

*25th Anniversary Year*  
THE AMERICAN MUSEUM OF FLY FISHING



# The American Fly Fisher

SUMMER 1993 VOLUME 19 NUMBER 3



Museum member/writer Dave Klausmeyer, President Wallace J. Murray, III, Trustee Art Stern, and Museum member/writer Jim Brown at the opening of Chet Reneson's exhibit on Friday, June 4.



Symposium speaker Douglas McCombs and Registrar Jon Mathewson at the annual dinner/auction in Manchester.

## Images

THIS YEAR is our twenty-fifth anniversary—a reminder for the one or two folks who may have napped through our repeated announcements of the past year or so—and if our busier-than-usual bustlings in this museum building, and the vibrant enthusiastic faces of our friends in these photographs are any indication, we are in glorious form.

Pictures speak a thousand words, so I think I'll let them tell the story of our third annual Festival Weekend, held in early June 1993, at which members, trustees, staff, and well-wishers showed their support and affection for the Museum. Lots of old and new friends were in attendance and the emotion surrounding this twenty-fifth milestone was palpable.

Now to business. After you comb the photo essays in this issue looking for pictures of people you may know, do allocate some extra time to read the landmark article "Earliest English Illustrations" by Frederick Buller, who has prowled ancient churches in England and found church-wall illustrations that predate by a considerable period of time the frontispiece angler in *A Treatyse of Fysshnyge wyth an Angle*, long considered the first English angling image. A most important discovery.

And while you're at it, turn to our ongoing Retrospective, which features excerpts from the best of this journal, and continue to celebrate *The American Fly Fisher* and its important twenty-year publishing contribution to the world of angling. Stay in touch.

MARGOT PAGE  
EDITOR

Tom Rosenbauer



The renowned fly tyer Helen Shaw, a.k.a. Mrs. Hermann Kessler (right), attended Sunday's open house and chatted with Editor Margot Page.



Above: The legendary Joe Pisarro and 1991 Volunteer of the Year Don Catalfimo at the art opening. Right: Auctioneer Lyman Foss proves his dedication to the Museum: at the end of the dinner/auction, he sold his colorfully decorated shirt for a tidy sum.





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*Preserving a Rich Heritage  
for Future Generations*

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# The American Fly Fisher

*Journal of The American Museum of Fly Fishing*

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ON THE COVER: *This detail from a wall painting at Horley Church in Oxfordshire, England, shows a mid-fifteenth-century angling scene, with a fisherman dressed in a rather affluent style going after some sturgeon. The discovery of this English wall painting prompted author Frederick Buller to search for other early English angling illustrations. Photograph by Katherine Lithgow.*

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# The Earliest English Illustrations of an Angler

by Frederick Buller



Two details (above and right) of an illustration of anglers and sturgeon from a wall painting at Horley Church in Oxfordshire, which started the author's search for the earliest English illustration of an angler.

IT HAS OFTEN BEEN ASSUMED that the woodcut of the late fifteenth-century angler, so often reproduced from Dame Juliana Berners's *A Treatyse of Fysshynge wyth an Angle* (1496), was the first English illustration of an angler. The *Treatyse* was, in fact, the first English-language angling book, but as Frederick Buller now reveals, there are earlier English illustrations of anglers, including one that predates the *Treatyse* by approximately 500 years.

Frederick Buller is perhaps best known for his book *Pike* (London: Macdonald, 1971) and for a book he co-authored with Hugh Falkus, *Falkus and Buller's Freshwater Fishing, rev. ed.* (London: Stanley Paul, 1988). This is his first contribution to *The American Fly Fisher*.

JIM BROWN

MY INTEREST in fourteenth- and fifteenth-century wall paintings started when I came across a picture published in *The Chronicles of the Wars of the Roses* (1988) that depicted anglers and sturgeon on a wall paint-

ing at Horley Church in Oxfordshire [see above]. Since I was already at work on a historical study of the sturgeon, my findings on the subject, now including a note on the Horley wall painting, were published under the titles "The Royal Sturgeon" (in *Big Fish World*, November/December 1991) and "Of Kings and Caviar" (*The Field*, September 1991).

What interested me was the realization that the anglers in the Horley Church (parts of which date back to circa 1100) wall painting probably predated the famous woodcut illustration of an angler in the frontispiece of the 1496 *A Treatyse of Fysshynge wyth an Angle*, written by Dame Juliana Berners—the first English-language angling book.

To verify my suspicion I had to do two things: first, establish a date for the Horley painting and second, try to find out if it was the earliest English illustration of an angler on church wall paintings. To this end, I sought the advice of Christopher Austyn of Christie's, who helpfully suggested that I contact the

Wall Paintings Conservation Department of the Courtauld Institute of Art in London. Its head, David Park, in turn put me in touch with Conservator Katherine Lithgow, who proved, on the subject of wall painting, to be a fountain of knowledge.

In her reply to my inquiries she wrote:

A mid-fifteenth-century date appears safe for this painting as even allowing for the laggardliness of provincial painting, it does not display the full-blown allegorical aspects of later examples. In addition, I suspect that the costume of the two fishermen may suggest a date in the first half of the fifteenth century, but you would need to consult an expert on the history of costume to clarify this point. Such expert opinion may be found at the Victoria and Albert Museum in the Textile Department, and the Courtauld Institute of Art's History of Dress Department. For this purpose I enclose a detail (photograph) of the second fisherman who is dressed in a more affluent style than his liripipe [scarf]-hooded colleague [see above right].



*Frontispiece of A Treatyse of Fysshynge wyth an Angle (1496), a woodcut, originally thought to be the earliest depiction of an angler.*

Katherine Lithgow's dating was in due course confirmed by Linda Woolley, assistant curator of the Textile and Dress Department at the Victoria and Albert Museum, who wrote, "Although hoods of the kind shown in the photograph (with liripipe) were rare in fashionable circles after 1450, they would obviously have been worn by peasants and older people after this date, and in any event a mid-fifteenth-century or slightly earlier dating makes sense. This is also true of the other costume."

