantic salmon fishing, Wulff proved that salmon could be hooked, played, and landed on toothpicklike rods. Not once as a stunt, but hundreds of times. And in the

process he revolutionized the whole concept of fly casting. The long-established practice of casting "as if you had a book tucked under your elbow" was followed religiously by anglers. Nonsense, said Wulff, you have two good arms and a body, use them. Watching Lee cast with his diminutive rod, you saw immediately what he meant. His rod arm was fully extended as he whipped the rod back and forth, driving out line. And though not all anglers have the physical stature of a Lee Wulff, the principle holds.

Not satisfied with revolutionizing the way anglers cast and the size of the rods they cast with, he then proceeded to demonstrate that most fly fishers fought their fish the wrong way, affixing their reels to the rod with the handle on the right side. In fighting a fish, right-handed fly fishers usually switch the rod to the left in order to reel on the right side. Again Lee scoffed: for most right handers the right arm is the stronger, so why fight a fish with the weaker arm? A small matter perhaps, but just one more insight into the way Lee approached everything about fishing.

Lee changed not only the way anglers fished, but also the way they looked while about it. In the 1930s, fly fishers customarily appeared on trout streams and salmon rivers garbed in long sleeved tweed jackets, ties, and even bowlers. This was again nonsense to Wulff, who was much more interested in function and comfort than he was in fashion. With scissors, needle, and thread in 1932 he set about stitching together a sleeveless garment with a multitude of deep pockets, thus fashioning the prototype of the ubiquitous fishing vest now worn by every fly fisher astream. An interesting spin-off of this vest is its popularity amongst professional photographers, who find its many pockets as useful for storing rolls of film, lenses, filters, and other photo paraphernalia as does any fly fisher for fly boxes, tippet spools, insect repellent, and other items no fly angler can do without.

Figures show that no fewer than 5,000 individual fly patterns have been identified and catalogued; yet it's unlikely that there are many fly fishers unfamiliar with the Wulff hairwing patterns. It's equally unlikely that many fly fishers would venture on the water without an assortment of those patterns in their fly boxes.

Lee explained in *The Gordon Garland* (1965) how he came to develop those flies. Returning from a fishing trip to New York's Ausable River at the close of the 1930 season — where the trout had ignored every imitation of a large grey mayfly that the trout were taking avidly — Lee was challenged to create an imitation that would float well, offer durability and the proper silhouette, and be taken readily by the trout. His solution was, to say the least, so radical it came close to heresy. In the 1930s dry flies were generally standard wet fly patterns simply converted into floaters. The emphasis was on keeping everything slim and sparse. Wulff discovered that when held against the sky, which is how the fish sees it, one fly looked much like another: "they all cast the same shadow," as he put it.

In hindsight, the solution seems inevitable: use animal hair for wings and tail; add to that a bulky body of spun fur, extra heavy hackling to keep the fly afloat, and out comes the Grey Wulff — the first known use of animal hair for dry flies. Incidentally, it was Lee's frequent fishing companion Dan Bailey who named the fly; Lee's choice was Ausable Grey, but Bailey prevailed. The following season Lee put the fly to the test: it proved so effective and durable that, by actual count, thirty trout were taken (and released) on a single fly without removing it from the leader. Other versions followed, culminating in the venerable Royal Coachman in a new garb of white bucktail wings and tail. Bucktail has been largely replaced by white impala, since it is easier to work with than hollow bucktail, which has a tendency to flare.

Though designed initially for trout, the Wulff hair flies proved equally effective on other game fish and became the most widely used and effective dry fly for Atlantic salmon. Some years later, Lee would design a salmon fly along the more colorful traditional lines of the classic salmon patterns, which he named Lady Joan, and on which Joan Wulff took her first Atlantic salmon.

Born on February 10, 1905 in Valdez, Alaska, where his father had gone to prospect for gold — he didn't find any — the family moved in 1915 to Brooklyn, New York. He attended Stanford University to study engineering, but as he put it "it didn't take" and he left after a short time. His interest then turned to art, which he pursued during a period of study in Paris. He returned to New York a year later where he worked for a time as art director at an advertising agency. He eventually left and moved away from commercial art into free-lance art, writing, film making, and lecturing.

During this time he continued to make frequent fishing trips to the trout streams of the Catskills and the Adirondacks. His name and image as an outdoorsman was growing rapidly, abetted by his lectures, outdoor films (he was a pioneer in the field), and personal appearances before sports groups. In 1939, at the age of thirty-four, he published his first book, *The Handbook of Freshwater Fishing*. Concurrently, his articles on hunting and fishing appeared in the outdoor magazines. By the time of his death, he had published seven other books.

Exactly when Lee Wulff became recognized as the "ultimate outdoorsman" is hard to pin down; probably he was destined for the role at birth. Certainly he was blessed with the physical appurtenances for it. Standing in the neighborhood of 6 feet, 3 or 4 inches, lean, muscular, and craggy-faced, he was indeed the image of the American outdoorsman. As John Merwin wrote following an interview in 1984, "as a short, fat kid he might never have made it." Perhaps; but it was not merely Lee's physique that made him the daring innovator he became. Rather it was his vision, his restless inventive mind, his constant questioning of what others took for granted, his daring to be different, an inquisitiveness that led him to seek out the untrodden paths. As much as anything, it was his deep love and respect for nature and his undiminished ardor and guiding spirit in the constant battle against the forces that would despoil and degrade the environment he cherished. Nor was it Lee's physical stature alone that spurred him from one challenge to another.

It was typical of Lee to declare at a board meeting of the Theodore Gordon Flyfishers in the mid-1960s that "fly fishers ought to speak in a united voice for the protection and preservation of our natural resources," echoing words he had been uttering as far back as 1939. But this time with a difference: he had chosen the right moment and the right place. This time the words produced action. What followed was the formation of the Federation of Fly Fishermen, an amalgamation of fly fishing clubs throughout the United States and Canada. And though it was Gene Anderegg who became the Federation's first president and who did much of the leg work carrying the message around the country, the spirit and enthusiasm that furnished the momentum behind the movement were Lee Wulff's.

Probably no individual did more than Lee to sound the alarm at the threat to the Atlantic salmon from commercial overfishing. In the fight to protect the Atlantic salmon, he came early and stayed late. He was a long-time and active member of the Atlantic Salmon Federation, the International Atlantic Salmon Foundation, and

pretty near every other organization concerned with the plight of what has been called "the king of game fish." In 1958 his seminal work *The Atlantic Salmon* was published, which continues to be the dominant work on the subject, and is now available through Nick Lyons Books, which recently brought out a new edition.

In making outdoor films, Lee was no less an innovator. Few hunting and fishing films were being made and most of those were not very exciting. Lee put the viewer in the picture. The viewer not only saw the fly fisher casting, but was able to follow the fly as it floated, thrill at the strike, and follow the action on the surface and underwater as well. When television became a fact of life, Lee was the first to screen a network outdoor show.

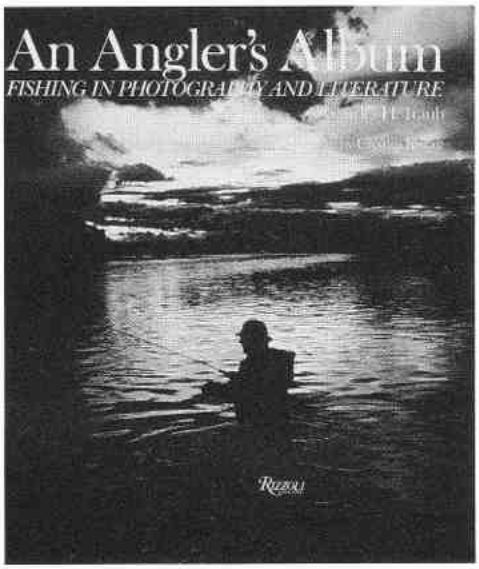
Though most commonly associated with trout and salmon fly fishing, Lee was also a pioneer in saltwater fly fishing. Not content with the usually sought-after species, such as tarpon, bonefish, striped bass, all of which he mastered on the fly rod, he then turned to the species that, as everyone knew, couldn't possibly be taken on the fly — billfish. Here again, he disproved the naysayers. By the time of his death in April, he had taken marlin and sailfish with the fly. As Arnold Gingrich wrote, "nothing that has to do with fishing is too much for Lee Wulff." In his long lifetime he proved it time after time.

A teacher as well as a doer, in recent years Lee and his wife Joan ran a fly-fishing school on the Upper Beaverkill in New York. To watch Joan Wulff casting with a fly rod is to watch a ballet and that's no mere coincidence for there was a time when Joan was indeed a ballet dancer. On the grounds of their school stood Lee's ever-present Piper Cub. On April 28, 1991, he climbed into the plane and took it up to renew his pilot's license. While in midair he had a fatal heart attack and the plane crashed into a hillside. Lee Wulff was 86. At his request his body was cremated and his ashes scattered over his beloved Beaverkill. Lee wanted no funeral; instead he left a sum of money to The Angler's Club of New York, of which he had been a long-time member, with instructions for a party to celebrate a fly fisher's life.

On June 7, 1991, the American Museum of Fly Fishing opened a special exhibit entitled "The World of Salmon," which was dedicated to the memory of Lee Wulff. Nick Lyons, on learning of Wulff's death, quoted Emerson to evoke Lee's spirit: "The great man draws a larger circle around what we think is possible." That was Lee Wulff.

RECOMMENDED READING

An Angler's Album: Fishing in Photography and Literature
by Charles H. Traub, with introduction by Charles Kuralt
(New York: Rizzoli, 1990, 215 pages, hardcover, $50.)



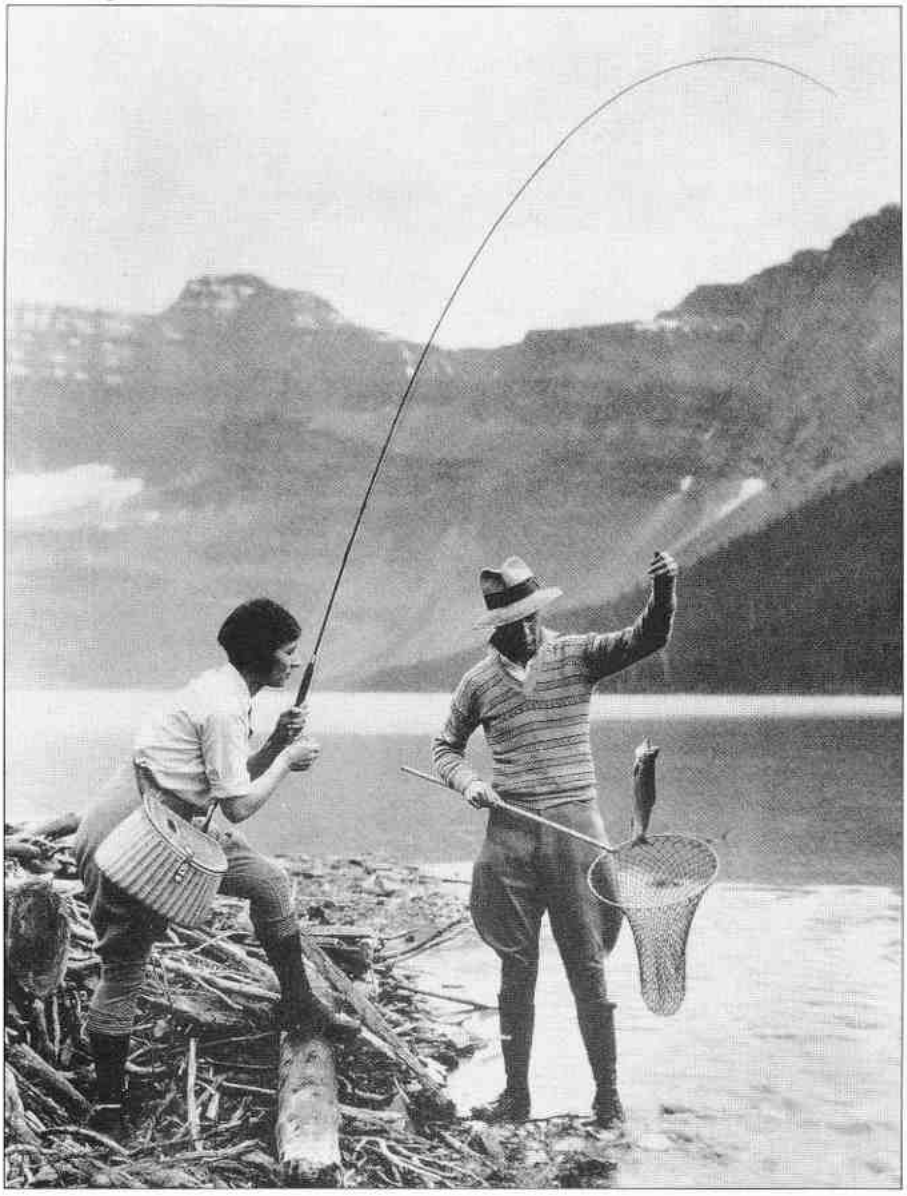
THROUGHOUT RECENT HISTORY fishing has been the catalyst for some notable photography and writing. As Traub says in his preface, "The writer and photographer are both engaged in contriving — angling — to make an image probable through artifice." Trying to take advantage of the synergism that results from combining writing, photography, and fishing is dangerous, to which many coffee table books that sit on remainder tables in bookstores testify. Charles Traub has performed some alchemy in *An Angler's Album*, with the result being a volume where the sum of the parts is much greater than each taken individually. Although not a fly fishing book, it is reviewed here because of its value to students of fly fishing history, since we cannot truly evaluate the history of our tiny nichesport without looking at what the other 90 percent of the fishing public has been doing for the past century. Besides, it's one of the most fun experiences you'll have between pieces of paper.

Students of fly fishing will not be disappointed. Surprisingly, women are more common in the turn-of-the-century fly-fishing prints than you might suspect, and they appear in fishing garb, although many of them have been staged, such as young Asahel Curtis, who holds a fly rod and a beautiful steelhead in *Elwark River* (1907) — the rod she is holding is missing its reel! But some of the pictures of men may be staged as well, among them *Thomas Barrows and George Reed*, circa 1880: shown are two bearded gentlemen, one holding a rod, who seem to be examining a fly box, but they have obviously been photographed in a studio with a false woodsy background.

Apparently we were as much enamored of the internal combustion engine as we were of fishing in the first half of this century: most of us now fish to get away from the noise of cars, yet two photographs in the book show people fishing from cars. One, *Women Ice Fishing From an Automobile*, circa 1935, shows four obviously fashionable women pulling fish out of a hole while variably sitting inside, on the fender, and on top of a car. Another anonymous gelatin silver print from 1913 shows a man and a woman fishing from a Model T that is actually parked *in* a river.

Traub has made an artful juxtaposition of pictures and writing. He says, "The pairings of the quotations and photographs are not necessarily illustrative of one another but are intended to create an unexpected view of angling and its aspects." Sometimes the pairings are obvious and delightful, such as the Steinbeck quote from *Travels With Charley In Search of America* opposite an exquisite 1920s gelatin silver print; or an Ed Zern

From *An Angler's Album*, C. H. Traub (Rizzoli, 1990).



W. J. Oliver, Couple Catching a Fish, *1928; gelatin silver print.*

adaptation of a Darwinian principle with some of those funky hand-colored postcards where the fish are magnified to enormous sizes. One of the most classically pleasing combinations is Traub's own striking portrait of a dolphin's head and a glove entitled *Dolphin — Hemingway Deep Sea Tournament, Bimini* (1984). Happily, he resisted the temptation to combine it with a Hemingway quote, but instead chose a vivid James Dickey quote about the death of a dolphin once it has been landed.

Some of the photographs and quotes make you go back and examine the pages twice, as you try to determine the thinking behind the combination of the two, the process of which only adds to the involvement and enjoyment of the reader. On page 152 is a horrible example of hokey hook-and-bullet photography, a Lefty Kreh photograph of an obviously dead, hatchery-raised trout supposedly taking a nymph underwater — opposite a Datus Proper quote on the innocence of wild trout! In all fairness to Kreh he has some wonderful photographs elsewhere in the book, and I only hope Traub used this photo to purposely shock the reader.

Some of the best photographs are the nonfly-fishing ones, such as kids fishing next to a tumbledown shack in the 1940s or the prints of African-Americans fishing on the Mississippi delta in 1939. And what other coffee-table book would dare to devote space to six photographs from a study of public fishing areas in America, complete with beer guts, bait buckets, and poor-fitting bikinis? Even the finest classical music can become monotonous if it is played often enough, and gritty middle America is a refreshing change from expensively clad, pipe-smoking fly fishermen whose background is the Rockies.

As a pictorial of modern fishing and photography, the book has scholarly, historical, and sociological interest. There is a razor-sharp photograph of a jumping tarpon, circa 1884–1891, which is amazing when you think of the daunting technical details you would need to capture the same shot with today's lightweight equipment and fast film. Traub's 1988 photograph of a striper suspended on a line cast into the East River is testimony to the comeback of the striped bass and to the untapped potential of urban fishing. Harold Edgerton's first use of stroboscopic light for photography is shown in his *Man Flycasting* (1952).

My favorite photographs are those of presidents angling, with quotes from Richard Brautigan and Grover Cleveland (speaking of interesting juxtapositions): Jimmy Carter in blue jeans, hip boots, and baseball cap, looking haggard but intense as he prepares to release a trout; George Bush standing relaxed and poised on the shore of a mountain lake; Harry Truman, shirtless with a pith helmet sporting the presidential emblem, hoisting a grouper with a beam on his face a mile wide, as if he had just broken the railway strike; Franklin Roosevelt, ever conscious of his public image, sits composed on the edge of a lake at Warm Springs, Georgia, Fala cradled under his arm, staring off into the distance, probably wishing he was on his beloved ocean instead of a landlocked pond. The best one, though, shows Eisenhower animatedly demonstrating a fly rod, obviously confident with the rod by the way he is holding the line in his left hand. Richard Nixon stands next to him as uncomfortable as I have ever seen him in a photograph, dressed in fishing jacket with hip boots pulled down to his ankles, hunched over, eyes hooded in the Nixon scowl, fists clenched at his sides.

I'd advise you to read the rest of the book before you read Charles Kuralt's introduction, or at least go back and reread the introduction after you've finished the book. After immersing yourself in some of the most valuable fishing photography of the last century, Kuralt's essay extols the value of our own snapshots, and lets us know it's okay to treasure our hurriedly taken photos with complete disregard for composition, exposure, or steady hand.