Being now satisfied as to the approximate date of the Horley Church painting I was ready to get a few more hares up and running since I knew from another part of Katherine Lithgow's letter that there were other St. Christopher wall paintings depicting fish and anglers, some perhaps even older than the one in Horley Church:

The fishermen also give the painting its allegorical nature which developed from the end of the fourteenth century. These

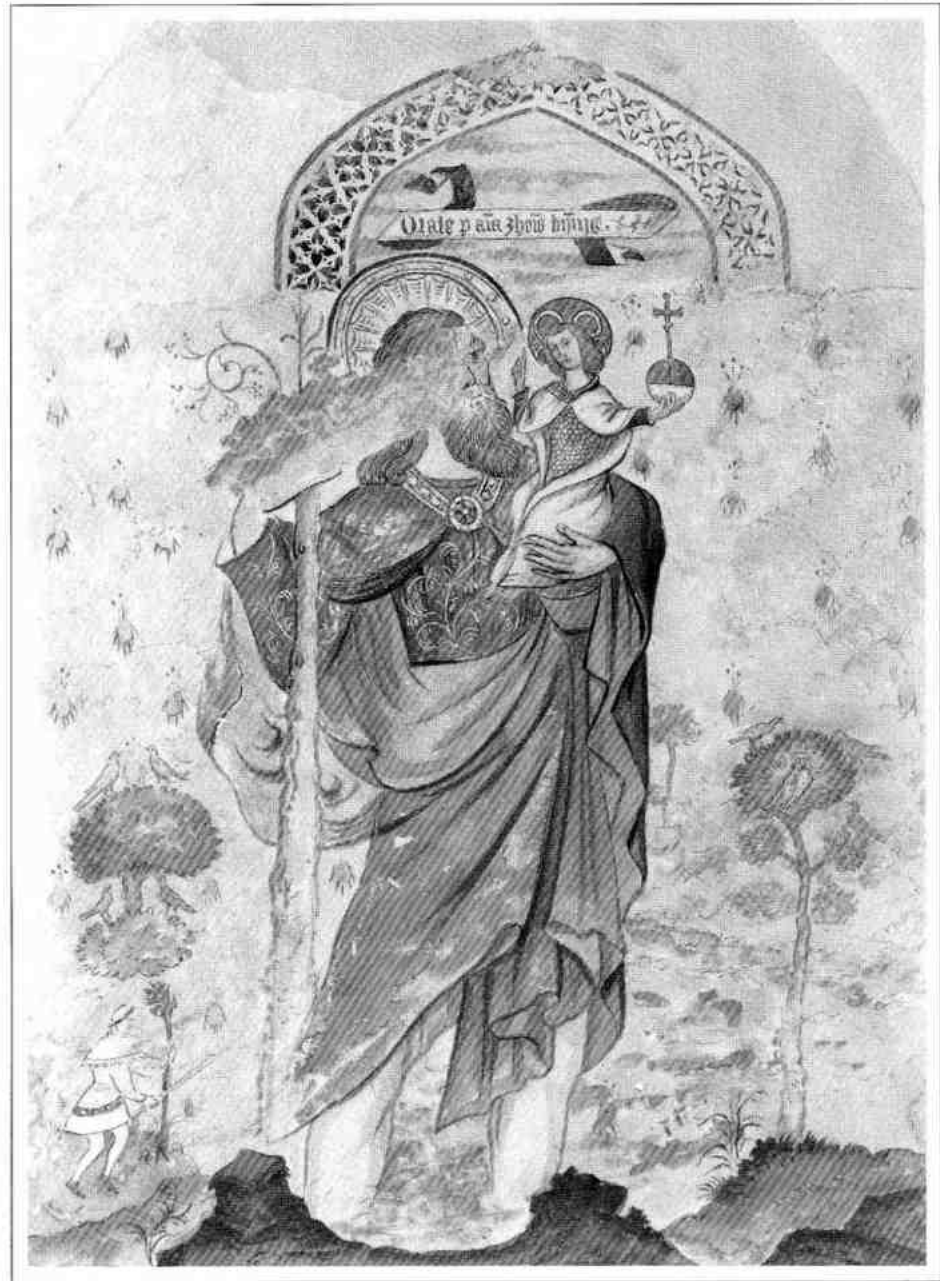
characters are held to symbolize Satan fishing for the souls of men, as represented by the fish. Fishermen are much more commonly found in the fifteenth century—the only fourteenth-century example I have found is in a St. Christopher painting in a Hardwick church near Harleston, Norfolk, dated to circa 1390 by Tristram, the main published source on English medieval wall paintings.

Early in November 1991 I visited St. Margaret's Church at Hardwick in Norfolk, but was disappointed to find that the images of the fisherman and the fish were no longer visible on the badly damaged painting. As I came out of the church I met Mr. Kybird, the church warden, who, once my reason for visiting his church was explained, invited me to his home. Although he was sure that no image of a fisherman had been visible in his lifetime, he remembered seeing a framed photograph of a very old engraving of the painting. He retrieved the framed picture from the vaults of the church, and sure enough,

an angler could be faintly discerned with his rod and two fish. It was now my task to find the origin of this engraving.

Nobody to whom I wrote, including the previous incumbent of Hardwick, the Rev. Stuart Nairn, knew the answer, but he was able to put me in touch with the persons who had done the conservation work on the painting about four years before.

Sadly, too, the conservators had no knowledge of such an engraving. Once more I sought the help of David Park at the Courtauld Institute of Art, who was able to refer me to H. H. Brindley's annotated copy of the third edition of C. E. Keyser's *A List of Buildings in Great Britain and Ireland having Mural and Other Painted Decorations* (1883) that could be viewed, courtesy of Librarian Bernard Nurse, at the Society of Antiquaries, Burlington House, Piccadilly, London. The book at Burlington House showed that Brindley had visited the Hardwick church in September 1928 and then noted on page 123, "The angler



Watercolor drawing of the Hardwick church north wall mural painting, done by Cornelius Jansson Walter Winter (1851). Note the angler in lower left corner.

has very nearly vanished. The whole painting from  $\frac{1}{3}$  distance from St. Christopher's knees to his feet has vanished so that nothing distinct can be seen of the fishes."

In his marginal notes Brindley compared the details shown in a watercolor drawing of the Hardwick St. Christopher (an item belonging to the Rolfe collection) to the surviving remnants of the church wall painting.<sup>1</sup> This is how he described the watercolor. "A man angler on bank to R. side of St. C low down. Fishes between St. C's legs. . . . Angler in white garments, and black

shoes. He has a flat hat with a brim and a short scolloped cape. Tight white britches to feet. His tunic shirt has a gold belt and above this a gold waist belt. . . . Outlines of this fish, birds etc., are bluish, faint." Brindley was, in fact, describing what could ultimately prove to be the earliest illustration of an angler, predating that which was usually thought to be the earliest, namely the figure pictured in the frontispiece of *A Treatise* (1496), by over a century.

Having found Brindley's annotations and his pencil sketch of the angler in the Rolfe's painting, it looked as if it would

be easy to locate the original watercolor in the Rolfe collection. Alas, this was not the case since none of the individuals I contacted had heard of the Rolfe collection and it is not recorded in the collections of the British Museum, the Courtauld Institute, the Sainsbury Center for Visual Arts of East Anglia, or the Society of Antiquaries.

Alwyne Wheeler, now retired from the fish section of the Zoology Department of the British Museum (Natural History), had in the past almost always been able to give me a lead and he suggested that I try the Students Room at



*The angler sitting on the riverbank with his basket of groundbait and/or fish creel, part of the St. Christopher wall painting in St. Mary the Virgin Church at Hayes in Middlesex, painted in the last half of the fifteenth century.*

the British Library, Manuscripts Collections. The woman I spoke to there couldn't connect the Rolfe name with any collections known to the library, but she asked me where the original painting was located. On being told that St. Margaret's Church was in Hardwick, only ten miles from Norwich, she suggested that I direct my inquiries to the Castle Museum at Norwich.