TOM ROSENBAUER

Lewis B. France: Pioneer Fly Fishing Writer of the Rocky Mountains

by John H. Monnett

THE COLORADO WRITER Lewis B. France has long been of interest to The American Fly Fisher, *with two of his articles on western fly fishing from the years 1882 and 1884 appearing in this journal [see Summer 1978 (vol. 5, no. 3) and Fall 1980 (vol. 7, no. 4)]. John H. Monnett has written a dynamic, comprehensive profile of the man who popularized fly fishing in Colorado; you last saw his work in Fall 1989, which featured a chapter on the Yellowstone River excerpted from his book* Cutthroat and Campfire Tales.

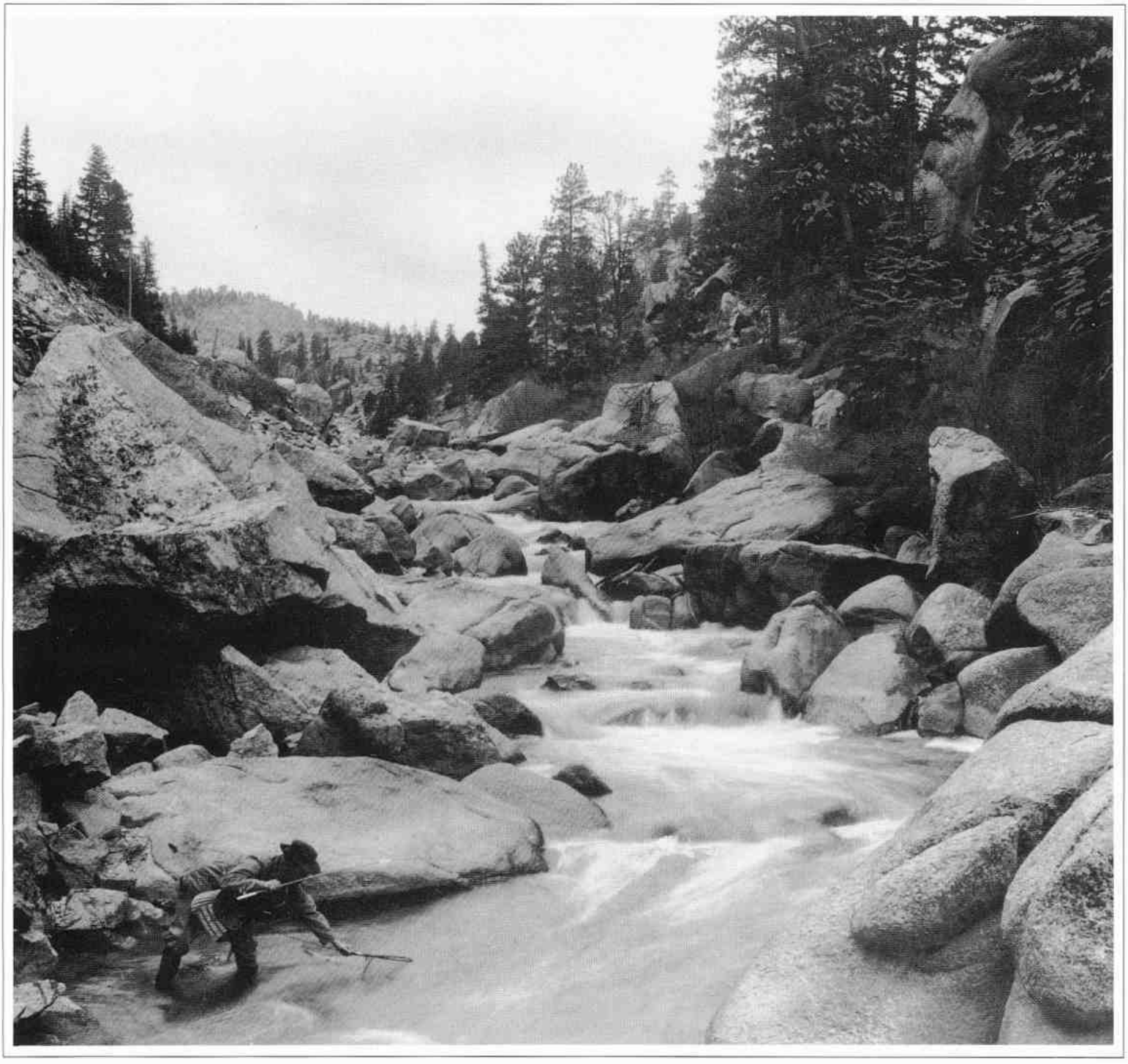
IN THE SPRING of 1868, Lewis Browne France loaded a rickety buckboard with camping gear and a hand-crafted fly rod and departed on a week-long outing. His journey took him from the dusty streets of frontier Denver up a winding wagon road, flanked by cottonwood and spruce, through the South Platte River Canyon. Along the north fork, near the present site of Pine, Colorado, France made his tent camp and went fishing. Testing the waters of the north fork with a Gray Hackle wet fly he immediately connected with a sizeable trout.

"I struck it rich the first cast," France wrote a few years later. "The fraud had barely touched the water before I saw the jaws of a beautiful trout close upon it, and felt his strength at the same instant. . . . As it was, the sport resolved itself into a mere trial of strength between man and fish . . . a three pound trout."[1]

France's description was one of the first accounts of fly fishing in the now-famed South Platte River. It is quite possibly the first account of angling on the South Platte to appear in a book expressly written for the pleasure of western sportsmen. Lewis B. France came to Colorado Territory from Illinois with his wife Rowena during the gold rush in 1861. He was twenty-eight years old.[2] The couple quickly settled into an unchinked log cabin in tiny Denver City. During the winter of 1862, France reputedly constructed the first fly rod in the territory from a cedar wood shaft and a buggy whip handle. That rod furnished inspiration for one of many outdoor articles which would eventually flow from the pen of the Rocky Mountain West's first important sporting writer.[3]

A graduate of Georgetown University, and a lawyer by trade, France was appointed reporter to the Supreme Court of Colorado after its statehood in 1876. Praised locally both for his legal genius and his poetic fiction, France is best remembered for his engaging tales of fly fishing and the outdoors, and his concerns about fishing ethics and protection of fish and game species. From the 1880s until his death in 1907, his angling articles appeared frequently in such national sporting journals as *The American Angler* and *Outdoor Life*. Though overshadowed in the more populous east by contemporaries such as George Dawson, George "Nessmuk" Sears, and Theodore Gordon, Lewis B. France introduced many sportsmen of the Gilded Age to the streams and high lakes of the Rocky Mountain West, especially the waters of Colorado. Before his time the fishing literature of this region consisted mainly of newspaper reports describing how many hundreds or thousands of fish were "brought into town yesterday" by market fishermen or "sport" anglers.

Probably more than any other writer, France made readers aware of the South



Fishing on the South Platte River, Granite Canyon. France's account of fly fishing in the now-famed South Platte River, near the present site of Pine, Colorado, was quite possibly the first to appear in print.

Platte River, the Colorado River (then called Grand River), and their tributaries, as well as numerous unheralded waters throughout the Rocky Mountain region. Trapper's Lake, today the last breeding stronghold of the Colorado River cutthroat, was a favorite subject toward the end of the nineteenth century. Eventually the reputation of this high-country gem attracted such famous sportsmen as Zane Grey and Ray Bergman, who in their youth might well have become enchanted with the lake through the writings of Lewis B. France.[4]

Two books written by France at the height of his career did more to make the world aware of angling in the Colorado Rockies than any publication before that time. *With Rod and Line in Colorado Waters* (1884) is today considered somewhat of a regional classic. The volume not only championed fishing in the Rockies, but is also quite entertaining even by today's standards. France's other sporting book, *Mountain Trails and Parks in Colorado* (1887) is much the same, but perhaps even more than *With Rod and*

A family outing in 1909 on Lake San Cristobel appears quite successful in more ways than one. Notice the careful artistic positioning

Line, revealed that this pioneer's exceeding love of nature transcended mere angling.[5]

For many years to follow, the stories and quotes from both books were excerpted by various railroad companies seeking to bolster tourism along their narrow gauge routes through the high country. During the early decades of the twentieth century these appealing booklets, profusely illustrated by photographs of huge (usually dead) trout, were designed as advertising devices to lure sportsmen west.[6] None was so succesful in that regard as the Colorado Midland Railway's *History of a Line: From Plains to Peaks, Fishing and Hunting in Colorado* by Horace A. Bird. A handbook for tourists and sportsmen, the volume structured its advice and spiced its pages with excerpts and anecdotes from the pen of Lewis B. France.[7]

Although France's prose tends to be lengthy and overblown by modern standards, we must remember that he was a product of Civil War era romanticism, and his metaphorical style was thus received favorably by sentimentally attuned readers of the Victorian age. Writing for *Outdoor Life* in 1901, France concluded the tale of fishing a crystal alpine lake on a lazy August day with the following benediction.

> Darkness steals on apace, the lake becomes fretted with brilliant gems in minature [sic] rivalry of the overhanging vault, but the gentle hostess. Peace, still reigns — the undisputed mistress of the night.[8]

But lengthy enamored descriptions of mountain scenery and battling big fish for hours on end in the contemporaneous style of the era's "me and Joe stories" was not the major goal of Lewis B. France. Indeed, from the time he first broke into print, simply landing or breaking off the trout was not a suitable conclusion for his tales. Fly fishing for Lewis B. France was not a domain unto itself; it was not a world apart. He was more interested in people, the fate of man, and his angling prose helped open up the world of the American West and the temper of its populace to a growing number of readers.

Improved human endeavor and a deeper knowledge of man's relationship with the natural environment derived indirectly from the sport were more appropriate to the literary aims of Lewis B. France.[9] Some of his titles range the gambit from "Camping with Ladies and the Baby," to a catchy, surprisingly modern essay titled, "Egotism and — Rods."[10] So concerned was France with the relationship between sport, nature, and the human condition, that the *Denver Times* recognized his transcendentalist concerns as being not unlike Thoreau's when they dubbed him the "Poet Chronicler of the Rockies."[11]

Regionally, Lewis B. France extended his literary and journalistic interests to matters other than fly fishing and the outdoors, although he remained most dedicated to his beloved sport. Perhaps it was in his local markets that France made the greatest contribution to western angling. For many years, and even for some time after his death, Lewis B. France's angling tales, as well as fictional stories concerned with the joys or tribulations of western living, appeared regularly on the pages of *Western World*, a Denver-based booster periodical slanted toward tourists and sportsmen. As he did with other publications, France often wrote a regular column for this magazine under the pen name *Bourgeois*. The column was titled "Scraps."[12] In 1899 the best of his "Scraps" columns, including several nonfiction

of the fish and the radiant expression of the woman on the ladder.

angling essays, were published in a book by the same name.[13]

The objective of periodicals such as *Western World* was to attract both tourists and settlers to the West. Features and columns in these magazines were designed to make potential travelers or immigrants sit up and take notice. Often the articles were exaggerated and, on occasion, totally unrealistic. To this end they usually measured fishing success in terms of catches weighing "hundreds of pounds." Though Lewis B. France practiced the sport like most anglers of his time, often reporting "full creels" of his own, one gets the impression that the overall tone of the western booster press, at least to some degree, disturbed him. By the turn of the century, his articles began to include opinionated assessments of current fish and game laws and his perceived need for additional protection.[14]

During the later years of his life he took this concern a step further. In the Dickensian tradition of the era France often invited friends and guests to the spacious parlor of his Denver home where he would read aloud from his various books. His readings were usually supplemented with discussions over cigars about the "ethics of fishing" and a proper tradition for sportsmen.[15] Conservation became more and more important to the aging attorney and there is evidence that he used his influence in the courts to administer legal interpretation to a code of game and fish laws for Colorado that were likely the most progressive in the nineteenth-century West.[16]

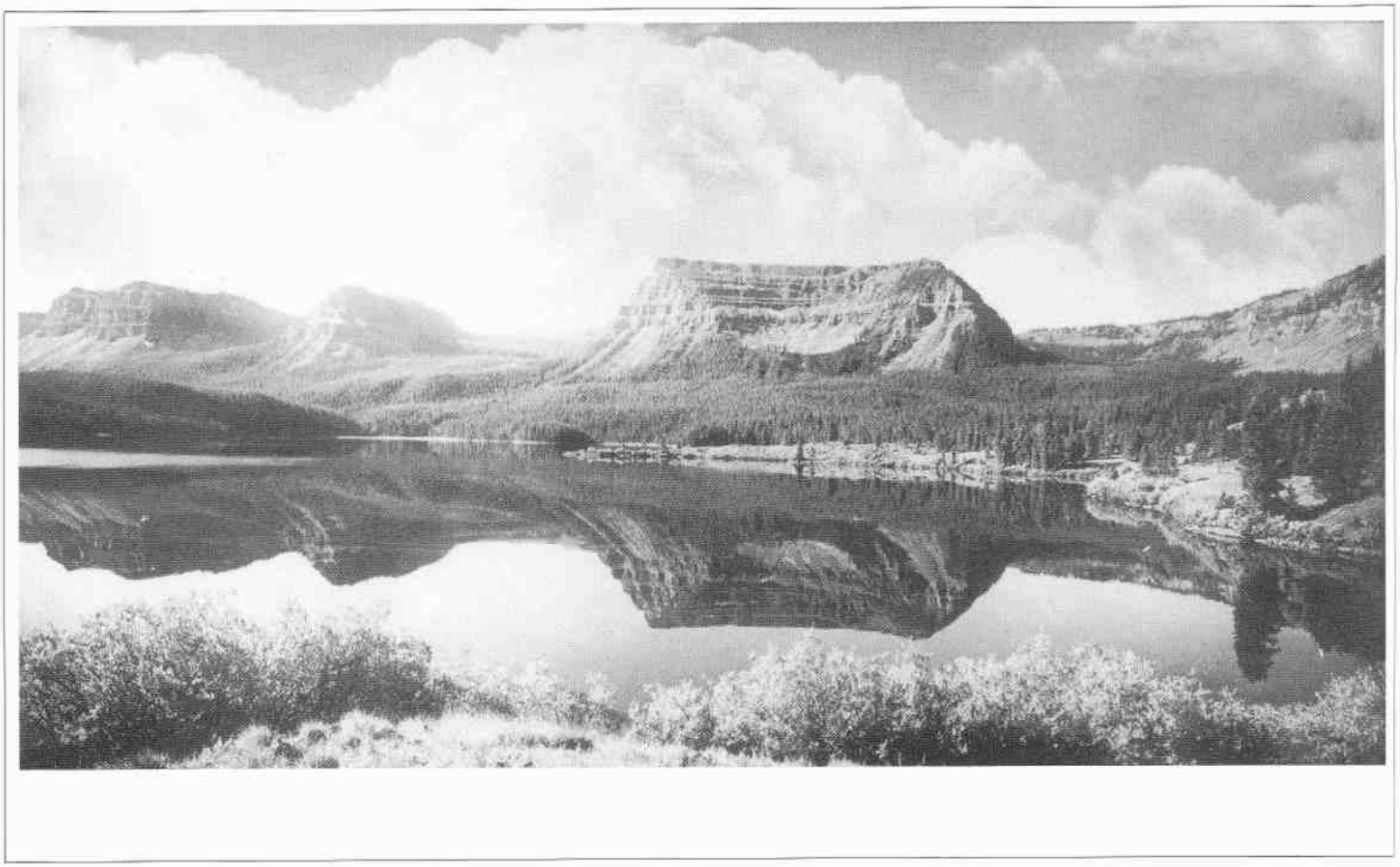
At the beginning of each fishing season Colorado's many newspapers would call upon France to assess the quality of popular rivers and lakes, and to give his advice on effective flies, technique, and tackle. France was not unlike most western fly fishers of his generation when he recommended, over the course of many years, such flies as the Grey Hackle (his personal favorite), Coachman, or Royal Coachman. These late nineteenth-century standards are mentioned frequently by western sportsmen reporting their favorite flies to Mary Orvis Marbury during the time she was compiling her famous classification on the subject first published in 1892, *Favorite Flies and Their Histories.*[17]

Though Lewis B. France may not have contributed much original material to fly fishing theory or fly pattern development, there is sufficient evidence to suspect that he was contemporaneous with the early American masters in experimenting with the art of fishing floating flies to rising trout. On a trip to an alpine lake in 1878 he fully described the behavior exhibited by cruising cutthroats, and he alluded to attempts to imitate the insects on the water. "All parts of the lake were being aggravatingly broken into circles by the leaping trout," he wrote. "Finally I worked around the point toward the outlet . . . The first cast there, with a red-bodied gray hackle, brought an instant rise, and I was kept busy for half an hour."[18] Again, a few years later, there was no question about his technique while fishing over a reluctant trout. He wrote:

> I tried my gray hackle with all kinds of bodies, the professor, the coachman and everything I could lay hands on, I danced the flies over his head, across his back, I let them float and I skittered and dropped them, but that trout never moved.[19]

It is not surprising that the most revealing prose, the most significant contributions of the Rocky Mountain West's first enduring sporting writer became apparent in his later years after he had matured as an angler. From Victorian wet

Photographs courtesy of the Colorado Historical Society



Trapper's Lake, today the last breeding stronghold of the Colorado River cutthroat, was a favorite subject of France's toward the end of the nineteenth century. This high-country lake eventually attracted such notable sportsmen as Zane Grey and Ray Bergman.

fly tradition to dry fly fishing, France revealed in his writing that evolving theory and technique in the West paralleled what Theodore Gordon and others were discovering back east about the same time.