I made an appointment to see Miss Norma Watt, the assistant keeper of art, and was received at the Castle Museum in April 1992. After explaining my mission, Miss Watt brought up from storage a watercolor drawing of the Hardwick church north wall mural painting—it was painted *not* by Rolfe, but by Cornelius Jansson Walter Winter in 1851 [see opposite left]. The watercolor drawing was as pristine as if it had been painted the previous day; it is part

of a collection of Winter's paintings that had been donated to the museum (the R. J. Colman Bequest, B99 235 951).

The Rolfe collection has yet to be located, but the Rolfe watercolor drawing can not be much earlier than Winter's because the original wall painting was only uncovered in 1850.

#### OTHER EARLY IMAGES

There are a number of other St. Christopher wall paintings with images of fish and fishermen being investigated by this author. The most appealing one so far is seen in St. Mary the Virgin Church at Hayes in Middlesex.<sup>2</sup>

The detail from the middle left side of the St. Christopher painting in the church at Hayes is one of the clearest surviving images of an angler [see above]. It was painted some time during the reign of Henry VI or Henry VII.

Once again, I sought the invaluable advice of Linda Woolley at the Victoria and Albert Museum. When I sent a photograph of the Hayes angler asking her for a comment on his attire, this was her reply:

I cannot be more precise than to agree [on] a general fifteenth-century date for the angler in the wall painting. He is wearing a rather amorphous-looking garment, a tunic very simple in cut with a gather at the neck. His headgear is slightly more interesting. I think it may be one of two types of headgear; either a beaver fur or felted wool hat. Fur hats came into fashion from the fourteenth century onwards; the hat is the right shape for this or it may simply be felted wool (more appropriate for a peasant). A number of caps (not hats as in the picture) of felted wool survive from the sixteenth century and this hat may be made of the same kind of material. Alternatively it may be a

*This tiny detail from a large St. Christopher wall painting at a Layer Marney church gives us an unrivaled glimpse of how an angler (or at least this angler) was dressed during the reign of Henry VIII (1509-1547). Like the Hayes church angler, he, too, has a basket or fish tub which was the forerunner of the creel.*



## Church Wall Painting in England

SOMETIME IN ITS HISTORY nearly every early English church had its interior plaster walls completely covered with murals illustrating biblical stories or scenes copied from illuminated manuscripts.

The murals were painted mostly by itinerant painters from the thirteenth through the sixteenth centuries, but these were subsequently destroyed or covered over with limewash following the dissolution of the churches and monasteries by King Henry VIII or other agencies. (In 1547 there was an order in Council [a parliamentary device to implement legislation] for the "obliteration and destruction of popish and superstitious books and images, so that the memory of them shall not remain in their churches and houses." The Victorians needlessly destroyed countless paintings when they removed the plaster from church walls in order to "reveal the beautiful stonework.")

Fortunately, over the centuries the limewash acted as a preservative so that many medieval murals have been revealed and some even conserved. Many more are still hidden under the limewash. Corby Glen Church, which opened in the

twelfth century in Lincolnshire, is a fine example (Pickering is another) of what every church interior once looked like. When I visited the church in 1992 I wrote:

A visitor will find that the wall paintings completely dominate all other internal features. Moreover, the plethora of paintings, besides being unbelievably atmospheric, will help him to understand how powerfully this church and others like it communicated with their illiterate parishioners—using illustrations from the Gospels designed to discipline the supplicants out of fear, dread, wonder, or compassion.

The many common themes used by the artists include Herod's feast, the crucifixion, Adam and Eve, the flight into Egypt, St. George killing the dragon, and St. Christopher carrying the infant Christ across a river. Some 180 or more churches are known to have, or to have had, wall paintings of St. Christopher, who is usually seen wading across water which is invariably inhabited by fishes. By the side of the stream we usually see the hermit of the legend and if we are lucky, from time to time, in simple country churches, the figure of an angler.

E.B.



*This illustration, attributed to the Canterbury School, is a photographic reproduction of one of the paintings on a fragment of an illuminated Anglo-Saxon manuscript dated circa 1000, which predates the frontispiece of A Treatyse of Fysshynge wyth an Angle (1496) by 500 years. It is an item in the collection of the J. Paul Getty Museum, Malibu, California.*

chaperon with liripipe or tippet, the chaperon consisting of a roll of fabric with a strip or pipe hanging down at the back. This seems the less likely of the alternatives, as being rather sophisticated headgear for an angler!

Another very clear image of an angler together with fish is found in a detail of a St. Christopher painting on the wall of St. Mary the Virgin Church at Layer Marney in Essex [see opposite left]. I sent a photograph of the Layer Marney angler (circa 1520) to Linda Woolley and again asked for her comments on his costume and on the costume worn by the angler depicted in the frontispiece of

*A Treatyse*. I also pointed out that the Layer Marney angler appeared to be wearing leather waders. Here are her extremely helpful comments:

I do not think that there is a problem with the apparent discrepancy in the costumes. The angler in the Layer Marney photograph is wearing a "country" version of contemporary fashionable costume; the latter would have been a short close-fitting, padded, waisted doublet (barely covering the hips) fastened with buttons, ties, or lacing over tight-fitting hose. Over this might be worn a jacket, similar in shape and length. Long jackets or coats were also worn. Doublets or jackets could have pleating in the skirt part

below the waist. Your angler has a less extreme version of this type of wear. I do not think he is wearing waders; the apparent division at the knee is simply meant to be a crease, he is wearing full-length hose with shoes. His hat may be straw. I do not know much about angling but is it possible that this may be a country gentleman practising the recreational activity of angling rather than a peasant fishing for food or to make money?

A peasant would probably be represented as on photographs which you sent to me earlier wearing looser-fitting, less fashionable clothing. The outfit in the photocopy of the frontispiece of *A Treatyse* is undoubtedly of a late fifteenth-century date.



An early picture of a Chinese fisherman by Tu Shu Chi Ch'ing with spare line wound around the rod.

Having kept in contact with David Park of the Courtauld Institute of Art regarding my search for the engraving of the original watercolor drawing of the Hardwick St. Christopher, I arranged to meet him in October 1992 and was astonished to have him show me a photograph of an even earlier English angler illustration painted on a fragment of an illuminated Anglo-Saxon manuscript dated circa 1000 [see previous page].

This extraordinarily early date and illustration predates the angling figure in the frontispiece of *A Treatise* by 500 years and the earliest wall painting by nearly 400 years! Unlike the anglers in the St. Christopher paintings, who, as we have seen, are dressed in the clothes fashionable at the time they were painted, the angling figures in the fragment are dressed in stylized clothing that appears to have been conventional for religious figures.

The fragment, tentatively ascribed to the Canterbury School, consists of two badly mutilated leaves or pages, containing Gospel lections (lessons of scripture to be read at divine service) and three miniatures, which came to light in 1952 at the sale of the De Tracy collection at Ghent in Belgium.<sup>3</sup> It was once part of a richly illuminated manuscript that was acquired by the Musée van Maerlant in Belgium. In 1985 it was bought by the Paul Getty Museum (85 ms. 79 [ms.9] folio 2v) and moved to Malibu, California.

The painting, which appears on the verso (left) of the second leaf, is in two registers. The upper shows Christ instructing Peter on the tribute money and the lower shows Peter standing knee-deep in water holding a fishing rod with a hooked fish attached to his line. One can notice that spare line, which would allow an angler to cope with a big fish making a powerful run,

or provide extra line for a longer cast, is wound round the top joint of the rod.

This stratagem was used by the Chinese in the Far East and by different peoples in the Middle East as evidenced by the sixth-century A.D. Jordanian Mt. Nebo (Madaba) mosaic [see illustration above]; and again in England, during the sixteenth century, by the Layer Marney angler.

That rod anglers throughout the centuries, in widely dispersed countries, have in the absence of a fishing reel responded to big fish or long casts in exactly the same way is interesting but hardly surprising.

My last thought, after visiting over sixty English churches during a two-year quest to find, document, and photograph painted images of anglers predating those printed from woodcuts, was how many more are to be found?



Courtesy of David Clarke

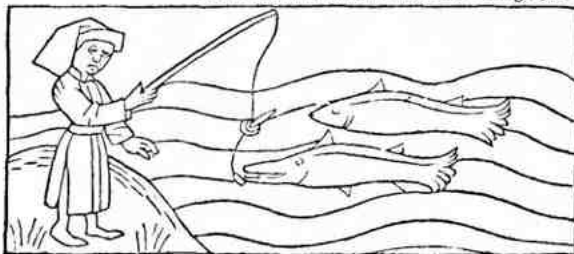


Part of the sixth-century Mt. Nebo (Madaba) mosaic.

#### ENDNOTES

1. The Rev. S. C. Neville Rolfe, rector of Fersfield Church in Norfolk, commissioned a number of artists to tour the county painting over two thousand watercolor drawings of Norfolk monasteries, churches, chapels, chantries, and other religious buildings.
2. The author is grateful to Mrs. J. P. Bowes of Horley, Oxon, for alerting him to its existence.
3. Those wishing to know more about the provenance of the fragment should consult volume 2 of *Anglo Saxon Manuscripts, 900-1066*, by Dr. E. Temple (Harvey Miller, 1976).

From Falkus and Buller's *Freshwater Fishing* (1988)



## This Little Book

THE FRONTISPIECE of *A Treatyse of Fysshynge wyth an Angle* (the first English-language angling book), published in 1496, shows a gentleman fishing with a rod and enjoying a good measure of success. This illustration, however, appears to have been predated by a few years by a Flemish sporting book.

In 1872 Alfred Denison, the leading British fishing book collector of the period, published a translation of his copy of the Flemish text. He also wrote a short introduction in which he gave his reasons for believing that the Flemish book was the first printed one to deal with fishing, and so dated it to

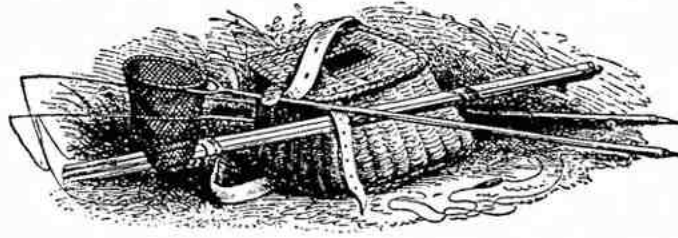
*Pike fishing, from Dyalogus Creaturarum Moralizatus* (1480).

1492. The book has no title as such, but he gave his edition the following descriptive title: "A literal translation into English of the earliest known book on fowling and fishing written originally in Flemish and printed at Antwerp in the year 1492."

Denison thought the Flemish book was originally prepared for publication by Matthias van der Goes, but was actually printed and published after his death by Godfridus Bach, who succeeded to van der Goes's business—and to his wife! The book includes an excellent woodcut illustration of an angler.

In 1978 Honey Dun Press, Twickenham, Middlesex, did a facsimile reprint of the Denison edition (which had a very small original print run—only twenty-five copies). Honey Dun published 150 (of which 125 were offered for sale), and gave it the name *Dit Boeccken*, meaning "This Little Book," after the opening words of the text. Copies of this edition can still be found from specialist antiquarian book dealers in the United States and Britain. Although it is not a sporting book as such, there is an earlier work in Latin, namely *Dyalogus Creaturarum Moralizatus*. It was published in 1480 with a woodcut of an angler prefixed to the forty-fourth dialogue.

DAVID BEAZLEY, CURATOR  
THE FLYFISHERS' CLUB, LONDON



## Retrospective II: A Portfolio

*Continuing highlights from the nearly two thousand pages and twenty years of The American Fly Fisher.*

### Carrie G. Stevens *by Susie Isaksen*

CARRIE GERTRUDE STEVENS, originator of modern concepts in streamer design, . . . called her business Rangeley's Favorite Trout and Salmon Flies. She had at least fifty named patterns of her own design and several other exclusive ties to meet customers' special requests. Some of the well-known patterns she developed include: Governor, Pink Lady, Queen of the Waters, Mickey Finn, Silver Doctor, Colonel Bates, and Shang's Special. Most famous of all, and a pattern which still receives much use and attention today, is the Gray Ghost.

All of Mrs. Stevens's flies were tied by the use of half hitches to hold things together in lieu of a vice. They were complex ties consisting of three components: 1) a flat wing, shoulder, topping, and jungle cock cheek; 2) a standard body and tinsel ribbing with herl laid on top; and 3) an underbody of hair, hackle fibers, and throat of a very unusual construction. The variations in patterns were usually only in color and material.

Each of Mrs. Stevens's streamers were tied with her often-imitated patent mark, a ring of colored thread finishing off the head. Also, each fly was attached to a printed 1½-by-4¾-inch card indicating the pattern number and hook size, and the words "Made by Mrs. Carrie G. Stevens, Upper Dam, Maine." Frequently, the name of the pattern would appear in Mrs. Stevens's own hand.

The Rangeley Favorites sold for \$1.50 each through stores and camps. The biggest outlets were Herb Welch and Middle Dam House. Also, they were sold directly

### *The Rangeley's Favorite Trout and Salmon Flies*



Red Spotted Genuine Brook Trout, weighing 6 pounds and 13 ounces, taken at Upper Dam by Mrs. Stevens, on one of her flies.

In ordering, give pattern number and size of hook desired, and address

MRS. CARRIE G. STEVENS,  
Upper Dam, Maine

through the mail and to such famous fly fishers as Herbert Hoover and the author Zane Grey.