Some of Lewis B. France's home waters are familiar to many, and others to only a few — the South Platte, the Colorado, the Arkansas, South Boulder Creek, the St. Vrains, and Black Lake. Three months after his death *Western World* published one of his earliest stories, the 1862 tale in which France described how he fashioned a fly rod from scratch by the fire light of the open hearth in his gold rush cabin, a rough-hewn work of art his wife proclaimed to be the "finest rod in Colorado Territory."[20] He later lost the rod when he loaned it to a friend. But he finished his days fishing a split-bamboo which he once described as the "next best thing to a new baby." The story not only measures the progress of his life from frontiersman to urbane sportsman and author and then back to frontiersman in a sense, but is also a fitting eulogy for the man who *first* told the world about angling in the Rocky Mountains.[21]

ENDNOTES

1. Lewis B. France, *With Rod and Line in Colorado Waters* (Denver: Chain, Hardy & Co., 1884), p.103.
2. "Western Biographical Sketches, No. 2, Lewis B. France," *Western World* (August, 1907), pp. 8–9.
3. Lewis B. France, "Memories of an Angler," *Western World* (September, 1907), pp. 20–21.
4. Bill Haggerty, "A Trapper's Lake Tradition," *Colorado Outdoors* (September-October, 1987), pp. 18–21.
5. "Western Biographical Sketches," p. 8.
6. During this time most narrow gauge railroads were stocking imported rainbows in waters adjacent to their lines to replace the depleted native cutthroats. When the exotics took hold, the companies offered promotions to attract anglers to their routes.
7. *History of a Line* is a bit more reliable and committed to ethical practice than most booster literature. It was one of the first handbooks to list and stress Colorado's early fish and game laws.
8. Lewis B. France, "Black Lake, An Idyll of the Rockies," *Outdoor Life* (June, 1901); reprinted in the *Denver Times*, June 16, 1901, p. 13.
9. *Denver Times*, July 28, 1901, p. 24 .
10. France, *With Rod and Line*, pp. 38 & 51.
11. *Denver Times*, July 28, 1901, p. 24.
12. "Western Biographical Sketches," p. 8. *Nom de plumes* such as this were common among nineteenth-century writers. Perhaps France was inspired by "Nessmuk" (George Washington Sears) who wrote a time-honored column in George Bird Grinnell's *Forest and Stream* .
13. *Denver Times*, December 17, 1899, p. 5.
14. Horace A. Bird, *History of a Line: From Plains to Peaks, Fishing and Hunting in Colorado* (Denver: Colorado Midland Railroad, 1887), p. 105.
15. "Western Biographical Sketches," p. 9.
16. *Denver Times*, December 17, 1901, p. 5.
17. See Mary Orvis Marbury, *Favorite Flies and Their Histories* (1892) for examples of western patterns. Most western favorites were also eastern favorites (Gray Hackle, Brown Hackle, Coachman, etc.), though perhaps a bit more subdued if all that was available on the frontier were local materials from the barnyard or feathers of gamebirds.
18. France, *With Rod and Line*, p. 45.
19. Lewis B. France, *The American Angler* (August 19, 1882), quoted in Paul Schullery, *American Fly Fishing: A History* (New York: Nick Lyons Books, 1987), p. 106.
20. France, "Memories of an Angler," p. 8. For a more detailed account of this story see John H. Monnett, *Cutthroat and Campfire Tales: The Fly-Fishing History of the West* (Boulder, Colo.: Pruett Publishing Company, 1988), pp. 109–16.
21. *Ibid*, p. 109–116.

GALLERY

THE ANGLING ARTIFACTS of two legendary men — one, the world's beloved bandleader, and the other, to the smaller but close-knit world of fly fishing, a noted gentleman — have recently been donated to the Museum's archives.

When bandleader, composer, and trombonist Glenn Miller (1904–1944), leader of the most popular big band of that era, departed from the Restigouche in New Brunswick after his last salmon trip, he left his tackle with his guide, Eric Duncan. Naturally he intended to return, but to the world's horror he died mysteriously, and suddenly, as an enlisted man (having dedicated his war years to an all-star Army Air Force Band) when his plane, it is thought, crashed into the English Channel.

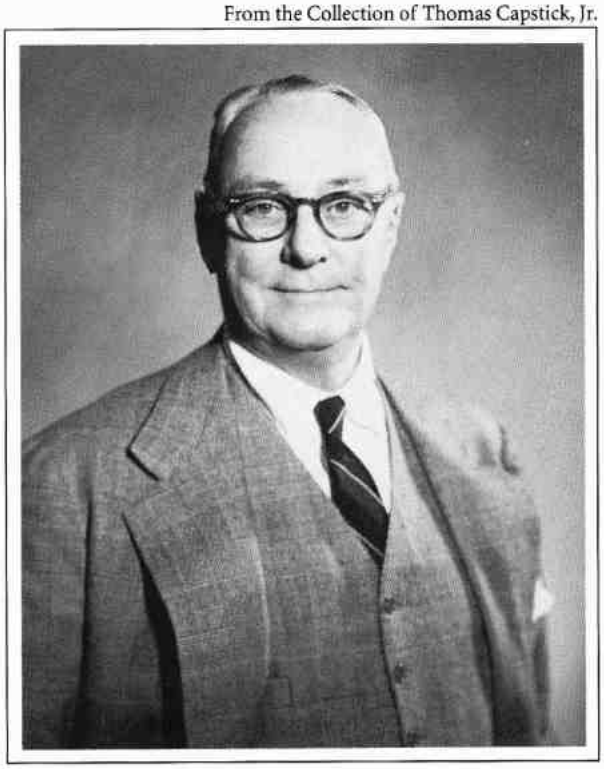
His 9 ½-foot, 7.20-ounce, ferrule 18/64 for an A-line salmon rod was donated to the Museum's collection by Warren Duncan (no relation to Miller's guide Eric Duncan) of St. John, New Brunswick, and Bill Costello of North Quincy, Massachusetts, in 1990.

The magnificent fly collection of the eminent Edward Ringwood Hewitt was donated to the Museum by trustee James Taylor of California in 1990. Called by Hoagy Carmichael "one of the finest I have ever seen," the collection is composed of Hewitt's cedar fly chest and over 1,000 flies that include skaters, spiders, his famous bivisibles, various dries, wets and nymphs, and salmon flies, in addition to metal or wood fly boxes, trays, and containers. The collection was groomed and inventoried by noted flytier and collector, Ted Niemeyer, whose handwritten book summarizes the collection and whose delicate drawings illustrate unusual Hewitt patterns.

Edward R. Hewitt (1866–1957) is remembered as the author of more than nine angling books, as well as being a creative thinker, technician, and tinkerer, whose camp on the Big Bend stretch of the Neversink in the Catskills (now drowned by the Neversink Reservoir) was home to varied, newfangled experiments as well as visits by other luminaries of the "Golden Age" of fly fishing.

Photograph by Cook Neilson

From the Collection of Thomas Capstick, Jr.



Eugene V. Connett III and The Derrydale Press

EUGENE V. CONNETT III (1891-1969) was unquestionably the finest publisher of sporting books of all time. His Derrydale Press set the standard not only for shrewd editorial choices but also for superior production values; he has had many imitators but all pale beside his monumental, enduring work.

Along with important books on gunning, game cookery, natural history, fox hunting, and horses, he made a number of truly landmark contributions to the literature of fly fishing. Books such as Preston Jennings's A Book of Trout Flies, *Edgar Burke's* American Dry Flies, *Howard T. Walden II's* Upstream and Down *and* Big Stony, *and Charles Phair's* Atlantic Salmon Fishing *remain eminently readable, historically important, and refreshingly insightful. And no one, ever, has produced more handsome books.*

The hallmarks of the press—and of the man—were taste, vision, and care. He chose wisely and well the books he published, with a remarkable eye for what was significant and what would last. His brilliant commitment to the Jennings volume—our first reliable and important American entomology—spawned a dozen more advanced books that could only have grown from its foundation. And always his books were meticulously produced: their designs clean and elegant, his choices of paper (often from England, Italy, or Holland) and binding painstaking and in superb taste.

His 169 books, each carefully described in The Derrydale Press: A Bibliography *by Colonel Henry A. Siegel, Harry S. Marschalk, Jr., and Isaac Oelgart (Goshen, Conn.: Angler's and Shooter's Press, 1981), come to us from an older time and more comfortable worldview that began to end with the onset of World War II, when Connett sold his great press one day at lunch to a book pirate I once worked for. How lucky we are to have had it, though—and how grateful we should be, as readers and collectors, for a press as unique and lovely as Derrydale.*

NICK LYONS

A Brief Biography

by Stephen Ferguson

Curator of Rare Books, Princeton University Library

EUGENE VIRGINIUS CONNETT III was born in Orange, New Jersey, on March 8, 1891. He was one of four children and son of a hat manufacturer whose factory was in Newark, New Jersey. The business was said by Connett to have been the oldest manufacturing concern of its kind in the United States, having been founded by his great-great-grandfather early in the nineteenth century.

Connett prepared for college at St. Paul's School, Concord, New Hampshire, and in the fall of 1908 entered Princeton as a member of the Class of 1912. At Princeton he was a student in the John C. Green School of Science, and studied

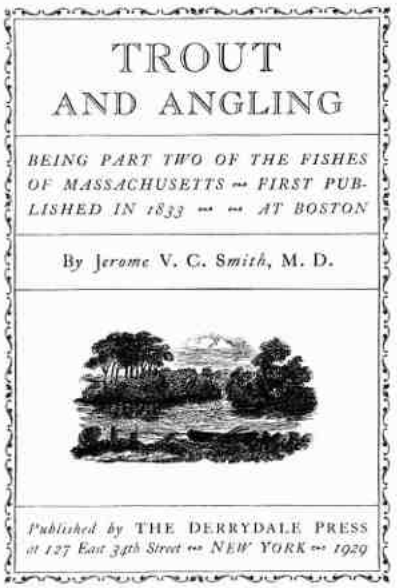
English as well. His club was Colonial. He told his classmates in their "reunion book" of 1922, "Most of you probably recall the noticeable lack of serious application I exhibited at college." His college chums nicknamed him "Captain Simms," because, according to one of his classmates, he could tell so well the story of Captain Simms. Upon graduation, he entered the family business in July of 1912.

On November 5, 1913, he married Miss Kathryn Elise Underhill, and their first child, a girl, was born in 1915. (Eventually they raised three children.) War duties came upon him shortly, and during the years of World War I he was made an officer in the Chemical Warfare Service and placed in charge of production in the Assembly Department at the Service's Gas Defense Plant in Long Island City, New York. After the war, Connett returned to the family hat business, and in 1922 he was made factory manager and director of the firm, overseeing about one hundred employees.

For his Princeton classmates, Connett wrote an essay entitled "The Factory Manager," which was published in their "reunion book" for 1922. In the essay, he gives his "idea of running a factory," and makes clear that hatmaking was a highly labor-intensive industry with only a moderate amount of technology. The hatters were basically artisans, with proud traditions in their craft. He says of the business, "Every man and woman in the plant belongs to a union. I might add that the Hatters' Union is the oldest and pretty nearly the strongest in the country. We still have the old fashioned apprentice who works for several years at low wages before he becomes a journeyman. Most of the methods of manufacture are very similar to what they were like just after the Civil War." He emphasized that the job of the manager was to "find the right man" for the job and "to handle the man." Considering Connett's subsequent profession, printing and publishing, which is almost as labor-intensive as hatmaking, his experiences in the plant while working with the hatters no doubt served as a comprehensive preparation for later dealing and working with printers.

During the years 1912–1925, Connett built his own modest personal collection of sporting books. With Fred Pond's ("Will Wildwood") collection as a nucleus, and with the aid of the noted sporting book dealer, Ernest R. Gee, Connett formed a small but impressive library. At the same time, he began his voluminous contributions to the outdoor press with the avowed purpose of improving American ideals of sportsmanship and conservation. Articles appeared in most of the New York newspapers and in such magazines as *Forest and Stream*, *The American Angler*, *Field and Stream*, *The Sportsman*, etc. It was also in this period that his first book, *Wing Shooting and Angling*, was published by Charles Scribner's Sons in November of 1922.

In 1925 Connett sold his hat manufacturing business. Referring to that event he wrote, "I took several months off and went fishing—I'll get to the point in a minute! During those happy days on various trout streams I made up my mind that I wanted to publish fine sporting books, but I knew I had to learn something about printing. To make a long story somewhat shorter, I asked the owners of J. N. Johnston & Company, who had printed some catalogues for us in the hat business, if they would give me a job as a printing salesman. With something less than enthusiasm on their part, I was allowed to sell printing for them. After a reasonably successful, but extremely harrowing year at this fearful task, I felt ready to print fine books. I did spend a great deal of time studying in the New York Public Library and the Morgan Library, and I did spend a summer fishing and studying in England."[1]


TROUT
AND ANGLING

BEING PART TWO OF THE FISHES OF MASSACHUSETTS — FIRST PUBLISHED IN 1833 — — AT BOSTON

By *Jerome* V. C. *Smith*, M. D.

Published by THE DERRYDALE PRESS *at 127 East 34th Street — NEW YORK — 1929*

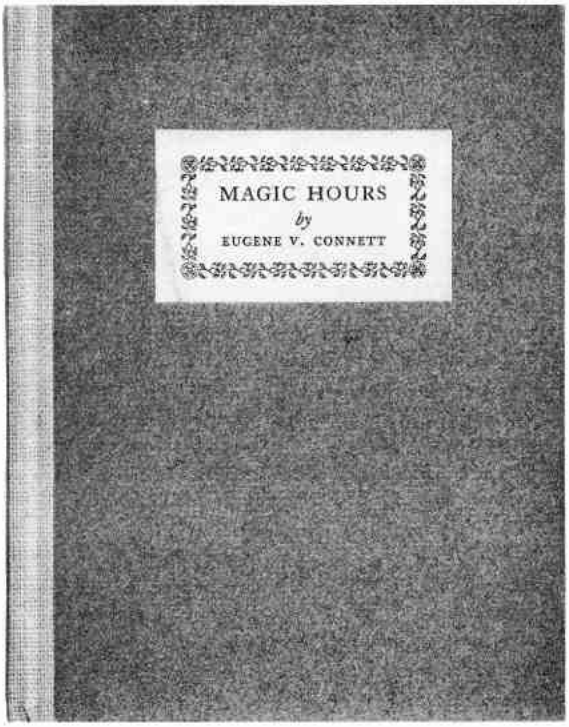
Subsequently, in 1926, he publicized his association with Johnston by sending out a broadside announcing this association and soliciting orders for fine printing from prospective clients. It was also at this time that Connett became actively involved in the pursuit of fine amateur printing at home. The press was in his study, and there are in The Derrydale Press Papers at the Princeton University Library two proof pages which are evidence of his earliest efforts. One is a proof of the first page of *Fysshynge Wyth an Angle*. A note attached to it says, "I planned to print a small edition of *Fysshynge With An Angle* on my press at my home. This is the only proof of page one. I never finished the job." The other proof, dated March 1926, states, "This is the only proof pulled from my type specimen which I set up myself before printing *Magic Hours*."[2] Connett had planned to print twelve numbered copies of this type specimen sheet.

Although Connett says that 1926 was a difficult year of selling printing, he did succeed in making some transactions. One was with the Workers Education Bureau Press, Inc. of New York for five thousand copies of *The Living Constitution*, which was published in 1927 and reissued by Macmillan in 1928. Another was a very handsome limited edition of one hundred copies of Mark Twain's ribald classic, *1601 A Fireside Conversation*. But the most important was Henry A. Ingraham's *American Trout Streams*, the first sporting book published by Connett. Appearing in 1926 with the imprint "Privately Printed for the Anglers' Club of New York," it was listed by Connett in his first catalogue of "Books on Sport Printed at The Derrydale Press," issued in the spring of 1927.

It was also in 1926 that Connett formed a relationship with Daniel Berkeley Updike, one of America's most noted typographers, printers, and book designers, whose work Connett greatly admired. It was from Updike's Merrymount Press that Connett got the idea of calling his own press "The Derrydale Press," a name which later encompassed all of his business endeavors. As he stated: "A bottle of Scotch, a map of Ireland, and my tremendous admiration for the work of Daniel B. Updike all contributed to the gestation of the name.When I finally had given it birth, I wrote to Mr. Updike and asked

him if he had any objections to my choice of name. I received a letter from him saying that, 'since the Derrydale must obviously be lower than Merrymount,' he could see no objection whatever. I might say that I often sent proofs of my work to Mr. Updike in the early days of the Press, and he never failed to give me an honest and always helpful criticism. I have found that really great men are always the most willing to lend a helping hand to a sincere beginner—and Daniel Berkeley Updike was a very great man when it came to fine printing."[3]

Connett's most noted early book and the first one to bear the words "Derrydale Press" was his own personally printed *Magic Hours.* It was printed in the study of his home in New Jersey with his own press and types and was illustrated and bound by him as well. In a letter dated April 13, 1926, Henry Van Dyke, Professor of English at Princeton and noted angling author, answered Connett's letter requesting him to write an introduction to Connett's manuscript of *Magic Hours.* Van Dyke declined because he felt it was "physically impossible to undertake anything more at present" and, secondly, because he thought that the book did not need an introduction. In his reply to Connett's request he stated, "Superfluous introductions are always more of a hindrance than a help—like crutches to a man who is perfectly well able to stand and walk on his own feet. Believe me, I know what I am talking about, and it is because of this knowledge that I have absolutely given up the writing of introductions, especially because of my real affection for my friends."[4]



In March 1927, Connett had sent Ernest R. Gee specimen pages of *Magic Hours,* which Gee praised, and of which he ordered three signed copies at $5 each. Connett's relationship with Gee had started as an outgrowth of Connett's book-collecting interest and eventually turned into a long friendship.

In late 1926 or early 1927, Connett made the important acquaintance of Mrs. Thomas Hitchcock of Aiken, South Carolina. It is not entirely clear how Connett met Mrs. Hitchcock; perhaps it was through Mr. Gee. Nonetheless, by the time of his first catalogue, Connett was able to offer as "now ready" *The Hitchcock Edition of The Sporting Works of Somerville and Ross.* Its imprint reads "Privately Printed. The Derrydale Press. New York, 1927." The actual meaning of this is that Connett had been commissioned to design, manufacture, warehouse, and partially distribute the set with financing from Mrs. Hitchcock, to whom the set was dedicated by Miss Somerville. The seven-volume set was the most expensive item in the catalogue at $50 and had the longest press run—five hundred copies. It remained on the Derrydale list until selling out by the time of the publication of the autumn 1929 catalogue. Its favorable reviews and large sale greatly enhanced Connett's reputation as a publisher of quality sporting books. Mrs. Hitchcock further supported Connett by sponsoring a three-volume edition of *The Sporting Works of David Gray* in 1929 and a four-volume edition of *The Sporting Novels of Frank Forester* in 1930.

During the early years of Connett's endeavors with The Derrydale Press, he advertised not just sporting books but also the availability of his general services to assist "writers in search of a publisher" in the design and production of their books. In addition to his catalogue of books on sport, he issued a two-page brochure entitled *Privately Printed Books as Gifts.* In it, Connett tells the story of the man who solved all his Christmas shopping problems by giving each intended gift recipient a copy of his own privately printed book. He concluded, "So much for the idea. The practical application and ease of accomplishment can be comfortably discussed with Mr. Eugene V. Connett. . . ." In his spring 1928 catalogue he again announced his services, "If you have a manuscript which you would like to publish as a book, Mr. Connett will find it a pleasure to discuss the matter with you."

By the autumn of 1928, Connett's advertising dropped its theme of general services and stated, "As there was no press in this country exclusively employed in the publication of such books on *sport* (italics mine) in small editions, The Derrydale Press was founded to fill this need." He added that he would be taking over Ernest R. Gee's reprint series of early American sporting books and continuing it, stating "Ultimately it is planned to reprint all of the important early books on American Sport in this series." Clearly, what was behind this shift of emphasis in his advertising was the fact that he had successfully achieved his objective of obtaining enough manuscripts of sporting authors to be able to call himself a publisher of sporting books.

Evidently, in those early years, he did not wish to turn away good business that might come his way simply because he had announced that he was exclusively interested in sporting books. Indeed, Connett continued to accept the occasional commission of a nonsporting book, even after the sporting nature of the Press had been well established, with such additional publications as *The Gibbs Family of Rhode Island* (1933), *El Greco* (1929), and *Temples and Topees* (1936).