Thus, for a quarter of a century, the cottage industry flourished beside swirling waters and amongst birches at Camp Midway and, after 1927, at the Stevens's winter home in Anson, Maine.

(From Volume 3, Number 4 [Fall 1976].)

## Rudyard Kipling and American Fly Fishing

by Paul Schullery

RUDYARD KIPLING'S MOST ENDURING contribution to angling literature was his immensely entertaining "On Dry-Cow Fishing as a Fine Art." It appeared in the *Fishing Gazette* in December of 1890 and told of his snagging a cow with his backcast while fishing a small English stream. Though his tackle was not orthodox fly-fishing gear, his familiarity with the niceties of fly-angling was quite obvious. He was evidently using a fly rod, for his lure was a "quill minnow . . . the tacklemaker said that it could be thrown as a fly." After explaining how his "peculiar, and hitherto unpublished, methods of fly throwing" resulted in minor personal injuries, he concluded that "fly fishing is a very gory amusement."

Kipling rarely wrote about fishing. The dry-cow story was an exception and is discussed here only to prepare a way for an examination of his American angling adventures.

Rudyard Kipling first visited America in 1889. He was in his early twenties and was traveling west to east, from India to England, where his career as a writer would soon flourish. His account of the American tour was published serially in an Indian newspaper and later gathered into a book, *From Sea to Sea: Letters of Travel*.

He landed in San Francisco and after a short stay in that city he headed north by rail. . . . Eventually his little group arrived on the banks of the Clackamas River, a tributary of the Willamette in northwest Oregon. Here he provided us with his most detailed account of American angling.

. . . A wild scutter in the water, a plunge and a break for the headwaters of the Clackamas was my reward, and the hot toil of reeling-in with one eye under the water and the other on the top joint of the rod, was renewed. Worst of all, I was blocking [his companion] California's path to the little landing-bay . . . and he had to halt and tire his prize where he was. "The Father of all Salmon!" he shouted, "For the love of Heaven, get your trout to bank, Johnny Bull." . . . I stepped into the shallows and heaved him out with a respectful hand under the gill, for which kindness he battered me about the legs with his tail, and I felt the strength of him and was proud. . . . I was dripping with sweat, spangled like a harlequin with scales, wet from the waist down, nose-peeled by the sun, but utterly, supremely, and consummately happy. He, the beauty, the darling, the daisy, my Salmon Bahadur, weighed 12 pounds, and I had been seven and thirty minutes bringing him to bank! . . . That hour I sat among princes and crowned heads—greater than them all.

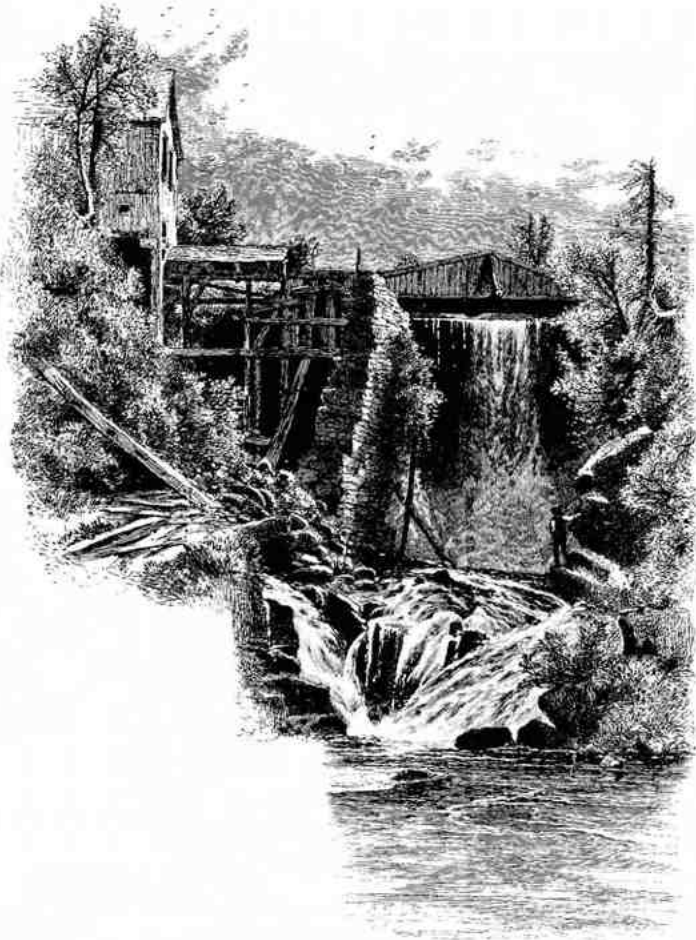
(From Volume 4, Number 2 [Spring 1977].)



CATCHING TROUT with a bit of bent wire is a rather trivial business, but fortunately people fish better than they know. In most cases, it is the man who is caught. Trout fishing regarded as bait for catching men, for the saving of both body and soul, is important, and deserves all the expense and care bestowed on it.

JOHN MUIR

(From Volume 5, Number 3 [Summer 1978].)



Old Mill, Putney, 1874.  
 America's First Polluters.  
 The lumber mills that dotted the  
 landscape by the thousands during  
 the nation's coming of age choked the  
 spawning beds and killed the trout.

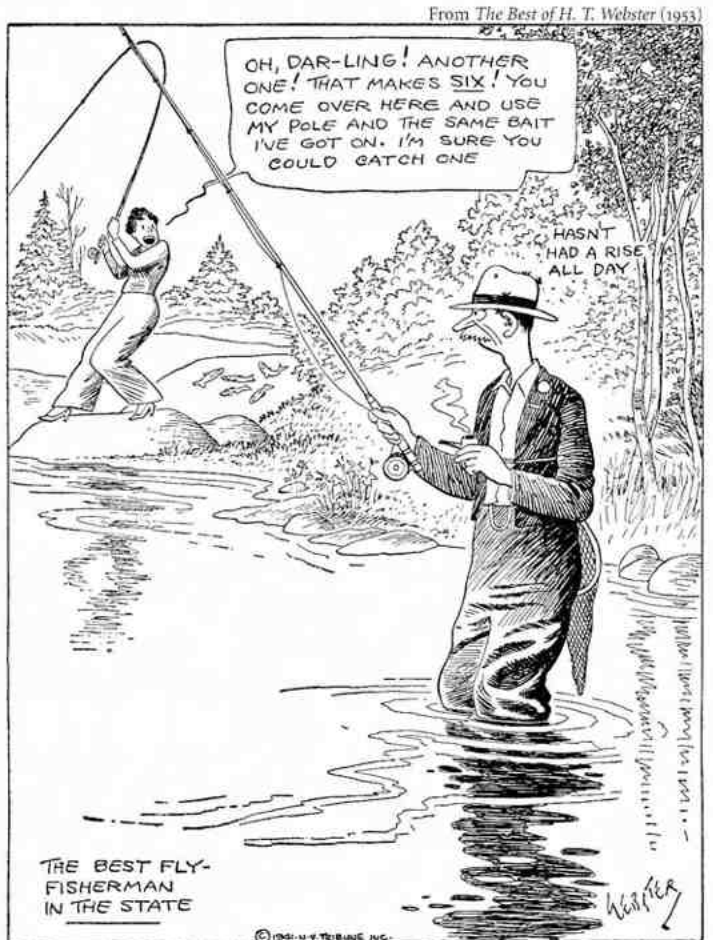
## Sawdust in Trout Streams

TO THE EDITOR, *Forest and Stream*:

... On a trouting trip to Ossipee I had planned to fish Lovell's River and its branches, there being about six miles of good water for trout, but there was so much sawdust floating down from the sawmill at the head of the river that fishing with any prospect of success was out of the question. For several miles you could see the sawdust floating down as well as piled up on the banks, in some places from a foot to three feet deep, so that when wading the river you did not know whether you would sink down a foot under the surface or go over your waders. . . . Is there no way by which the sawmills can be stopped from emptying their sawdust into these streams?