An examination of Connett's first five catalogues tells the story of the early years. The spring 1927 catalogue (undated, but the first with the Park Avenue address), has six titles "now ready," four as "ready in the autumn," and says, "There will be several additional books which are not yet ready for announcement." The second catalogue announces his move to "new quarters . . . large enough this time," at 127 East Thirty-fourth Street.[5] In this second catalogue, eight titles were listed as published, and seven titles were forthcoming.

The third Derrydale catalogue was issued for the autumn of 1928. Fifteen titles were listed as well as five prints. Rather than a simple alphabetical listing of titles, Connett began a new departure and classified his back list, putting similar books

together. One group was the series "Books on Early American Sport," and another was a series of sporting aquatints by Edward (Ned) King.

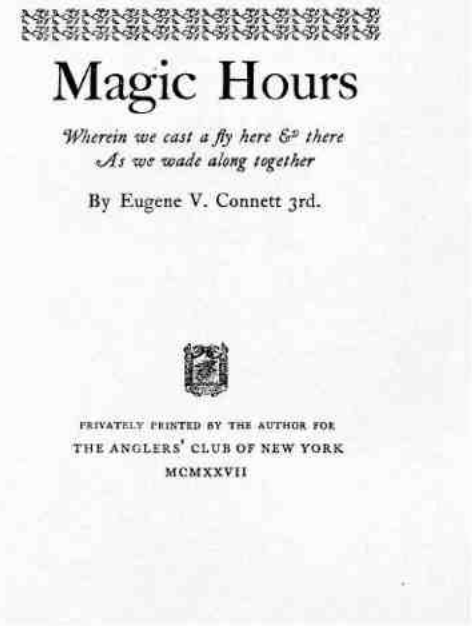
Catalogue Five appeared in the fall of 1929 and was the largest to date, consisting of twenty-six pages. Twenty-two titles were available, with three in preparation to be ready for the Christmas trade, and nineteen prints were now offered.

By *Catalogue Five*, Connett had developed definite subsections in his back list. There was the "Derrydale Library of Sport," "The Hitchcock Library of Sporting Classics," and then series on racing, foxhunting, dogs, shooting, angling, and miscellaneous titles. Also announced were the "Derrydale Sporting Prints" and "Sporting Scraps" (small prints). Evidently, as Connett's output had become more extensive, it was necessary to subdivide it into various publisher's series so that it could be carefully controlled and effectively marketed.

Profit from the publications in the early catalogues was probably not an important factor in the formation of capital for Connett, since a sizeable proportion of these titles were commissions. But, since he was allowed to distribute these at his discretion, and have his name prominently connected with them, they built his reputation. In addition, in the autumn 1927 catalogue he announced that two titles were already out of print, after only about a year on the market. At this time a demand was established for both his earlier and his forthcoming work, and the out-of-print Derrydale market began.

Also enhancing Connett's success with The Derrydale Press was the immediate and steady attention it received in various printed media. *The Wall Street Journal* carried two stories about him in the fall of 1927, and it continued to carry stories about Connett and his publications in its "With Sportsmen Afield and Afloat" column. Other New York papers carried notices of Derrydale books—*The New York Telegram* (July 16, 1928), *The New York Times* (July 22, 1928), and *The New York Evening Post* (February 16, 1929), to name a few. Sporting periodicals such as *The Sportsman* (October 1927), *The Country Gentleman's Newspaper* (December 1927), and *The Field* (November 1928) carried additional notices, as did such representatives of the general literary press as *The Times Literary Supplement* and *The Saturday Review of Literature*. During subsequent years, Derrydale books were faithfully, and usually favorably, reviewed by the sporting press and received constant attention in general media.

By 1931, Connett's enterprise was going strong and had developed into the kind of publishing program he had hoped it would. During its fourteen years of business, The Derrydale Press published 169 titles with several in two editions and one in three editions. The Press also issued approximately one hundred prints and also designed and executed bookplates for several of its patrons.



Magic Hours

Wherein we cast a fly here & there
As we wade along together

By Eugene V. Connett 3rd.

PRIVATELY PRINTED BY THE AUTHOR FOR
THE ANGLERS' CLUB OF NEW YORK
MCMXXVII

Two of the Derrydale titles won awards for excellence in typographic design, each of which was chosen as one of the "Fifty Books of the Year" by the American Institute of Graphic Arts. The first winner was *Hell for Leather!*, published in 1928; the second was *Gentlemen Up*, published in 1931.

Despite these awards, Connett considered another book as his finest. In the Princeton University Library copy of *Pteryplegia*, which appeared in 1931, Connett has noted in pencil on the flyleaf, "my most beautiful book"; another stated favorite was *Pack and Paddock*, produced in 1938.

Connett used a number of different specialists to supply him with paper, print the books, and bind them in cloth or leather. With each book, however, Connett was solely in charge of design and execution, having contracted with other firms for work to his specifications. For printers, he started with his old friends at J. N. Johnston of New York, and occasionally also used the Harbor Press of New York. By 1938, however, he had entirely switched to E. L. Hildreth & Company of Brattleboro, Vermont, who maintained a New York office at 285 Madison Avenue. Paper for the books came from a number of well-known suppliers including the Japan Paper Company and Worthy Paper Company among others.

Illustrations were printed by various firms including the Latham Litho Company of New York, The Meriden Gravure Company of Meriden, Connecticut, The Beck Engraving Company of Brooklyn, New York, The Photogravure & Color Company of New York, and Pioneer Moss Engraving Corporation of New York. Connett's bindings were usually executed by George McKibben of New York, except for certain De Luxe bindings in leather which were done by James MacDonald of New York or Sangorski & Sutcliffe in London.

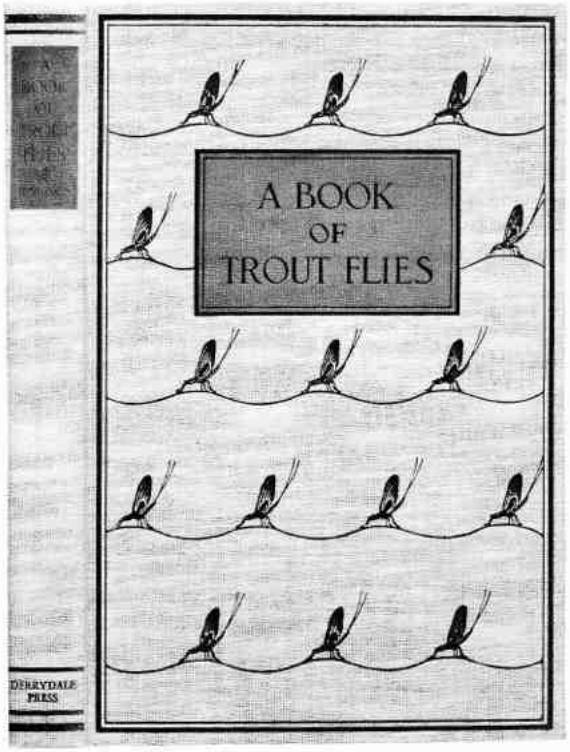
Many of the files in Princeton's Derrydale Press Collection reveal that Connett was a painstaking individual who went to significant lengths to insure that illustrations were correctly colored, press work was clean, and stamping on the bindings was crisp. He was equally particular about editorial work, stating that he "checked all the facts in every sporting book."[6] He liked to tell the following story about Captain Littauer's *Jumping the Horse*: "I took the manuscript to his place in Syosset and asked if he had a reasonably peaceful horse I might ride. Then we read the manuscript out loud, and I attempted to carry out his teachings in the saddle. The horse and I went over the jumps without mishap, and I published the book. When it came to fishing or shooting books, I was spared such grueling investigation, as we discovered I usually knew as much as the authors."[7]

Although The Derrydale Press had been well received thus far, in September of 1933 Connett announced the establishment of a new publishing venture, Windward House. Founded by the same group of sportsmen who owned The Derrydale Press, with Connett as its director as well, its purpose was to publish authoritative, illustrated sporting books in inexpensive editions. A contributing circumstance to its creation was Con-

nett's acknowledgement of the validity of arguments for more affordable sporting books. Connett had been listening to the debate among publishers, sportsmen, reviewers, and others about the size of the American market for sporting books. He maintained that the market was small and composed mainly of the well-to-do and subsequently tailored his publications to fit his concept of the market. Previously, he had claimed that he wanted to preserve America's sporting heritage by issuing publications so beautiful and costly that people would pause before they disposed of them. Others disagreed, especially the trade booksellers whose middle-class clientele could not afford Derrydale's prices, particularly during the Depression. Eventually, Connett conceded; from 1933 to 1937 Windward House issued ten books ranging in price from $1 to $3.98.

On January 1, 1937, through the efforts of Colonel Theodore Roosevelt, Jr., then vice-president of Doubleday Doran, Windward House was sold, along with the rights to five of its previously published titles, to Garden City Publishing Company, a division of Doubleday.

One of the most unusual books Connett published was Charles Phair's *Atlantic Salmon Fishing*. From the correspondence in The Derrydale Press Papers concerning the Phair book, it appears that the Press's actual work on the book began about June 1937. Phair had completed the manuscript by that time, and through Waldron M. Ward, Jr., editorial assistant at the Press, it was sent along to E. L. Hildreth for typesetting. Ward's job was to select illustrations for reproduction in the book in conjunction with the suggestions of Phair. Ward also oversaw the drawing of the large inserted map. Plans for the book included a De Luxe edition of forty copies with a second volume containing a set of fourteen display cards, twelve of which had a salmon fly mounted at the top, and the materials used in tying them mounted underneath. Tying the flies was assigned to C. Farlow & Company, London, England, angling specialists since 1840. Farlow was ordered to have the sets of flies ready by August 1 and to follow Phair's specifications for tying them. One special instruction from Phair was, "All the above flies to be dressed as Farlow always dressed them for me in the past. *Slim bodies* and *thin lightly dressed* wings."[8] A £20 deposit was dispatched shortly after the order to cover the £100 undiscounted charges. Shipments of consignments of the completed order began on July 19, 1937. As might be expected with such a complicated publishing venture, certain difficulties arose. Double hooks were originally specified, but Connett and Phair found that they could not be successfully mounted. Farlow's work was tediously slow, so a cable saying "Please rush remainder of order" was sent on August 20. Then, after the final shipment arrived in mid-September, it was found that one of the flies was wrong; Farlow had shipped Nipisiguit Grays instead of Griswold Grays. The Griswold Grays were ordered again on September 22, and this second order was received in early October. Unfortunately, this time the flies enclosed were "not correctly dressed Griswold Grays, but rather a bastard pattern of the Nipisiguit Gray dressed with an embossed silver rib and yellow hackle. Mr. Phair stated that he had never seen the pattern."[9] The final mounting of materials and flies was put in the hands of James MacDonald & Company, a fine binder and slipcase maker. Expedience required that the bastard fly be used, and thus it appears in the De Luxe edition. In spite of earlier complications, advance sales of the De Luxe edition went quite rapidly, and all were sold by August 24, 1937, at $250 for the De Luxe set, as Phair was informed by Connett.



With the outbreak of World War II in Europe, fine paper became increasingly difficult to acquire. In 1940, Frank Lowe, Sales Manager of The Derrydale Press, sent the following notice to their bookseller customers: "You will note a matter of great importance to you on the enclosed announcement. The number of copies in each edition of our new books is about one-half as large as in the past." By 1941, the supply of English, Italian, and Dutch paper had diminished, war was underway in Europe, and fine paper production came to a virtual standstill. America's involvement in the war dealt the final blow to the perfection sought by The Derrydale Press. Regulations were issued on the use of paper, and governmental restrictions limited nonessential printing to small formats utilizing very inexpensive paper. Faced with this dilemma, Connett liquidated The Derrydale Press in early 1942.

Connett gave or sold the rights to the prints issued by the Press to Frank J. Lowe, who had been with the Press since the early 1930s. He disposed of all the remaining books, bound and unbound, together with bits and scraps of paper, stationery, folders, extra illustrations from books, and miscellaneous ephemera to Nat Wartels of Crown Publishers.

In Mrs. Randolph Catlin's "An Informal Talk Before the Bibliographical Society of the University of Virginia, on The Derrydale Press," published in 1951, she recalled: "When The Derrydale Press was liquidated, remainders of several editions were thrown on the market and sold for a fraction of their published price. I bought the two Van Urk volumes of foxhunting history for $10 each. They were published at $30 each. And several I got at $2, $3, and $4 were published at from $7.50 to $15."[10]

In May of 1942 Connett joined the New Jersey Highway Department as executive assistant to the Commissioner, a post he held through October of 1946. From October 1946 to April 1947, he served as consultant to the department. While at the highway department he recommended the publishing of a departmental newspaper, and shortly after his arrival *The Highway* began publication. While serving as consultant, Connett took some time to edit *Duck Shooting Along the Atlantic Tidewater* for William Morrow &

Company, which was published in 1947.

In April of 1947 Connett joined Van Nostrand at the invitation of Edward Crane, Sr., then its President. In early 1948, he sent out a four-page circular entitled, "A Letter to the Book Trade from Eugene V. Connett." In it he announced that, "After five years of war work I have returned to the publishing business as Director of the Sporting Book Division in the century-old firm of D. Van Nostrand." For the next fifteen years he remained active in the field and was involved with the publication of nearly seventy more books. In 1963 his pace began to slow, although at seventy-two he was still active, editing his last book, *A World of Fishing*, by Joe Brooks, in 1964.

Connett was indeed a man of many interests. He was a skilled decoy maker and served as judge for several national decoy shows. As an amateur photographer his photographic works won worldwide acclaim. He was an artist of moderate talent and enjoyed painting and sketching, particularly in his earlier years. One of the lesser known sides of Connett was his interest in philately, particularly stampless covers. He wrote several articles on this subject for leading philatelic periodicals, and in 1955 he wrote *Adventures in Cover Collecting*, which was published by Van Nostrand.

Eugene V. Connett died September 20, 1969.

Eugene Connett the Writer

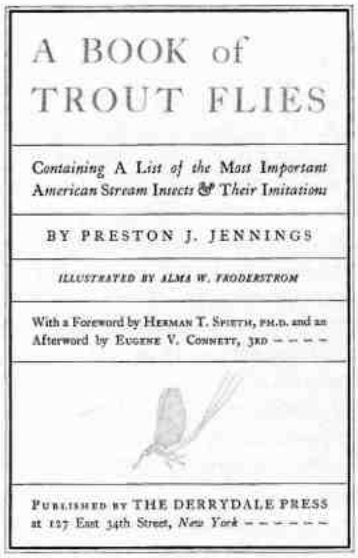
by Col. Henry A. Siegel

CONNETT'S WRITING CAREER began about ten years before the founding of The Derrydale Press. Drawing from his interests and experiences to write mostly about sporting matters, he produced articles that appeared in the leading newspapers of the greater New York area as well as in a number of other publications.

In 1916 Connett joined The Anglers' Club of New York. He founded *The Anglers' Club Bulletin* in 1920, was its editor for the next six years, and contributed much of its copy under various *noms de plume*. This experience was a strong stimulus, and his subsequent career as an author of books spanned nearly forty years, from 1922 to 1961.

Of the ten books he wrote, five and a half concerned fishing, a subject on which Connett was a leading authority; one and a half were on game-bird shooting; the others dealt with small boats, duck decoys, and philatelics. He wrote chapters in additional books for The Derrydale Press on game-bird shooting, decoy making, bird dog training, and small boat cruising, all subjects of which he had considerable firsthand knowledge. He also wrote numerous introductions, forewords, and prefaces.

Connett's first book, *Wing Shooting and Angling*, was published by Charles Scribner's Sons in 1922. As the title implies, it encompassed both bird shooting — upland and waterfowl — and angling, primarily trout fishing but with chapters on bass and other fish. Although it was not a great commercial success, it sold well enough to maintain Connett's pursuit of a writing career.


A BOOK of
TROUT FLIES

Containing A List of the Most Important American Stream Insects & Their Imitations

BY PRESTON J. JENNINGS

ILLUSTRATED BY ALMA W. FRODERSTROM

With a Foreword by HERMAN T. SPIETH, PH.D. and an Afterword by EUGENE V. CONNETT, 3RD

PUBLISHED BY THE DERRYDALE PRESS
at 127 East 34th Street, *New York*

For his next book, *Magic Hours*, published in 1927, Connett selected two previously published essays, and utilized the title from the lead essay. A departure from the informative style used in *Wing Shooting and Angling*, *Magic Hours* represents Connett's prose at its best. His third book, *Feathered Game from a Sporting Journal*, was derived from his personal journals. Published in 1929 by The Derrydale Press, the book features ten brief chapters on game birds accompanied by colored vignettes rendered by Connett's good friend, Dr. Edgar Burke.

Connett's next book, *Any Luck?*, was published by Windward House in 1933. It consists of several previously published works, including *Magic Hours*, as well as some new material dealing with trout fishing. *Any Luck?* became Connett's most successful title and went through several printings including a British edition which also sold well.

In 1934 Connett produced another trout-fishing book, *Fishing a Trout Stream*, published by The Derrydale Press. This is one of Connett's most instructive books, and features ninety-four excellent photographic plates by Lawrence B. Smith with descriptive text and comments by Connett who acted as the model. The plates and explanations illustrate casting techniques, wading, reading water, and netting and killing trout. It continues to be a highly recommended work, serving as an excellent introduction to trout fishing and the next best thing to having an expert like Connett as a guide.

In 1937 Connett wrote the introductory essay for *A Decade of American Sporting Books and Prints* which also appeared in *The Derrydale Press Tenth Anniversary Catalogue*, both published by The Derrydale Press. In it, he briefly outlined the aims and achievements of his press. Connett provided another chapter on his publishing philosophy in *The Annual of Bookmaking* published by the Colophon in 1939. This is the most frequently quoted expression of Connett's thoughts on publishing, typography, and book design.

Connett's sixth authored book, and his last to be issued by The Derrydale Press, was *Random Casts*, published in 1939. Also a trout-fishing book, this one was directed to the more advanced angler and was concerned with the taking of larger and more wary trout. The book is divided into two parts: "The Angler" and "The Trout." In part one Connett deals with a variety of such practical subjects as fly boxes, rods, fly tying, big fish, and diaries. In part two he discusses the instincts and senses of trout and their feeding habits, and devotes five entire chapters to their vision.

Connett wrote the chapter, "Shooting in America," which appeared in Pollard and Barclay-Smith's *British and American Game-Birds*, published in London by Eyre & Spottiswoode in 1939. Two limited editions of the same work were also published by The Derrydale Press in 1939; in

Device A

Device B

Device C

Device D

Eugene V. Connett and His Use of Devices

by Col. Henry A. Siegel

A PRINTER'S OR PUBLISHER'S DEVICE is a means of identifying, usually in an aesthetic manner, the work of a specific printer or publisher. In the early days of printing, the printer was often the publisher, hence, the interchangeability of terms. In the earliest printed books devices ranged from simple to ornate. In those books the device usually appeared on the first printed page, which was often the title page, giving the reader such information as author, when and where printed, and by whom. Today, however, there is no general rule on where the device is located. The practice of designing and using a printer's or publisher's device is still in use, more often by such printers and publishers as have a knowledge of the history of book production.

Throughout his career Connett gave the matter of devices considerable attention. In the course of The Derrydale Press he designed and used three devices; he also designed an Anglers' Club device and a Windward House device, and modified the Van Nostrand device.

The Derrydale Devices

Device A was first used early in 1926 on Connett's broadside announcement for fine printing for the firm of J. N. Johnston. Connett also used it on the type specimen sheet which he printed in his home. It was next used on Mark Twain's *1601*, then on Ingraham's *American Trout Streams*, appearing on the verso of the title page. In 1927 it was used on the title page of *Magic Hours*. Device A made its last appearance on the verso of the title page of Forester's *Trouting Along the Catasauqua*. We believe device A was originally designed as Connett's bookplate.

Device B was short-lived. It appeared on only three of the fourteen books issued by Connett in 1928 (in each case on the title page), and on The Derrydale Press stationery for that year. Essentially, device B was a transition to "Diana."

Device C, referred to as the "Derrydale Diana," made her debut in 1929. A very pleasing, easy to look at, and easy to like device, C was widely used by Connett. Books, stationery (it was watermarked into the Press's finer stationery), review slips, and even interoffice art folders carried it. By 1937, when Connett used it on the front cover of *A Decade of American Sporting Books*, it had virtually become the logotype of The Derrydale Press.

The Anglers' Club Devices

We are not sure of the origin of device D. It existed at least as early as 1921, when it appeared on The Anglers' Club stationery while Connett was president of the club

Connett first used The Anglers' Club device E in 1926, on the title page of Ingraham's *American Trout Streams*, which was the first book Connett privately printed for the club. To date, eleven books have been issued by or for The Anglers' Club; all but the first, third, and

the same year Scribner's published an American trade edition.

In 1947 Connett edited *Duck Shooting Along the Atlantic Tidewater* for William Morrow & Company. In addition to designing and editing the work, Connett wrote the chapter entitled "Great South Bay." Connett's family had spent many summers on Long Island and the author was quite familiar with the tides, marshes, shifting sands, and waterways of the Great South Bay as he had gunned it since the early 1900s.

While at Van Nostrand, Connett wrote the following chapters for three other books: "Training and Handling Bird Dogs" for *American Sporting Dogs* (1948); "Thoughts on Small Boat Cruising" for *Just Cruising* (1949); and "Making Hollow Wood Duck Decoys" for *Wildfowling in the Mississippi Flyway* (1949).

These essays are excerpted from *The Derrydale Press: A Bibliography* by Colonel Henry A. Siegel, Harry S. Marschalk, Jr., and Isaac Oelgart (Goshen, Conn.: Angler's and Shooter's Press, 1981). Available from Lyons & Burford, Publishers, New York; limited edition, $150.

After World War II Connett's interest in boating led to his authorship of *The Small-Boat Skipper and His Problems*, published in 1952 by W. W. Norton & Company. This book was based on the experiences and difficulties which had confronted Connett as he became more proficient with small-boat handling.

Drawing on more than thirty years' experience in decoy making and about forty years' experience in duck shooting, he wrote *Duck Decoys How to Make Them How to Paint Them How to Rig Them*. Originally published by Van Nostrand in 1953, *Duck Decoys* was acquired by Durrell Publications in 1956 or 1957 and today, nearly 20,000 copies later, it is still popular and available.

Connett's last work as an author, and perhaps his best, was *My Friend the Trout*.[11] Reflecting by then almost fifty years' experience as an accomplished trout angler, Connett approached this work from the trout's point of view rather than that of the angler. The result,

Device E

Device F

Device G

Device H

Device I

fourth have used device E. Connett designed and printed the second, third, fourth, and fifth of The Anglers' Club books.

Magic Hours lacks The Anglers' Club device. In the same year, however, Connett experimented with the device, modifying and enlarging it slightly for *Trouting Along the Catasauqua* (device F). In 1931, Connett returned to device E for Dr. Burke's *American Dry Flies and How to Tie Them*, placing it on the front cover.

The Anglers' Club device E has since been used widely by the club. It was blind stamped on prints issued by the club, is featured in its flag, and is used on some of *The Anglers' Club Bulletins* as well as on stationery and other printed items.

On page eighteen of *The Anglers' Club Story* a question is raised concerning Connett's role in designing the club "button": "By June, 1906, the Club had grown to forty-eight members and had adopted a Club button 'to cost no more than two dollars, made by Frick Jewelry Co.' There is a small mystery about this button. When Otto Von Kienbusch went to his favorite manufacturer, Frick, for a Club button a few years ago, he was told that they had manufactured our casting medals, marked with the Club button, and still had the dies. Gene Connett says that he designed the button himself during the 1920s. But there is the record that Frick made a button in 1906. And well before that date, the medals for certain national casting events were marked with 'a basket and a trout' for the trout fly events and 'a basket and a bass' for the bass fly events."

It is our belief that when Connett was asked about the basket and trout motif, he assumed the inquirer meant his adaptation as a device, which was widely used by the club, and that Connett rightly claimed that he designed it.

The Windward House and Van Nostrand Devices

In 1933 Connett designed the Windward House device (G) and used it on three of the ten books published under that imprint. *American Game Preserve Shooting*, *Hunting Trails on Three Continents*, and *Hounds and Hunting Through the Ages* each featured the device on the title page.

When Connett sold Windward House to Garden City Publishing Company in 1937, the device was modified slightly to include the words "Windward House." Garden City Publishing Company used the device (H) on three of the five titles they reprinted: *American Game Preserve Shooting*, *Hounds and Hunting Through the Ages*, and *Any Luck?* Again the device appeared on the title page. It was also used on dust jackets, review slips, and other advertising matter.

Connett's last device, device I, designed in 1947, was an adaptation of the Van Nostrand device. It was used on most of the Connett-Van Nostrand Sporting Books and even used on a few books not designed or edited by Connett. It appeared mostly on the verso of the title page, although a few titles feature the device on the title page, and a few titles lack the device completely.

We can draw no conclusions concerning Connett's use or placement of devices, except that he did use them more often than not, and he did give them considerable attention.

presented by Van Nostrand in one edition in 1961, is one of the most innovative books ever published in American angling literature. This is one book which every trout angler should read.

Endnotes

1. Eugene V. Connett, "Some Random Notes on The Derrydale Press," *Princeton University Library Chronicle*, 18 (Autumn 1956):13.

2. Derrydale Press Papers, Box 83, Princeton University Library, Princeton, New Jersey.

3. Eugene V. Connett, "Some Random Notes on The Derrydale Press," *Princeton University Library Chronicle*, 18 (Autumn 1956):12.

4. Van Dyke to Connett, April 13, 1926, Derrydale Press Papers, Box 1, Princeton University Library, Princeton, New Jersey.

5. The office he took was in a remodelled brownstone. As Connett told H. Allen Smith, then a reporter for the *New York World Telegram*: "One day, his classmate and fellow clubber in Colonial, Reginald Townsend, arrived with the outburst, 'Just what the hell are you doing in our dining room?' As it turned out, the building had been the Townsends' family home and Connett's private office was once the Townsends' dining room."

6. Eugene V. Connett, "Some Random Notes on The Derrydale Press," *Princeton University Library Chronicle*, 18 (Autumn 1956):13.

7. *Ibid.*

8. Phair to Ward, June 17, 1937, Derrydale Press Papers, Box 49 (Farlow file), Princeton University Library, Princeton, New Jersey.

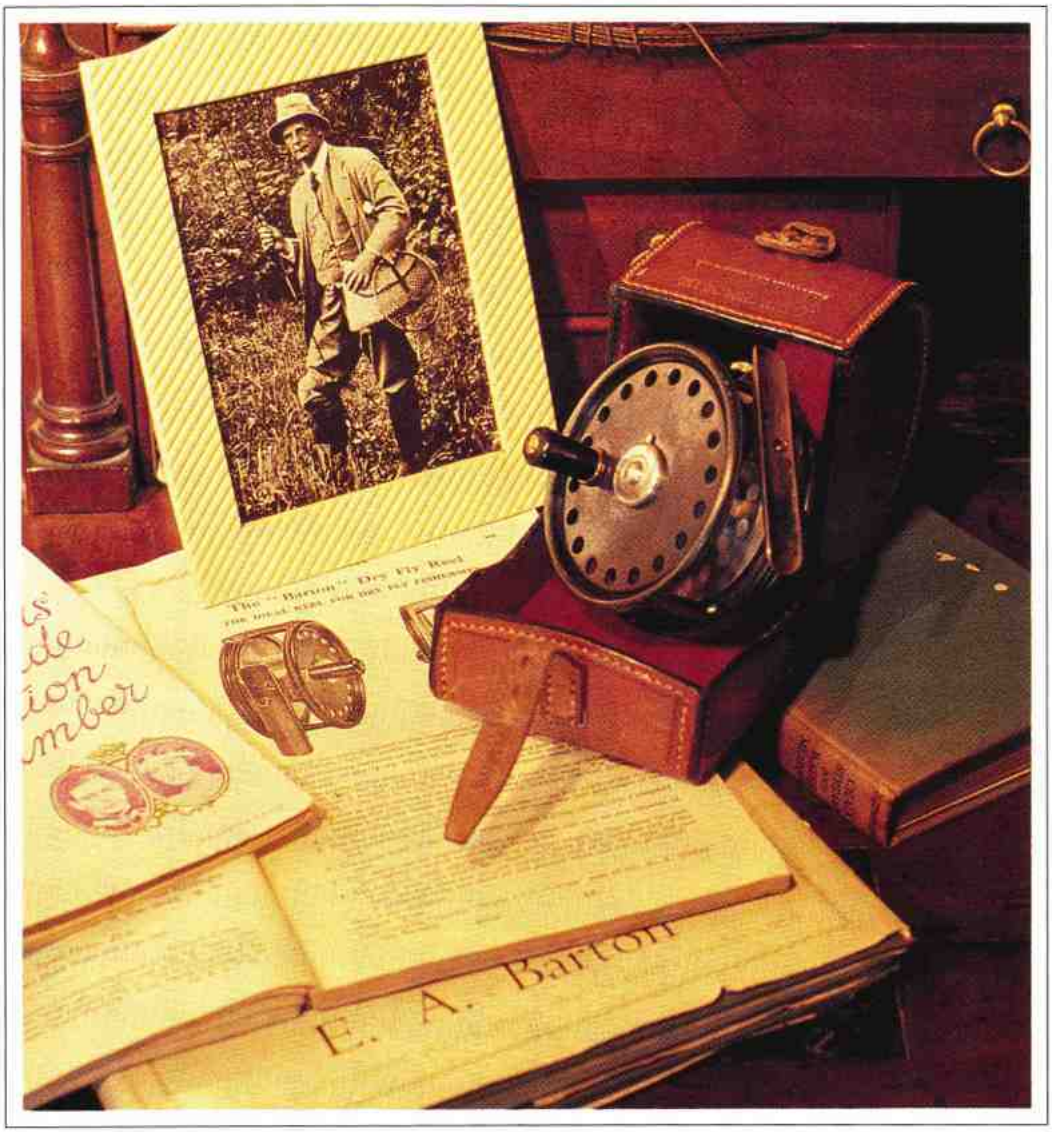
9. Ward to Marsh, November 13, 1937, Derrydale Press Papers, Box 49, Princeton University Library, Princeton, New Jersey.

10. Mrs. Randolph Catlin, *The Derrydale Press* (Charlottesville, Va.: Bibliographical Society of the University of Virginia, 1951), p. 4.

11. A facsimile limited edition of *My Friend the Trout* is forthcoming from Meadow Run Press in New Jersey, with a foreword by Eugene V. Connett IV and a new introduction by Ernest Schwiebert.

Note on Sources

In gifts to the Princeton University Library, Eugene V. Connett III left an extensive collection of material concerning The Derrydale Press. Foremost among the gifts are nearly one hundred archival file boxes of Press records, including eighty-three of correspondence between Connett, his authors, and others. The manuscripts cover many aspects of the publishing and financing of the books, the acquisition of manuscripts, editing and production, sales, distribution, and promotion. Connett also gave fourteen scrapbooks, of about sixty pages each, filled with clippings of reviews of The Derrydale Press books, stories about Connett, brochures, and promotional leaflets for the books, and trade catalogues, as well as some photographs. The Library contains a large collection of Derrydale books. All of this material is available for consultation in the Department of Rare Books and Special Collections at the Princeton University Library.



The Barton Dry Fly Reel

by Jurgen F. Preylowski

DR. EDWIN A. BARTON was one of the most interesting British fly fishermen of his time. No less a man than G. E. M. Skues wrote the foreword to his first book, Chalk Streams and Water Meadows, *first printed in 1932. This and the following books,* Running Water *(London: Seeley Service & Co., 1943) and* An Album of Chalk Streams *(London: Adam & Chas. Black, 1946) are very well observed fishing stories at the fishwater in literary style. The impressionistic photographs of the chalk streams of south England are quite remarkable.*

In celebration of his eightieth birthday, the British publication Salmon and Trout *magazine (September 1943, Number 109) wrote:*

Our frontispiece today is in one respect unique: it is from a photograph taken by the man whom it portrays — Dr. E. A. Barton — whose photographic studies of chalk streams have so often delighted the present generation of anglers. We have once before published a reproduction of a portrait (Mr. W. L. Calderwood) by the artist's own brush; but this is the first time, we believe, in any of our frontispieces that the camera has been used in a like manner.

It is a matter of customary self congratulation among anglers that so many members of the medical profession — necessarily men of study and understanding — should have chosen fishing as their sport. Dr. Barton has added a camera to 'the dry-fly man's burden' and has mastered its art so well that he has become its foremost exponent in portraying those sedge-lined waters of the south, which many men regard as the fly fishers' Elysium. Nor does his connection with the artistic side of angling end with the rod or the camera, for he has added one

Photograph by J. F. Preylowski

volume at least to the bookshelf which many of us keep within easy reach of the armchair: *Chalk Streams and Water Meadows* which John Murray published in 1932. To dip into it is to find oneself transported again to the dew-drenched meadow, with the grass swishing against one's waders, and always just ahead that quiet-flowing stream where surely we shall see those tell-tale rings following one another down the run under the further bank. That a sister volume, *Running Water*, will soon be added to the same shelf is as good news as need be so near to the end of the season.

Dr. Barton was president of the Fly Fishers' Club in 1935; before that, he had taken over the editorship of the club's journal on the death of Mr. A. C. Kent, in 1931, and still acts as co-editor with Dr. J. C. Mottram and Mr. H. W. Moggridge. That he is eighty years old in no way deters us from wishing him, in all sincerity and hope of fulfillment, many happy returns of the opening day, for he was recently observed to reply to a keeper's enthusiastic views on the youth movement by making a handspring over a five-barred gate!

To the collectors of fly fishing tackle Dr. Barton is well known as the designer of the Barton Dry Fly Reel, built by Hardy in Alnwick. The reel was first presented in the "Hardy's Anglers Guide" of 1937 as well as in the "Coronation" issue of this catalog in the same year. The price of this reel was fifty percent higher *than a Hardy Perfect, so it was not a success and only 109 of them were built. The Barton Dry Fly Reel was one of the last reels from Hardy in which all the parts were handmade. But who could explain the reel better than Dr. Barton himself, as he does in his book* Running Water.

In these days of very light rods the question arises as to whether the extra light reel, made of aluminum or of the thinnest metal, is always that best fitted to the rod. The lighter the weight of the reel the further up the butt is the balance of the rod, thus tending to make such a rod top-heavy, and a top-heavy rod casts with less accuracy than one in which the weight is nearer to the hand; though some men, it must be admitted, prefer to cast with a top-heavy rod. The correct bearing point or balance of a rod when the reel is attached should be about ten to thirteen inches from the extreme end of the butt, varying with the length of the rod. If the reel is too light this pushes the balance forward, sometimes to as much as twenty inches, and lessens the accurate control in casting, besides being more fatiguing. This difference can be proved by adding to a light reel a few ounces of lead wire before winding on the line and will convince most men who prefer a less top-heavy rod.

But there are other faulty points in such extra-light reels. Of these, two are obvious. The first lies in the very thin rim of the reel. When a spear is not used the reel sometimes projects beyond the butt, and, if so, is always in the position to receive every tap on the ground when the rod is vertical, such impact being always in the same place on the circumference of the rim. After a time the thin metal rim becomes slightly dented, and this increasing with every blow, it finally comes into contact with the wheel, causing it to seize and refuse to revolve (generally when the car has gone).

The second fault, and one which encourages the above disaster, is to be found in the ridiculously fine clearance between rim and wheel.

After having experienced every possible accident with reels, I have designed a reel which carries no less than seven distinct advantages over most reels on the market. The reel is made and sold by Messrs Hardy Bros. to my specification, the firm having inflicted my name on it. The advantages are as follows:

(1) *The Rim*—This is made of a thicker metal than is customary, and it would require a very severe blow to dent it sufficiently to contact the wheel; thus the danger of seizing is all but eliminated.

(2) *Clearance*—The average clearance between the rim and the wheel in the reels sold for trout fishing is about one-eightieth of an inch. The object of the clearance being narrow between rim and wheel is to prevent the line becoming engaged between the two, and thus cutting the line. But the thinnest part of a finely tapered line is never less than one-twentieth of an inch. Hence, an eightieth of an inch is a needlessly narrow clearance, thus again encouraging the risk of seizing. A thirtieth of an inch is amply sufficient to prevent any line getting caught up between rim and wheel.

(3) *Line Guard*— In many reels the line guard is made of an agate ring. If this ring is too small in diameter, as it sometimes is, the line tends, on winding in, to pile up in the centre of the drum. Then, unnoticed, a loop falls off and gets wound in under the next turn of the line. Thus, disaster occurs when the next fish runs off the line, which suddenly refuses to pay out. But far worse risk in the agate ring lies in the possibility of fracture. Agate is a brittle stone, and a chance fall off the table — or worse still on to the road — cracks the agate, and a piece falls out of the mount, leaving the sharp edge of the mount to tear one's line to string if one is so unwise as to continue fishing.

I remember once on the Test a friend produced a new reel with an agate line ring and asked my opinion. I was sorry to point out that the agate had already two cracks in it. It was only a matter of time before the ring was useless.

In my design the line guard is made of smooth German silver embracing the *whole* interval between two columns of the rim.