Mr. Osborne  
 February 1891

(From Volume 4, Number 2 [Spring 1977].)



(From Volume 4, Number 3 [Summer 1977].)



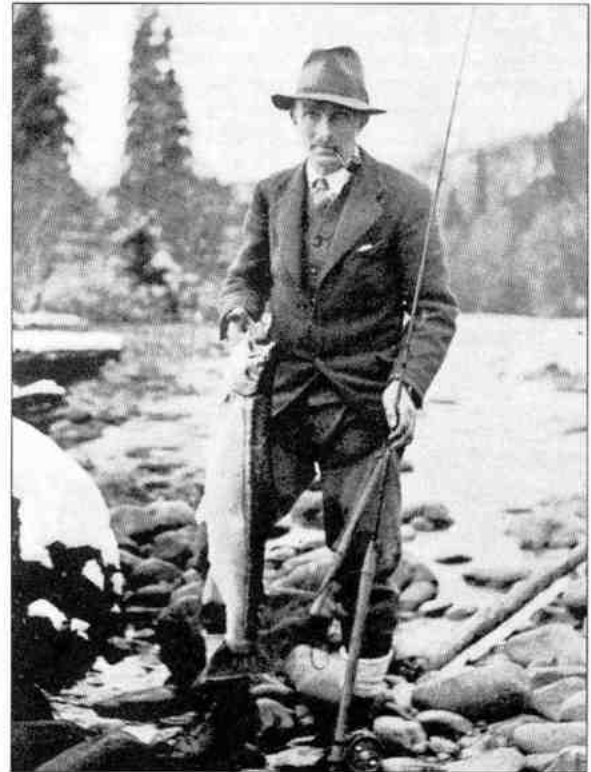
"Fly Rod's" publicity photo which appeared in *The Maine Sportsman* (1894).

## Glamour Girl of the Maine Lakes

by Austin S. Hogan

THE LADY THAT CAN WALK into the sportsman's world of fly fishing and emerge a celebrity is rare. Miss Cornelia Crosby ("Fly Rod") of Phillips, Maine, did it by proving a female Victorian, petticoats and all, could take trophy fish as well as any man. She wasn't the first [female] to cast. There were others who enjoyed the fly-fishing vacations with their families, but few took the lady fly fisher seriously. Cornelia Crosby engraved her emancipation proclamation on wilderness waters with a Parmachene Belle and fished so well she became a featured writer with the *Maine Sportsman*, the *Maine Woods*, and *Shooting and Fishing*. Often her article was the only one on angling to appear in the latter, a New York publication. The contributions were pioneer Hollywood, but by the force of her personality, her woman's drive, and her natural talent for reporting, she opened the gate to the acceptance of the lady fly fisher. In time, Fly Rod's celebrity appearances drew thousands to the sportsman's shows at Madison Square Garden and at Boston's Mechanics Hall. They made her the most famous fly fisherwoman in the world.

(From Volume 4, Number 4 [Fall 1977].)



Tommy Brayshaw and steelhead, 1943, on the Campbell River.

## Tommy Brayshaw: The Ardent Angler-Artist

by Steve Raymond

FISH WERE Tommy Brayshaw's first love and most frequent subject. He angled for them, handled them, studied them, and somehow seemed to feel what they felt, as if there were some transfer of psychic energy from the lateral line of the trout to the sensitive hands of the artist. However it was achieved, the result was a legacy of drawings, paintings, and carvings of fish—mostly salmon and trout, but many other species as well—in which the life and movement of the subjects were breathtakingly observed. Tommy Brayshaw's fish were never cardboard; they *move*.

(From Volume 5, Number 2 [Spring 1978].)

Illustration from Louis Rhead's *The Basses* (1905)



"Fact and Fiction"

## Black Bass Basketed with a Fly

by William C. Harris

STOPPING AT Westport, New York, on Lake Champlain, in 1874, for a few hours, awaiting F. Crawford's team to take ourself and family to his hostelry in Essex County, New York, which, by the way, is the county wherein can be found the Adirondacks *pure*, we rigged up a cast of flies and whipped a little brook near Westport for about one-fourth of a mile, without even seeing a chub's fin, until we reached the deepest portion of the stream within about one hundred feet of the lake. We caught, then and there, eleven black bass in forty minutes, running from  $\frac{3}{4}$  of a pound to  $1\frac{1}{4}$  pounds, all of them caught on red and black hackles. They were the first black bass that had been caught with a fly in that section of the country. Trout fishing was the reigning enthusiasm, and Mr. Bass had not been assigned the lofty position which he now occupies as a game fish.

*American Angler*, January 25, 1882

(From Volume 5, Number 3 [Summer 1978].)



*Punkies About*

## The Outing: An Album of Sporting Tribulations

SPORTING WRITING of the nineteenth century often seems stilted to us today, and even more often lacks humor. Occasionally, however, we find an example of more relaxed writing, proof that our forefathers were not always lost in lofty sentiments. The[se] illustrations . . . are taken from T. B. Thorpe's "A Visit to John Brown's Tract," which appeared in *Harper's New Monthly Magazine*, July 1859. Not only do they suggest that American sportsmen have always been able to laugh at themselves, they demonstrate the timelessness of some amusements; today's outdoor humorists are getting plenty of mileage out of the very same themes.

(From Volume 6, Number 2 [Spring 1979].)



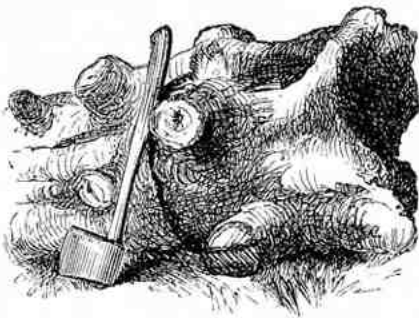
*Pranks of Paddles and Oars*



*The Mile-Stone*



*The Kitchen*



*Not Hard to Split*



*The Good Road*

1 Mile      A little farther.  
 Scale of Miles.



## Backcasts

WE PRESENT HERE . . . improbable illustrations in which both the casting prowess and the imagination of our forefathers are showcased. . . . Our former editor, Austin Hogan, recalls a professional caster who always concluded his exhibitions by “writing his name with the line.” Apparently his audience was not really able to recognize the script, but they were sufficiently impressed by the swirling loops of line to respond with hearty applause. These illustrations appeared in a variety of publications between 1875 and 1905.