(4) *No dishing* of the inner faces of the wheel. I gave up using dished wheels when I found, on winding in, that the line sometimes spiralled up the dishing, a loop at last falling off and getting caught up in the next turn of the line. This was unnoticed til the line refused to pay out from the reel and had to be coaxed free. On one such occasion a runaway fish was lost through this accident. The dishing of the inner faces of the wheel is, as everyone knows, to aid in winding in more rapidly. In my design, in order to compensate for absence of dishing, the drum is made extra large, and the line arranges itself smoothly over the whole drum.

(5) In order to avoid a chance contact with the ground, the lower flute of the reel saddle is made longer than the upper. Thus is the reel raised out of danger.

(6) At times it is needful to use a very fine point — 5X, or even less. Any resistance to the run-out of the line is an added strain on the fine point. Hence it is that the run-out should be as soft as the wind-in, indeed only just sufficient to overcome the chance of an over-run. Therefore the screw controlling the ratchet should be able to be adjusted to the smallest resistance.

(7) Most reels, especially the cheaper ones, chatter like a police rattle when the line is run off, due to the small number of teeth in the ratchet wheel. In my design the extra number of teeth allows the line to run out with a gentle purr. The design, therefore, by reason of its rigidity, ensures the least risk of disaster when far from mechanical assistance.

I may add that this is not an advertisement for the reel as I gain nothing by the sales, but I claim that the reel possesses many advantages over older designs.

An "artistic" Jock Scott, tied by Paul Schmookler, using hackle of banded cymnogene (Polyboroides typicus), *a rarity from Africa and Madagascar, as a substitute for the usual Guinea Hen, as suggested by Kelson in* The Salmon Fly, *page 54.*

The "True" Original Jock Scott . . . All Three of Them

by J. David Zincavage

THE ARTICLE entitled "The Original Jock Scott" by the late Colonel Joseph D. Bates, Jr., published in the Fall 1990 issue of *The American Fly Fisher*, develops a theory that Lord John Scott's eponymous gillie dressed the original version of the most famous of all salmon flies using the Titian-colored hair of his employer's wife for the rear portion of the body. The article proceeds to assert that as the fly became known publicly, commercial tiers first dressed the rear portion of the body with orange silk, attempting to match as closely as possible the hue of the original dressing.

Colonel Bates reached this conclusion on the evidence of a "booklet" or "publication" by R. T. Simpson, "Collection of 'Wroth Silver,'" dated 1884. The Welsh salmon fly tier and *aficionado* Brian Fabbeni, we are told, discovered this booklet and photocopied "pages" from it. Readers of Bates's article might easily conjecture that "Wroth Silver" was the name of an estate belonging to Lord John Scott, although, because of the brevity of the description given, they are left wondering uneasily whether the booklet primarily describes a number of platters and serving pieces once owned by the Scott family.

As quoted from the booklet, reference to the fly's critical attribute is brief.

> Lady John [née Alicia Anne Spottiswoode] at the time of her marriage (1836) was a noted beauty, and had glorious Titian hair, from a strand of which on one occasion a salmon fly was made, now celebrated among fishermen under the name of 'Jock Scott' fly, an enlarged model of which was presented by the writer to the Reading Room at Dunchurch, given by her Ladyship while resident at Cawston (near Rugby).

This paragraph gives no indication at all what part in the dressing of the famous pattern the "strand" of Lady John Scott's Titian-colored hair was supposed to have played. A woman's hair could be wound around the hook to form the body of a fly, or a portion thereof, but the construction of such a body would have been most unusual then, as it would be now. It would seem more natural to suppose that some of the Lady's hair might have been used for the wing, if one were inclined to believe the story of its use at all. A few early precedents for the use of hair in the wings of salmon flies *can* be found, best known of which is the famous Scottish fly-tier and pattern inventor James Wright, of Sprouston, who used some yellow hairs from a customer's pet canine in the wing of a pattern known as the Minister's Dog, also called the Garry (Yellow) Dog.

Bates noted correctly that Kelson's famous Little Inky Boy had a body made of wound hair. The Inky Boy was, however, tied with a body constructed of hairs from a horse's tail. Horse hair is considerably thicker in diameter than human hair, and is therefore far easier to work with, and a much more logical choice for a body material. It should be observed also that the use of horse hair by Kelson in the Inky Boy was among the innovations in which

Photograph by Ingrid Sils

Kelson took the greatest pride, and that the Little Inky Boy was certainly invented many years after the Jock Scott.

Elaborating on his theory, Bates wrote:

> I studied a few dozen Jock Scotts dressed during the last half of the past century and found that in a few of the earlier ones, the rear half of the body was orange, or more so than yellow. In them, there was no evidence of hair, which may indicate that this original phase in the fly's development was very short-lived. But the presence of the orange body seems to confirm the truth of Lady [John] Scott's part in the fly's history.

I am skeptical that the late Colonel Bates could, or that anyone living can, with any great accuracy "date" salmon flies to "the last half of the last century," or even distinguish "the earlier ones" out of such a group. Steeled-eyed flies were in use by the middle of the nineteenth century; gut-eyes retained the favor of some anglers and continued to be tied until just before World War II. A pattern dressed with the same materials tied in 1925, though now only sixty-six years old, may be gut-eyed, bleached, and stained by the elements, and can look older than an unused or little-used fly tied fifty years before in 1875. Why should it not? It could easily have been tied using precisely the same materials and the same techniques of tying out of the same recipe book on the same hook! The hook is always the best clue as to a fly's age, but we must remember that large supplies of fly-tying material, including hooks, can be saved for decades and passed down to other generations for their use in fabricating flies as needed. There are individuals today who tie salmon flies with authentic materials and hooks more than a hundred years old. If any of these flies were subjected to immersion in water, and the teeth of fish, in a very short time they would be indistinguishable from ancient examples.

I own and still use for fishing a large number of old salmon flies, tied prior to at least 1939. It is true that some well-used old Jock Scotts have orange-colored rear bodies. If yellow silk becomes wet and soiled, the silk will proceed to oxidize, and as a result it darkens and begins to appear, forsooth, as orange. The rusting of the hook can undoubtedly also contribute to that characteristic tint. Such effects have led me to believe that the original color of the silk must have been yellow.

The R. T. Simpson account is an early and interesting one; it is, however, but one account. It cannot simply be accepted as the final word on the matter, but must be evaluated in light of all the other available evidence. I propose to do exactly that. In the course of examining all the nineteenth century sources, I will not restrict myself merely to quoting material which contradicts Colonel Bates's thesis, but will also put down anything written about the Lord, the gillie, or the fly that seems worth repeating.

Printed References and Illustrations

The first written discussion of the Jock Scott that I am acquainted with appears in Francis Francis's *A Book of Angling*, first published in 1867. Francis calls it "a peculiar fly and the only one of its sort. ... It is a good Tweed fly, and is one of the most useful general flies we have elsewhere." The Jock Scott is not known to Tolfrey (*Jones's Guide to Norway*, 1848), Ephemera (*The Book of the Salmon*, 1850), or Blacker (*Art of Fly Making*, 1855), which is significant to theories concerning the fly's date of invention, or at least the date of its public availability. Not surprisingly, no woman's hair is mentioned in Francis's version of its dressing, which calls for "gold-coloured floss" for the rear half of the body. Francis does not favor us with any particular details of the fly's history, though his classification of the Jock Scott as a Tweed fly confirms its association with that river.

A Book of Angling went through several editions, but by the fifth (1885) the Jock Scott's popularity and prestige had obviously increased, and Francis was moved to include an illustration. In the colored engraving, the rear body portion does indeed appear as reddish-orange; however, since this contradicts the written instructions for the fly's dressing, it would seem we must attribute this to a colorist's error rather than design.

The next discussion of the Jock Scott in print was the publication of the dressing by George M. Kelson in his series "Standard Patterns," part of "On the Description of Salmon Flies" in the *Fishing Gazette* (vol. 10, p. 273, June 13, 1885). In this article, Kelson advises us that the rear half of the body is to be dressed with "light-yellow silk."

The dressing of the Jock Scott appears again along with a short historical description, provided by George M. Kelson, in the chapter on "Salmon Fishing with the Fly" written by Major J. P. Traherne for the volume on *Salmon and Trout*, part of a two-volume work, *Fishing* (1887), edited by Henry Cholmondeley-Pennell for the Duke of Beaufort's Badminton Library of Sports and Pastimes Series. Kelson notes the pattern's preeminence among salmon flies.

> No one will dispute that Jock Scott, when dressed correctly, is the most remarkable of all our standard patterns, and therefore entitled to the precedence it has been here accorded. It is probably the best known fly that 'swims' throughout the length and breadth of the three kingdoms, . . . this spendid specimen . . . has won an almost superstitious veneration among salmon anglers. Whether used in rushing streams, or in still, sluggish, oily pools, its appearance seems to be equally attractive and its success assured. It was invented by the late Lord John Scott's water bailiff some forty-two years ago [1844].

Traherne was another one to recommend "light yellow silk" dressing for the rear body.

Also, in 1886, in his second series about salmon flies published in *Land and Water*, George Kelson writes on the Jock Scott and its variations in a two-part article published in volume 42, page 476, November 13, 1886 and page 499, November 20, 1886. Kelson again affirms the pattern's excellence, quoting "an old rhyme" penned many years ago:

> *In spate or clear, full or wee*
> *Auld Jock Scott's the flee for me.*

Again, Kelson specifies "light yellow silk."

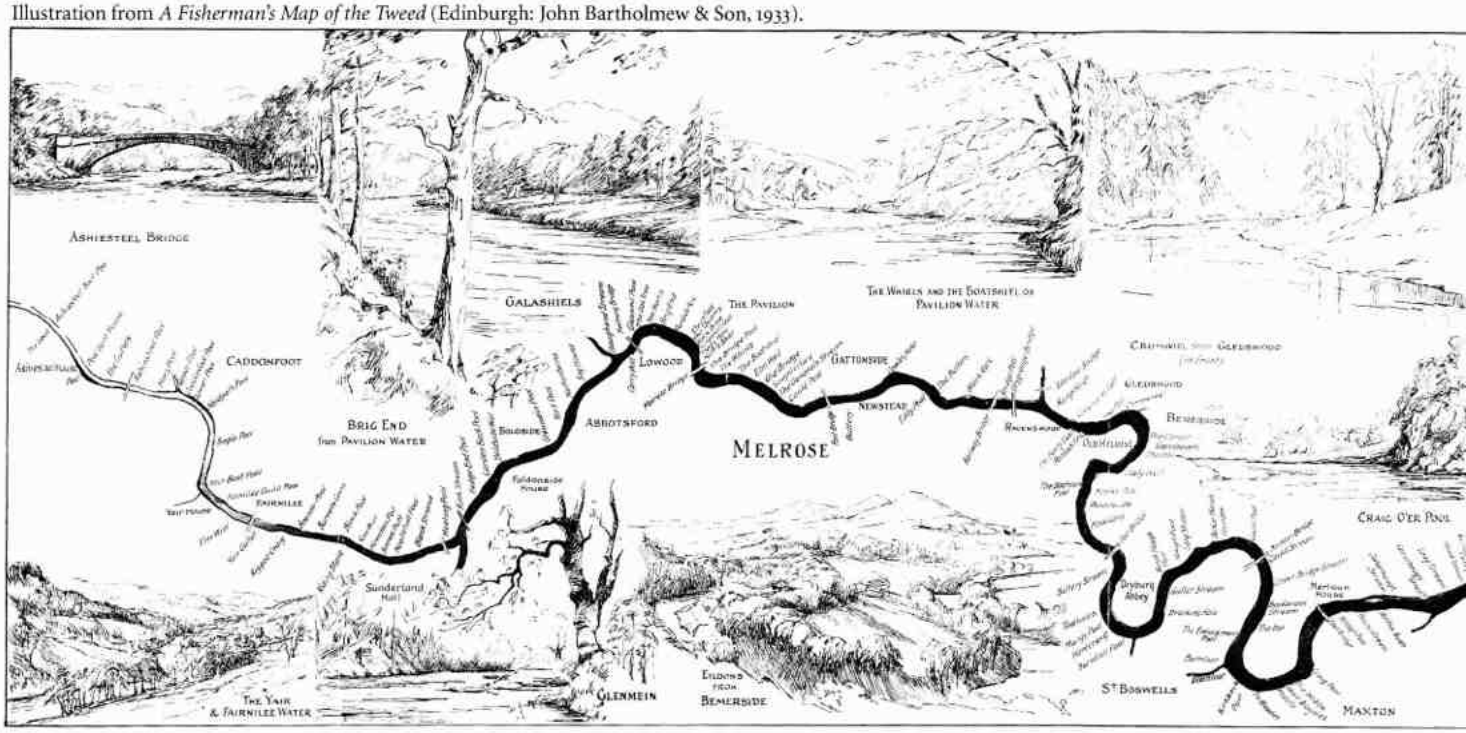
Another 1886 title, *How and Where to Fish in Ireland* by "Hi-Regan" [J. W. Dunne], a valuable reference concerning salmon flies that is too little appreciated, gives the pattern for the Jock Scott among its list of "Standards," and once again the pattern given calls for light yellow silk for the rear half of the body.

Major A. T. Fisher in the neglected 1892 title, *Rod and River*, and Captain Hale in the opportunistic *How to Tie Salmon Flies*, also published in 1892, both repeat Kelson's previously published dressing.

Jock Scott: the Lord and his Bailiff

Jock Scott, Lord John Scott's former "water bailiff," the inventor of the famous pattern, died January 24, 1893. With his death, the man, rather than the fly, finally began to attract the attention of writers. The first article to appear was noticed by Colonel Bates — it was Jock Scott's obituary by "Punt Gun," which appeared in *The Field* (no. 2095, p. 242, February 18, 1893). From "Punt Gun" we learn that Jock Scott was born at Branxholme, Roxburghshire, in February of 1817; that he entered the service of the Marquis of Lothian when he was thirteen (1830); that he learned there to tie flies under the famous keeper, Robert Kerss. According to "Punt Gun," he remained in that service only two years (1832) before meeting

Illustration from *A Fisherman's Map of the Tweed* (Edinburgh: John Bartholmew & Son, 1933).



"that prince of border Sportsmen" Lord John Scott [1809–1860] who "took a fancy to him" and hired him. Jock Scott's service with Lord John Scott, we are told, lasted twenty-seven years [1859], to within a short time of his Lordship's death. Jock Scott then spent a year or two tying flies before becoming keeper to the Earl of Haddington, in whose service he died, at the Earl's Langshaw Cottage, a shooting lodge "overlooking the valley of the Tweed."

"Punt Gun" says that Scott invented the famous fly at Makerston, by the Tweed, in 1850. Jock Scott "set himself to devise something really new and taking," a goal which we can agree he succeeded in reaching. At a time unspecified, though one may reasonably conclude it was during his period of employment as a professional fly tier (circa 1860-1862, following Lord John Scott's death), Jock Scott gave the pattern to John Forrest of Kelso, proprietor of the famous firm, "who one day — I think at Bemirride [sic: Bemersyde]—after trying a lot of flies in vain, put it on, and with such marked success that he thereupon named it after the inventor: and 'Jock Scott' it will remain while salmon swim in the Tweed."

Jock Scott's death called forth a commemorative article in the *Fishing Gazette* (vol. 26, p. 439, June 10, 1893) entitled: "Three 'Jock Scotts'" by E. M. Tod. The three "Jock Scotts" referred to were: the Lord, the gillie, and the fly itself. Tod gives an account of the meeting of the Lord and the gillie.

> Lord John was taking a country walk during which he met a lad, who it now appears, was then in the service of the Marquis of Lothian, and aged fifteen [1832], and whose face attracted Lord John's notice. Asked his name the lad replied, 'Jock Scott, sir.' Lord John replied, 'I'm Jock Scott myself,' adding 'Would you like to enter my service?'

Tod mentions having often seen Jock Scott in the neighborhood of Lord John Scott's house, "Kirkbank," a fishing and shooting box near the Teviot.

The Lord took a great liking to the young man, according to Tod, who tells us he made him his gillie, his valet, and even his sparring partner. The matches between master and man could become heated and competitive (when Lord John was losing, he would go and lock the door, "and then the feathers flew!"), but pugilistic rivalry did not jeopardize their relationship. The lessons he received in boxing from his master evidently stood Jock Scott, who was a little man, in good stead in quarrels with his own social peers.

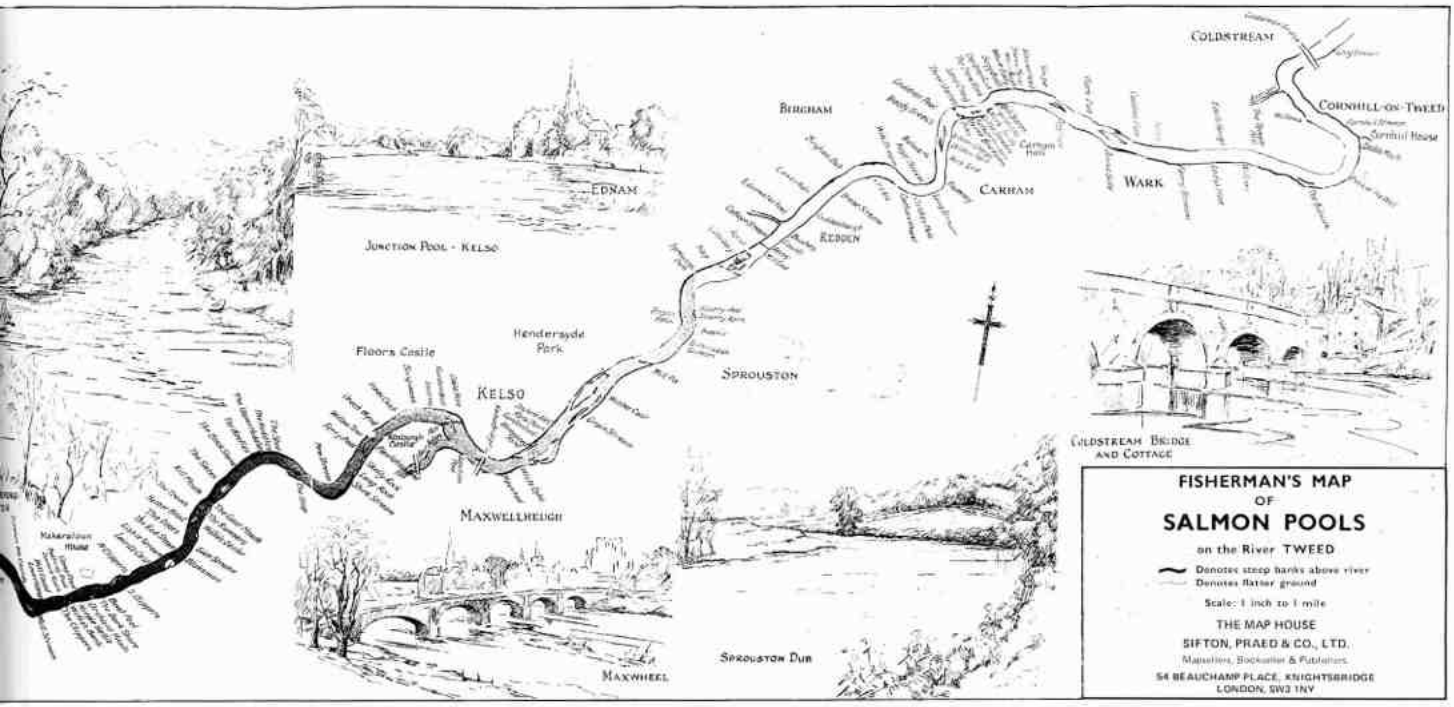
Tod tells us a charming anecdote of "Jock Scott," the Laird.