(From Volume 6, Number 3 [Summer 1979].)



“YOUR MONEY BACK, guaranteed, if you fail to consistently get strikes on my flies, on Michigan rivers, while using them as I direct,” said Art Winnie. The flies must have worked well because no one ever requested his money back, perhaps because with each order of flies Winnie included definite instructions for their use on northern Michigan streams.

Arthur Garfield Winnie was a trout fisherman and self-taught fly tyer from Traverse City, Michigan, a town right on Lake Michigan in the northwest part of the Lower Peninsula. Both he and his brother Albert (Bert) were renowned tackle manufacturers, and just as well known for their prowess using fishing rods and reels. And both men were barbers; between haircuts Art tied flies while brother Bert made wooden fishing plugs called Stump Dodgers.

Born in 1880, Winnie lived in northern Michigan all his life, with the exception of two years in Chicago. His trademark was a 2-foot-long rainbow trout, made of wood, that hung in the window of his barbershop in downtown Traverse City. Hanging from the belly of the fish were numbers that marked off the days remaining until trout season began.

Winnie began fly tying shortly after the turn of the century; he tied many thousands of flies over the years and was responsible for the invention of a number of different fly patterns for trout. The first fly he devised was called the Winnie or Michigan Caddis fly, which he designed to imitate the giant mayfly, the famous *Hexagenia limbata*. In northern Michigan many anglers still mistakenly call the big “Hex” mayfly hatch, a “caddis” hatch. “History has it that the so-called Caddis fly, which has found favor with the Michigan fisherman, was first tied by Art Winnie, of Traverse City. . . . He tied a fly which found favor with the trout and just gave it the name of ‘caddis’ and the name stuck, both for the fly and the hatch,” says Harold H. Smedley in his book *Fly Patterns and Their Origins*.

When Art Winnie first devised the Michigan Caddis in the 1920s, few anglers ever fished at night. The big mayflies would hatch after dark and Winnie reasoned that this was the proper time to fish with a big, buggy imita-

## Arthur Garfield Winnie: Northern Michigan Fly Tyer

by George Richey

tion of the giant mayfly. He had great luck with it, catching many large trout, which helped generate sales of his Michigan Caddis and also enhanced his reputation as an outstanding trout fisherman. The Michigan Caddis was also a giant commercial success—one of his top-selling flies from the late 1920s and 1930s through to the time of his death in 1966.

His Michigan Caddis fly was tied two different ways. The first pattern devised and tied by Art has the following recipe:

TAIL: gray goose quill fibers  
 BODY: gray wool, with tuft at tail  
 HACKLE: brown, palmer style  
 WINGS: gray goose quill, upright and spread  
 HOOK: size 8, turned-down eye  
 THREAD: gray or black

The second, and more famous, style is tied to these specifications:

TAIL: three strands of deer hair, long  
 BODY: olive-gray wool  
 RIB: fine gold tinsel  
 HACKLE: brown, tied fore and aft  
 WINGS: gray goose quill, upright and spread  
 HOOK: sizes 4 through 8, turned-down eye  
 THREAD: gray or black

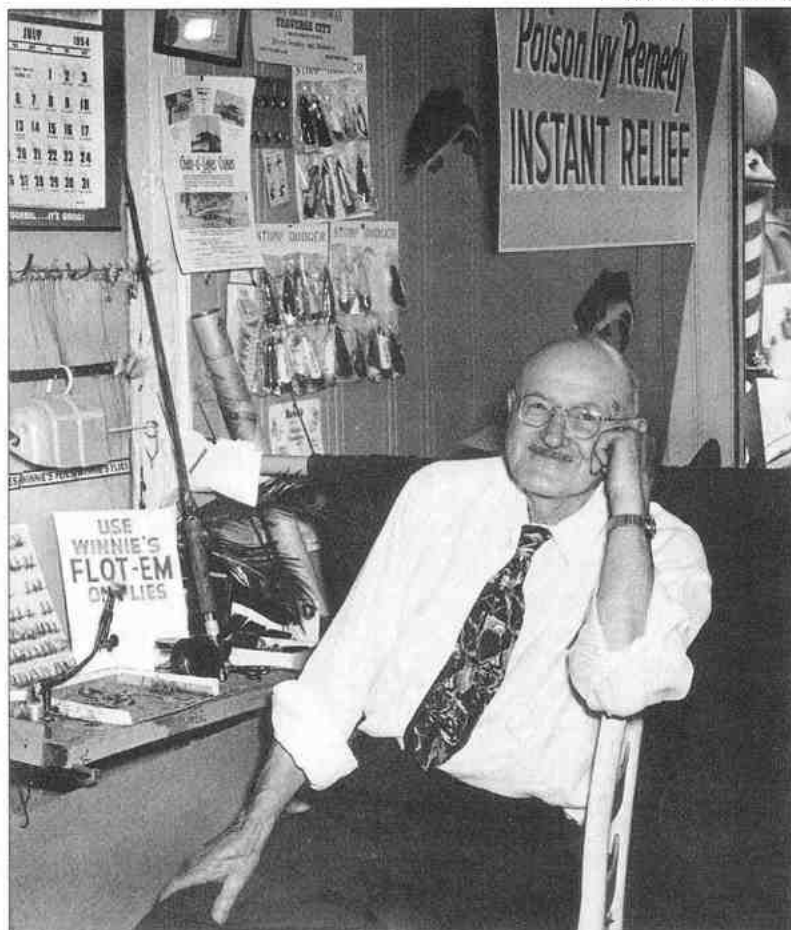
Art Winnie even threw a wrinkle into some of his Michigan Caddis flies. As the story goes, he was having a hard time getting his flies to float properly, so he tried wrapping the clear cellophane from cigarette packs around the body of the flies to prevent the wool from soaking up water and sinking his flies. I’m not sure it worked, but I do know that the flies tied that way are quite scarce.

Despite his huge hands, Winnie

could still tie fantastic trout flies on tiny size-24 hooks. His daughter Jeanne Winnie Ball told me, “Dad could hardly change a lightbulb, but his haircuts were great, and his tiny dry flies would be beautifully tied.” In a newspaper article written in 1978 for the *Traverse City Record Eagle*, Winnie is quoted as having said about fly tying, “It’s interesting work. A man gets the same satisfaction in duplicating a bee, a moth miller, or a grasshopper with feathers and hair as a painter receives in making a portrait. The closer they are to the original, the easier a fish is fooled. Art? Maybe not, but it’s a lot of fun.”