> Lord John Scott was going from Kirkbank to Dalkeith . . . With his usual eccentricity, he went third class amongst the small farmers, and kept them all in roars of laughter till they arrived at the junction (Dalkeith), they going on to Edinburgh. At last 'the best of friends must part,' and Lord John had to get out, when one of the farmers said to him, 'Eh, man, but ye are a droll chiel! Now wha will *you* be I wonder?' To which Lord John, still keeping up his assumed character of a brother farmer, replied, 'Oh, man, I'm juist *Jock*, the Laird's brither! ' How surprised and delighted at his ready wit the men must have been, when they found that he was the brother of that nobleman on whose estate probably most of them resided, the Duke of Buccleuch.

Tod also tells us of Lord John Scott's keenness as a sportsman.

> One day, when out with his brother's hounds, he tried to jump 'in and out' of a pigsty — the horse fell, and he sustained a shocking fracture of the ankle. He was laid up promptly at the farmhouse adjoining and, the doctor being called for, his leg was set.
>
> Time hung heavily on his hands; and one day when he was left alone, the hounds passed the farm. He heard — and was at once upon the floor, dragging his broken leg, splints, and all, to the window. Alas! for his foolish enthusiasm. The bones were again displaced, and for the rest of his life his foot was turned outward almost at a right angle; on horseback it was peculiarly noticeable. Old hunting men will smile at the above story, which is genuine enough.

Such activities led Tod to believe that Lord John Scott's devotion to "sport of all kinds, salmon leistering, otter hunting, fox hunting, shooting, and everything else" was responsible "for shortening his days."



Theories and Descriptions

Eighteen ninety-five was counted as the fiftieth anniversary, the jubilee year, for the Jock Scott, at least by Charles H. Alston. His first of two articles, "The Jubilee of the 'Jock Scott' Salmon Fly," appeared in the *Fishing Gazette* (vol. 31, p. 424, December 21, 1895). Alston is the source for what may be called the Norway Theory. He writes:

> In the year 1845 Jock Scott accompanied his master to Norway, and to wile away the tedium of a stormy voyage occupied himself with dressing flies for the approaching campaign; one result of his labours was the fly which has made his name famous among salmon fishers the world over. It must have been blowing hard on that . . . [fly's] birth day; for it is recorded that on his master finding him so occupied, he abused him as 'an old rascal tying flies, when you ought to be saying your prayers!'

The joking banter sounds characteristic enough, but the "old rascal" would have been only twenty-eight at the time.

Alston confirms earlier statements of the pattern being given to John Forrest of Kelso, but goes on to say: "*the* original fly remained in the possession of old Jock Scott until the year 1886 or 1887, when he gave it to Capt. C. Erskine, Friars Hall, Melrose; by him it was given, in 1888, to John G. K. Young, of Glendoune, Ayrshire, in whose possession it now is [1895]." Alston had a thorough opportunity to examine the fly, as well as its accompanying label which stated the fly's history, and proceeded to make a watercolor sketch of it. This illustration was published with the article, and comparison with a photograph of the same fly, in Sir Herbert Maxwell's later (1898) book, shows the sketch to be superior to the photo for illustrative purposes, and proves it to be an excellent likeness of the actual fly.

Not only did Alston provide an illustration of what is allegedly the original Jock Scott fly, he also provided a written description.

> The fly is in excellent preservation, although the colours are somewhat faded, and the tinsel tarnished. It is dressed on a hook of much the same shape as the modern 'Limerick,' 2 9/16 in. long from the end of the shank to the extreme bend. [This would be approximately a 7/0, a great big fly. Such a size does support the Norway Theory.] It has a loop of twisted gut; the body is somewhat spare, and the wings conspicuously short, although possibly these may have been shortened by the teeth of fish.... The black section of the body is fully 1 in. in length, with only some three turns of broad tinsel; the yellow section about ½ in., with four turns of narrower twist. There is no hackle except at the shoulder, and that is sparse and very short.

Alston continued in the *Fishing Gazette* (vol. 32, p. 146, February 29, 1896) with the article "How the 'Jock Scott' Came by Its Name." His article of the previous December elicited a response from Mr. George Forrest, of Kelso, the contemporary head of the famous tackle firm, and son of John Forrest. Mr. Forrest wrote to Alston an account of the fly's receiving its name, which Alston published forthwith.

> I read the article in the *Fishing Gazette*, and I have no doubt the fly was the original one tied by Jock Scott in 1845, but it was some years after that that it was so named. When the late Lord John Scott died, Jock was thrown on his own resources; he naturally came to my father, who had opportunities of knowing of vacant situations for fishermen and gamekeepers. Jock being a fair salmon-fly dresser, he gave him a job to keep him going.
>
> One day at that time Robert Honeyman, fisherman at Bemersyde [on the Tweed], came down to the town, and asked my father if he would not come up and have a cast for salmon, as he knew of two or three lying in a stream [meaning a current in the river] which was overlooked by a high bank. He decided to go, and selected three or four flies which Jock had been dressing.
>
> The water was low and clear at the time, so that the fish could be seen at the bottom. From the high bank where Honeyman placed himself he could see all that occurred. On the fly coming within reach of the first fish he gave a shout; the tightened line and boil on the water at the same moment gave the fisher the delightful sensation one feels in well hooking a fish. After landing it, the other two were not long in being laid on the bank.
>
> My father was so pleased, that he thought the fly should be named; and none could be more appropriate than the name of the dresser who had been so long in the employment of Lord *John Scott.*

> Perhaps to Honeyman, more than to anyone else, belongs the credit for bringing the fly into repute, for every man that had the chance of fishing with him had to get a supply of Jock Scotts.

Mr. Forrest had the original Jock Scott photographed, so that copies would be available to salmon fishing enthusiasts. These photographs were offered for sale both by Forrest, of Kelso, and by the firm of Francis Walbran, of Leeds.

In March of 1896, one month after the publication of Alston's second article, George M. Kelson's long awaited book *The Salmon Fly* was released, the title page of which bears the inaccurate date of 1895. Kelson wrote of the inventor:

> 'Jock' was no giant, but he had a big heart and a constitution of iron. Second to none at other sports and pastimes in the North, his soul was chiefly in fishing and most of his time was spent in the water without waders. Admired by many, respected by all, trustworthy to a degree [Although today this would mean "trustworthy *only* to a degree," in Victorian times the earlier connotation of the phrase was still extant, and it should be taken to mean: "to the *highest* degree."], good at fishing, excellent at fly-making, he distinguished himself for his inventive genius in connection with this particular pattern.

Kelson, it so happens, writes specifically to the point Colonel Bates makes regarding the color of the rear portion of the body.

> Not long before his death (he had been my attendant when young) he gave me a specimen of his own make, and said that he set about the original in 1850. 'When you are too old, [meaning to tie your own salmon flies] Sir,' he added, 'send to Kelso for them. Neither Forrest nor Redpath [another well-known Tweed-side tackle firm also located in Kelso] ever have that nasty dark coloured silk in front [meaning in the order of construction, i.e., the rear portion of the body] and know how to keep yellow silk a good colour when put there by themselves.'

Thus, we find, at least according to Kelson, Jock Scott himself advising where one can be sure to get Jock Scotts with the rear of the body colored yellow, and not orange!

The final written source concerning the Jock Scott that appeared before 1900 is Sir Herbert Maxwell's *Salmon and Sea Trout*, 1898. Sir Herbert repeats Alston's Norway account, describes the rear portion of the body in the dressing he gives as "golden floss," and publishes the photograph that George Forrest had done of the allegedly original Jock Scott, complete with handwritten label.

The Original Jock Scott.

Fact or Fiction?

There thus appeared in print twelve descriptions of the dressing of the Jock Scott or accounts of the fly's history before 1900, excluding the R. T. Simpson account. Not a single published version of the pattern calls for the use of a woman's hair, or even for an orange-colored rear body. Every dressing specifies "gold" or "light yellow" silk for that part of the pattern. In addition, not one of the historical accounts, other than Simpson's, mentions Lady John Scott's hair as an element in the fly's dressing. The story of the use of a lady's hair in a salmon fly is an appealing and romantic story, and it is inconceivable that Tod or Alston, "Punt Gun" or Kelson could have resisted repeating such a story, had they ever heard it.

One might feel a slight preference for the later invention date of 1850, as opposed to 1845, chiefly on the theory that a thirty-three-year old gillie seems more likely to have invented the greatest of all patterns than a mere whipper snapper of twenty-eight. The Norway account is more detailed than "Punt Gun's" Makerston House story, so perhaps *it* should be accepted. The fly's being named by John Forrest, circa 1860, seems agreed upon by all, as are the circumstances under which the fly came to the great tackle maker's attention. This date is also logically compatible with the fact that the fly was unknown to Tolfrey, Ephemera, and Blacker, and appeared in Francis in 1867 for the first time.

Whether the fly illustrated by Alston and photographed by Forrest is *the* real, original Jock Scott is a question I should hesitate to answer. The fly is certainly well tarnished and looks much chewed upon. It does not strain the imagination to believe the fly pictured was forty-five or fifty years old at the time the photograph was made. On the other hand, it is only too easy to imagine the famous old gillie bestowing well-aged "original Jock Scotts" upon admiring young anglers after a successful week on the Tweed, and accepting the inevitably generous gratuity that followed from each one with a practised smile.

Bat Masterson, in his later days as a New York sportswriter, when visited by prosperous-seeming admirers, would produce from his desk drawer "the original Colt .45 revolver, which he had carried as a peace officer in Dodge City," adorned with a fair number of suggestive notches on the grip. He would confess to having fallen on hard times financially, and reluctantly allow himself to be persuaded to part with the historic pistol at an appropriately high price. On his way to the spree on which he would spend the sucker's money, Bat always stopped off at a convenient pawnshop, and got himself another historic Colt .45 revolver to be ready for the next time. It is interesting to note that Mr. George Forrest and Sir Herbert Maxwell, who were not fools, were prepared to accept the fly's authenticity. Forrest lived at Kelso on the Tweed itself, where Jock Scott had lived and worked as a gillie and fly tier; Sir Herbert Maxwell lived at Monreith in Dumfriesshire, was a neighbor of Mr. Young of Glendoune, owner of the fly, and fished on the Tweed himself regularly. Both should have been in a position to know if the market were flooded with "original Jock Scott" flies. It is also true, that we do not today come upon "original Jock Scotts" with the same regularity with which it is possible to find old Colts, with a genuine Masterson provenance.

We must inevitably accept that the specimen depicted is, if not *the* original Jock Scott, an early Jock Scott, tied by the inventor himself according to the original pattern, which fact alone is more than adequate entirely to dispel forever the theory of the use of a lady's Titian-colored hair, which Colonel Bates was willing to accept on such slim evidence.

Fishermen and inventors of patterns are at best, in the modern sense, "trustworthy to a degree." One hundred and fifty years after the famous fly's invention, and nearly one hundred after its inventor's death, human wisdom can scarcely undertake to settle definitively all the questions in the history of the Jock Scott.

It is possible, though, that there is some historic basis for Simpson's anecdote. Perhaps, on one occasion, Jock Scott, the gillie, *did* fabricate a salmon fly pattern using his mistress's hair. The incident could have lingered in Lady John Scott's memory (she lived until 1900), and been confused with the famous pattern also invented by the same gillie. The incident could thus have been recounted with advantages to Simpson, a hired chronicler of family trivia, who passed down the confused account to posterity in his obscure pamphlet. ≈

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Volume 12, Number 3
Volume 13, Number 3
Volume 14, Numbers 1, 2
Volume 15, Numbers 1, 2
Volume 16, Numbers 1, 2, 3
Volume 17, Number 1

Museum News

Presidential Donation

There were many firsts for the AMFF in Atlanta, Georgia, on April 23, 1991. The Museum opened its first major exhibition in the South, hosted its first ever Atlanta dinner/auction, and, most significantly, received a gift of two rods for the Museum's Presidential Collection directly from a former President and First Lady of the United States.

The exhibit "The Tie That Binds" was opened to a large and enthusiastic audience — including representatives from the local, national, and world press — at a reception at the Museum of the Jimmy Carter Library, part of the Carter Presidential Center in Atlanta. Covering some 1,500 square feet, "The Tie That Binds" was installed by staff members of the Carter Museum utilizing components from AMFF's collections.

Both President and Mrs. Carter toured the exhibit during the reception and then presented the Museum with two fly rods. Leigh H. Perkins, AMFF Chairman of the Board, accepted the rods on behalf of the Museum and in so doing declared Mrs. Carter the "first fly-fishing First Lady," and her husband "the President that enjoyed the sport the most." The Carters' fly rods will remain in Atlanta as part of the exhibition until September, at which time they will be brought to Manchester and displayed throughout 1991-1992.

After the reception, President Carter addressed 135 guests at the Museum's inaugural Atlanta dinner/auction at the historic Piedmont Driving Club. We are pleased to report that the dinner/auction was an enormous success thanks to the outstanding efforts of Chairman Kendall Zeliff, David Eley, Frank Richardson, Harris A. Simpson, and trustee Earl Worsham of AMFF's Atlanta dinner/auction committee.

Courtesy, the Museum of the Jimmy Carter Library

President Jimmy Carter and First Lady Roslynn Carter at the Jimmy Carter Library where they presented the Museum with two fly rods, April 23, 1991.

Museum Exhibition in Norway

The American Museum of Fly Fishing recently dispatched another major exhibition comprised of forty three-dimensional framings from our large William B. Cushner Collection to the Norwegian Forestry Museum (Norsk Skogbruks Museum), which is located in Elverum, Norway, approximately 135 kilometers northeast of the capital, Oslo.

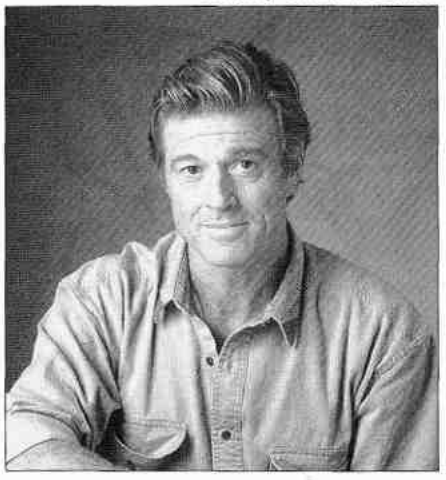
Norsk Skogbruks Museum (NFM) was first opened to the public in 1971 by King Olav V. In the last twenty years, the NFM has become one of the premier natural history facilities in all of Scandinavia and northern Europe, and today offers the public some exceptional state-of-the-art forestry, hunting, and inland fisheries exhibitions.

AMFF's contribution to the exhibit, which has been made possible in part by the Grant Family Foundation, James Taylor, and Earl Worsham, will arrive just in time to serve as one of the main components of NFM's "Fly-Fishing Days — 1991," which opens to the public in late June.

Museum Goes to Hollywood

Our Museum staff receives literally hundreds of requests for assistance every year. These research requests are usually submitted by editors, writers, students, museum staffers from around the country, and, of course, by Museum members.

Courtesy Universal Pictures



Robert Redford is producing and directing the film version of Norman Maclean's A River Runs Through It, *for which the Museum is providing period tackle and memorabilia.*

Perhaps one of the most interesting requests we've ever received came in recently from actor Robert Redford's production company in California. Redford has chosen to produce and direct for film Norman Maclean's masterpiece *A River Runs Through It*, and has asked for our assistance in procuring period fly-fishing tackle for use in the forthcoming movie's interior/exterior scenes.

Thus far a selection of period creels, flies, reels, photographs, and other fly-fishing related objects have been sent on loan to Redford's company. We'll keep you posted as this project gathers momentum.

New Editions Planned for *A Treasury of Reels*

It took some time to get to publication, but once the Museum released Jim Brown's *A Treasury of Reels* we discovered that we had an instant classic on our hands. In fact, all 500 copies of the special signed and numbered edition of his book were sold out within three weeks.

The demand for the book has been so great that we've decided to publish both a signed and numbered, handbound, deluxe edition of 100 copies next winter, and, in time, a trade edition of another 500 copies.

A Treasury of Reels by Jim Brown, with photographs by Bob O'Shaughnessy, is a fine addition to the library of any fly fisher, collector, or historian. Members may call Ginny Hulett at the Museum for further information.

Matching Gifts to the Museum

Matching Gift programs offered through a great many companies and corporations give employees and retirees the opportunity to double their contribution to the American Museum of Fly Fishing.

Contact your matching gifts coordinator for more information on how you can take advantage of your company's Matching Gift Program. Double your dollars and help your museum preserve "fly fishing's rich heritage for future generations."

The First Joe A. Pisarro Award

At the annual Manchester dinner/auction, held June 8, 1991, Angus Black, of Peru, Vermont, was presented with the first Joe A. Pisarro Volunteer of the Year award for his outstanding services to the Museum during the past year.

Angus volunteered to welcome visitors over many weekends, helped with numerous dinner/auctions in Vermont, New York, and Boston, manned AMFF public relations booths at various events, and pitched in with renovations work, among other efforts, large and small.

Margot Page

Trustee Wally Murray (left) presents Angus Black with the first Joe A. Pisarro Volunteer of the Year Award at the annual Manchester dinner/auction, June 8, 1991.

Angus caught his first trout in Maine with an old Bristol cane rod while in his early teens, and has subsequently fly fished all over the United States. He has served as a director of the local chapter of Trout Unlimited and as International Director of FFF. Executive Director Don Johnson called him "one of the best."

"Anglers All" to Appear in Three States and Canada

"Anglers All" is a 2,000-plus square-foot exhibition that has already been viewed by thousands of people. Our largest traveling exhibition, "Anglers All" opened with great fanfare to large audiences in late February 1991 at the Manitowoc Maritime Museum, Manitowoc, Wisconsin.

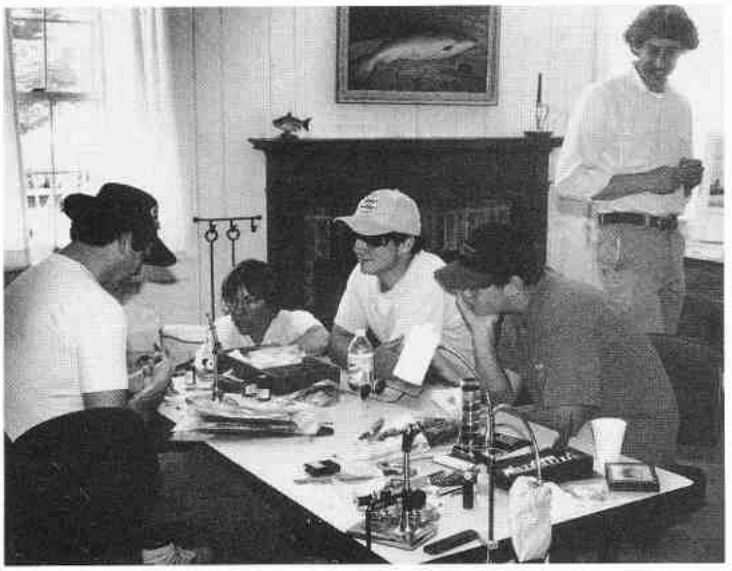
The exhibit, which has already appeared in San Francisco, Chicago, Philadelphia, Denver, and Minneapolis, can be viewed in Wisconsin until December 8, 1991, after which it will journey to the Catawba Science Center, Hickory, North Carolina (January 18 through March 22, 1992) and the Rochester Museum and Science Center, Rochester, New York. "Angler's All" will then appear at St. Mary's River Association in St. Mary's, Nova Scotia, during the spring and summer of 1992.

Doug McCombs to Rejoin AMFF Staff

We are pleased to announce that Doug McCombs, AMFF's summer intern in 1990, has rejoined the Museum's staff as a registrar/membership assistant. Doug, who has just obtained his M.A. in Public History at Kent State University in Ohio, will be with AMFF through September at which time he is scheduled to return to school to begin work on his doctorate.

Doug did yeoman duty during his first tour with the Museum last year. His talents, enthusiasm, and love for the Museum will hold him in good stead during his second tour of duty as he catalogs our burgeoning collections and assists Ginny Hulett, our executive assistant, with our now-rapidly growing membership.

Festival Weekend June 7-9



Fly tier Bill Chandler from Burlington, Vermont, demonstrates his considerable stuff in the Museum's new reception room.

Executive Director Don Johnson and daughter Genny welcome the Atlantic Salmon Federation's Bill Taylor to the exhibition opening.

Mrs. Mary Bates Graves, Mrs. Helen Bates, and Pamela Bates Richards (sister, wife, and daughter, respectively, of the late Col. Joseph Bates) view the Bates display included in "The World of the Salmon."

Auctioneer Lyman Foss and members Judi and Dave Shirley from Stratham, N.H., cook up a good story.

Don Johnson bestows a calabash meerscham pipe upon a surprised Joe Pisarro at the Manchester dinner/auction.

Noted salmon fly tier Dorothy Douglas, from Bucksport, Maine, shows her skill at the Open House, Sunday.

Photographs by Margot Page

LETTERS

Corrections, Please

A few typos which should be noted in the Dickerson articles:

In Part I (Spring 1990; vol. 16, no. 1) on page 14, first paragraph, "15/16 butt section ferrule" should read "15/64."

In Part II (Summer 1990; vol. 16, no. 2) on page 20 of "L. L. Dickerson Trout and Salmon Fly Rods," in the first column on rods of 7 feet and under, the model designation "6011" should read "6611." No 6-feet fly rods were made by L. L. Dickerson so far as can be determined. Of the three rods designated in the Dickerson ledger as 6 feet, two were measured and found to be 6 feet 6 inches, and a third designated in the catalog as 6 feet was actually 6 feet, 6 inches according to its owner. Dickerson's apparent error in these designations is puzzling. (It is clear that Dickerson made some 6 feet casting rods.)

Gerald S. Stein, M.D., P.C.
Colorado Springs, Colorado

Hemingway's Grayling

I see in letters (Fall 1990; vol. 16, no. 3) that Don Johnson requests comments on Michigan grayling — could Ernest Hemingway have really caught one in 1916? In my opinion, yes. There were no systematic fishery surveys in Michigan rivers that can pinpoint the time of extinctions. Grayling were in great decline, heading for extinction in Michigan waters by the early 1900s, but probably persisted in limited numbers and in limited areas until the 1920s. The final extinction is better documented. Otter River, the only known stream on the upper peninsula with grayling, retained them until 1933–1935. After that, they were all gone.

There is little documentation in the scientific literature on the precise timing of grayling extinction in various rivers. Creaser and Creaser's *The Grayling in Michigan* (Papers of the Michigan Academy of Science, Arts, and Letters, vol. 20 [for 1934], pages 559–608), is the most comprehensive paper available. After large-scale logging operations began, concomittant with the introduction of nonnative trouts, the demise of the grayling came swiftly — comparable to the demise of the passenger pigeon.

Robert Behnke
Colorado State University
Fort Collins, Colorado

Another Early Rising Trout

The early (1853) illustration of a rising trout, as featured in Paul Schullery's article, appropriately titled, "An Early Illustration of a Rising Trout" in *The American Fly Fisher* Summer 1990 (vol. 16, no. 2) reminds me very much of a German illustration in the famous *Brehms Tierleben*, about the brown trout, the native trout of Europe. It was painted by Robert Kretschmer (1818–1872), who studied painting at the Academy of Fine Arts in Berlin. As an artist who specialized in animals, he worked for many magazines of his time. The Duke Ernst II of Sachsen-Coburg-Gotha engaged him for an African safari, on which he met Alfred Edmund Brehm (1829-1884), the author of *Brehms Tierleben* (*Brehms Animal Life*).

My copy is from the second edition, 1887. The first edition was published between 1863 and 1869, and features the same illustration. I am not sure there are ties between this illustration and the one Paul wrote about, but there could be.

Jurgen Preylowski
Dusseldorf, Germany

William Henry Herbert's rising brook trout which appeared in American Game in Its Season *published in 1853.*

Another early image of a rising trout, painted by Robert Kretschmer from Brehms Tierleben, *circa 1863-1869.*

Additional *Salar* Reading

As a hopeless addict of salmon fishing and the literature thereof, I thank you and Don Catalfimo for "Classic Salmon Books" in the Spring 1991 issue. As I have done some bibliographic work myself, I understand how easy it is to "sharp-shoot." Nevertheless, there are several omissions and one note/correction.

Bruns, in his write-up of Dean Sage's *The Ristigouche* (sic), mentions "hand-colored flies." Though the copy examined by him had these, the book as issued did not. No list such as this should omit William Scrope's *Days and Nights Salmon Fishing in the River Tweed*, first published in 1843 with numerous other editions. Surely a classic. Another early title worthy of inclusion is *Jones Guide to Norway*, Fred Tolfrey, editor, 1848. This rare work, which contains twenty-five salmon flies in full color, is unknown to most collectors. Alfred Bissell also wrote *Further Notes on the Pursuit of Salar* (1972), also 100 copies. Kelson's *The Salmon Fly* was republished in facsimile in 1979 by The Angler's & Shooter's Press, which also published *Salmon-Salmon* for Joseph P. Hubert (100 copies) in 1979. This book has ten full pages of actual photo plates of classic flies, the finest I've ever seen.

Again, many thanks from those of us who pursue *Salar*.

Col. Henry A. Siegel
The Angler's & Shooter's Press
Goshen, Connecticut

Another correction: The publication date of Maurice Wertheim's Salmon on the Dry Fly *is 1948 not 1927.*

History and Recipes

I read your Fall 1990 *American Fly Fisher* with great interest, particularly "Notes & Comment" by David Klausmeyer. In the past twelve years I have spent quite a bit of time forwarding to the Museum the patterns and methods of pioneer steelhead and salmon fishers and tiers on the Pacific Coast. Most people think trout fishing in the West stops at the Rockies — we consider that "East" from this location!

Kent R. Bulfinch
Yreka, California

Official Feedback

I feel compelled to tell you how much I enjoyed the Spring issue of *The American Fly Fisher.* Considering my affinity with the Atlantic salmon, my comments are no doubt biased, but nevertheless I would like to offer my congratulations for putting together such a fine publication.

Of particular interest was the thought-

ful insight into the grand old days on the Patapedia River by one of my favorite writers, Robert F. Jones. Such accounts are an invaluable wealth of information for those of us who wish to preserve the rich history of Atlantic salmon angling for our children and grandchildren to enjoy. Perhaps one of the most poignant points illustrated by the article is the extent of the overfishing during that period. The mindset of the day seemed to be that there would always be enough salmon for tomorrow. Sadly, that was not the case. Overfishing, both recreationally and commercially, combined with habitat degradation, pollution, and industrial development, were largely responsible for the tragic decline of the "King of Fish."

Today, thanks to the perseverance and tireless efforts of those committed to saving the Atlantic salmon, our salmon stocks seem to be on the rebound. Once again, thanks for a wonderful journal which will surely stand the test of time as an important piece of Atlantic salmon angling literature.

Bill Taylor
Atlantic Salmon Federation
Calais, Maine

Jock Scott Addendum

Yesterday I received the Fall 1990 *American Fly Fisher*, a very nice issue, especially the Jock Scott story by Colonel Joseph D. Bates, Jr. Bates meant that it is dubious that Jock tied the fly "on a boat on the way to Norway," as Sir Herbert Maxwell stated in his book *Salmon and Sea Trout*. I have this book, Number 88 of 130 copies. I wonder why Bates didn't write that there is a photograph in Maxwell's book showing the original Jock Scott with the following handwritten caption: "The original 'Jock Scott' dressed by Jock Scott 1845 when on his way to Norway in the service of Lord John Scott."

This only for you and the reader's information.

Jurgen Preylowski
Dusseldorf, Germany

It is unfortunate that the late Colonel Bates is no longer able to further elaborate on his thesis or defend his position. One must assume that Colonel Bates was very much aware of the photograph in Maxwell's book — he cites the volume in his article — but that he chose not to address it for reasons unknown. We briefly considered using this photograph to accompany our presentation of Bates's article, but decided against it because of the photograph's poor quality.

More Lists

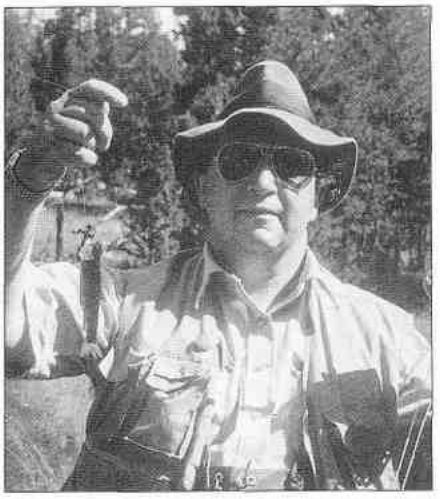
The article you featured in the Summer 1990 issue of *The American Fly Fisher* (vol. 16, no. 2) on "Lyle L. Dickerson and the Rodmaker's Rod, Part II" by James W. Schaaf and Dr. Gerald Stein was just great and highly informative. Particularly helpful was the listing of fly rod models on page 20. I wish more of this were available and published on other cane rod makers, including Gene and Bill Edwards, Phillipson, Granger, and others — Uslon, F. E. Thomas, etc.

Sylvester A. Stroff
Secaucus, New Jersey

The American Fly Fisher *welcomes letters and commentary from its readers. Please write to Editor, TAFF, P.O. Box 42, Manchester, Vermont 05254. All letters are subject to publication unless otherwise specified.*

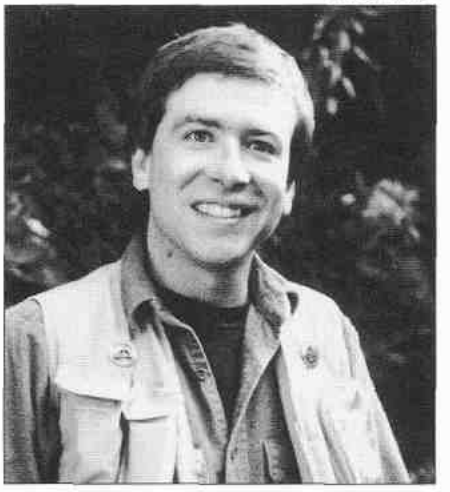
CONTRIBUTORS

Dave Whitlock



Nick Lyons, a former professor of English at Hunter College in New York, is now president of Lyons & Burford, Publishers, which specializes in fly fishing titles. He is the author of five books on fly fishing and a regular column, "The Seasonable Angler" in *Fly Fisherman* magazine. He is currently at work on a new book tentatively entitled *Spring Creek*. He served as a Museum Trustee for many years.

Margot Page

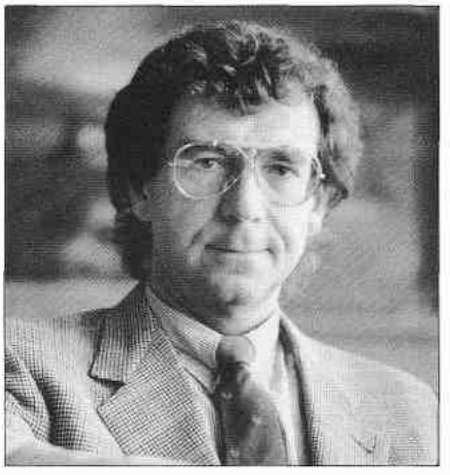


Tom Rosenbauer is the author of a number of fly-fishing books including *Reading Trout Streams* and *The Orvis Fly-Fishing Guide*. His articles have appeared in *Audubon, Field & Stream*, and other sporting magazines. A fly fisherman for over twenty years, he was educated as a fisheries biologist; these days when he isn't fishing, he is either marketing fishing merchandise for Orvis or writing about fishing. His fourth book, *Prospecting for Trout* (Atlantic Monthly Press), will be published in spring 1992. He and his family live in East Arlington, Vermont.

Jurgen F. Preylowski, a freelance art director who lives in Dusseldorf, Germany, writes for many German publications, and (when he can get them translated) some American magazines as well. A collector of historic tackle, books, and paintings, his special collection of Victorian angling art has often appeared in exhibitions, articles, and on television programs.

Of particular interest to his research are the angling roots between America/England and Germany [see his article "Max von dem Borne" in vol. 10, no. 1 (Winter 1983)]. He is a founder and adviser to the permanent fishing exhibition in the Jagd-und Fischereimuseum (the Hunting and Fishing Museum) in Munich.

Gerhard Steiner



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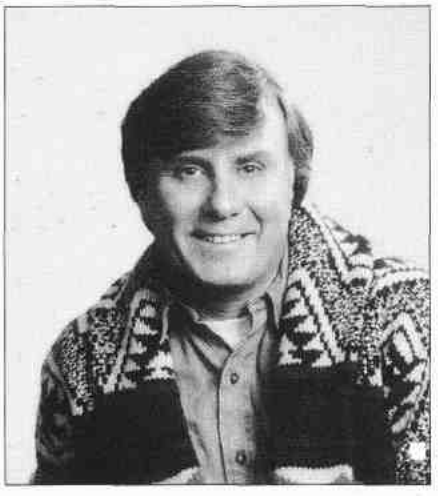

John H. Monnett, Ph.D., is a professor of history at Metropolitan State College of Denver, where his specialty is the American West and the frontier movement. He is the author of *Cutthroat and Campfire Tales: The Fly-Fishing Heritage of the West*. He has contributed fly-fishing articles of historical interest to *Fly Rod and Reel* and *The Flyfisher*, as well as to *The American Fly Fisher*. He is currently researching the history of General George Crook's strange and somewhat unaccountable sporting expedition during the Sioux campaign of 1876.

From *Sport with Rod and Gun*, A. M. Mayer, ed., 1883.

J. David Zincavage has fished for salmon, principally in the Gaspé peninsula of Quebec, for more than a decade. He prefers to fish using fully dressed wet flies, and two-handed rods, and is prepared to argue the advantages of both. He is writing a book that documents the history of the salmon fly in which he discusses nearly 2,000 patterns. He lives in Fairfield County, Connecticut.

Margot Page

In a ribbon-cutting ceremony at the Museum's Festival Weekend, June 7, 1991, Executive Director Don Johnson and Vice-President and Trustee Bill Herrick officially open the newly renovated Museum.

A Great Leap Forward

I AM PLEASED to report that the American Museum of Fly Fishing has made significant advances in the last six months. The Museum's public exhibition spaces have more than doubled and our staff and collection management areas greatly enlarged in a handsome renovation project. We have engaged a professional registrar to care for an already magnificent collection that seems to grow by the week; our staff will soon be reorganizing storage areas. In addition, all departments are now fully computerized and we have established the Museum's first endowment.

Our programs show extraordinary growth as well. The Museum's dinner/auctions, held at various sites, have been successful this past year; we've initiated plans to publish deluxe and trade editions of *A Treasury of Reels* and set in motion plans for the publication of a book on our large collection of rods. We are also proud of the fine work of Margot Page and Randall Perkins, respectively the editor and graphic designer of this one-of-a-kind journal.

Our membership is burgeoning, with several hundred members added to our ranks. The number of visitors to the Museum has doubled in the past two years and we expect it to double again by the end of 1992. The Museum currently has three major exhibitions "on the road": in Wisconsin, Georgia, and Norway. Other collection components have been loaned to at least a dozen educational institutions — large and small — for exhibits related to fly fishing and angling in general. "Anglers All," our primary traveling exhibition, has been booked through 1993 and may well travel to Canada and other countries.

The Museum has officially applied for national museum accreditation through the American Association of Museums, and we hope to announce the successful completion of this process by June 1993. We plan to strengthen our in-house interpretive exhibits, increase educational programming, add additional dinner/auction venues, enlarge our library, and increase the size of our staff.

The growth of this Museum has been made possible through the efforts of our extended Museum family — officers, staff, volunteers, and members alike. I want to thank all of you for your devotion and generosity and interest. We've come a long way together the last few years. I know that the best is yet to come.

D. S. J.

THE AMERICAN MUSEUM OF FLY FISHING was established in 1968 to preserve and exhibit the treasures of American angling. As the only national nonprofit educational institution of its kind, the Museum serves as the repository and conservator to the world's foremost collection of angling and angling-related objects, including more than 1,500 rods, 800 reels, 40,000 flies, 2,500 books, as well as manuscripts, photographs, periodicals, and other related items. The Museum's growing collections provide students, authors, teachers, writers, and all members of the public with thorough documentation of fly fishing as a sport, art form, craft, and industry in the United States and abroad from the mid-sixteenth century to the present.