The Winnie Hopper, which closely resembles the Joe’s Hopper pattern, was also one of his designs—another excellent pattern and a top trout fooler. The Winnie Hopper or Michigan Hopper had a yellow chenille body, brown mottled turkey wings, and brown hackle, and was a hot item during the summer when the dust was thick and grasshoppers would fall from the long grass into the rivers. Trout love hoppers and the imitation grasshoppers tied by Art would do the trick when cast so the fly would just brush the trailing grass as it hung in the river.

He also tied such flies as the Dark Stone, Gray Stone, McGinty, the Bomber, and an Albino Caddis, also a hot seller. Several of his flies are still used today—the Michigan Caddis is frequently used for after-dark fishing on the Betsie, Boardman, and Platte rivers, and his Michigan Hopper has remained popular. It’s now impossible to date the initial development of his patterns, but a mention of his “infallible” Hopper fly was made in a 1913 *Detroit News Tribune* article.



"Art Winnie: Fisherman, Fly tyer, Barber, Nice guy."

#### BUSINESS AND PLEASURE

Winnie operated a mail-order business from around 1930 until 1965, selling flies across the United States and in several foreign countries, such as Scotland and New Zealand. He sold flies to some of New York City's finest sport shops (Abercrombie & Fitch, for example), to California trout and bass fishermen, as well as in his barbershop to the local trout fishing crowd. In fact, many photographs show him at his vise, tying flies between haircut or shave customers. Most of his flies were tied in the barbershop. Some flies, however, were tied at home by Winnie, in one corner of the dining room, and then glued by his wife Myrtle, while daughter Jeanne was in charge of making out the invoices and shipping the flies.

When he was at the pinnacle of his fly tying (about 1928) Winnie was producing more than 10,000 flies a year. His Michigan Caddis and Michigan Hopper were well known, and the Albino Caddis he designed was a big seller, according

to newspaper accounts at that time. He purchased a house on State Street in Traverse City for \$3,000 in the 1910s and paid for it from the income he made tying flies. That's pretty good, considering he was only getting \$2.00 per dozen for most flies at that time. Some flies he sold as cheaply as ten cents apiece.

Another product he manufactured and sold was called Winnie's Flot-Em, a concoction to help dry flies float. It is uncertain what Winnie had in his Flot-Em, but chances are very good it contained some paraffin wax and a drying agent to make the flies set high and dry on the water's surface. He once received a recipe from some local Native Americans for a potion to treat poison ivy: a combination of three herbs which, when boiled, relieved the itch. The product was a big seller for Art, both locally and through mail order—it worked sixty years ago and it works today.

A strong, powerful man who fished six days a week on the famous Boardman River, which was almost right at

his doorway, Winnie spent many hours on the river in pursuit of trout and testing his flies. One of his passions was fishing for good-sized browns after dark using his Michigan Caddis pattern. The only day not slated for fishing was Saturday—the barbershop stayed open until 10:00 P.M.

Well known as a fishing fanatic throughout northern Michigan, Art and a group of fishing buddies in the Traverse City Fly Club had a "shack" on the Boardman River south of Traverse City, near Keystone and Sleights roads. The fishing shack was a famous hangout for fishermen and outdoor writers of that era, such as Jack Van Coevering, Ben East, and Harold Titus. When Art Winnie first began fly fishing some of the famous Michigan grayling were still in the river. The river at that time was littered with numerous pine stumps, blow downs, and sweepers leftover from the logging era. It's been said that the Boardman River had about "eighty-four bends per mile."

#### "TROUT KING"

The more "write-ups" Art received about his flies or fishing activities, the more other newspapers would write about him. Over the years, he had many mentions in the Detroit newspapers, as well as the papers in Grand Rapids, Traverse City, and other Michigan towns. Outdoor writer Ben East wrote of both Art and Bert Winnie in his "Opening Day on Leelenau," an article on bass fishing in the March 1935 edition of *Sports Afield*, a national publication.

When Winnie was selected National Trout King for the 1938 National Trout Festival in Kalkaska, Michigan, he gave fly-tying lessons while presiding as Trout King, riding in a float through downtown Kalkaska. He also gave lessons at the Traverse City Sportsman's Club and to the local Boy Scout troop in his hometown.

In 1942, Art Winnie came up with the Victory Fly, tied in a "V" shape with red, white, and blue colors, which was designed as a hat or lapel pin to be worn by patriotic Americans celebrating the victory theme prevalent in the United States during World War II. One store asked for his total inventory, but Winnie wanted to "spread them around" so as



Art Winnie circa 1900, at about age twenty, near the shack on the Boardman River.

many people as possible could have one. President Franklin D. Roosevelt even wore a Victory fly on his lapel.

Art Winnie was a man who gave something back to fishing, rather than just taking from it. He championed the cause of setting a minimum size limit of 8 inches for trout and he wanted the trout season to open later, on May 1. He did much to advance sport fishing in

northern Michigan and was instrumental in the building of an aquarium with regional fish in the Clinch Park Zoo in Traverse City.

Still fishing at age eighty-five, Winnie had a stockpile over over 5,000 flies when he passed away at the age of eighty-six. He and Myrtle had been married for sixty-seven years. An obituary in the *Grand Rapids Press* stated that

he “was regarded as a twentieth-century Izaak Walton.” Very few of his flies are available anymore—most found their way into friends’ or acquaintances’ hands after his passing. I managed to pick up about three dozen of his flies in his personal fishing gear from his daughter Jeanne. Most of these flies were nymphs, with just a few of his Caddis fly flies.

The caption at the bottom of a photograph I have of him reads, “Art Winnie: Fisherman, Barber, Nice Guy.” That statement pretty well sums up the general opinion of this well-known fisherman, fly tyer, barber, and gentleman. I’m fortunate to have picked up some of his flies for my collection, to have them as a remembrance of a fine old man who loved to tie flies, and who lived for trout fishing.

Anyone wanting further information on Art Winnie, or his flies, can contact the author at: R.R. 1 Box 280, Honor, Michigan 49640.

DAVID MILLER is the most intrepid angler I know. My wife and I first met him on the Deckers water of Colorado’s fabled South Platte a couple of years ago. Dave has fished this stretch of the Platte come hell or high water every Tuesday and Thursday of his life, which has now stretched to seventy-five years.

As anglers will, we fell into conversation around our lunch sacks and got around to the discovery that as a boy, back in 1932, Dave had fished this very water with the great Jim Leisenring. If the reader hasn’t studied and doted upon Leisenring’s *The Art of Tying the Wet Fly* (New York: Dodd, Mead, 1941) he surely ought to, since Leisenring’s unique method of tying wets is a revelation and his method of fishing them with the famed “Leisenring lift” so effective.

“Big Jim,” a 6-foot-plus man, was a toolmaker by trade in Allentown, Pennsylvania. Gathered around him on his home waters were a group of devotees known as the “Twelve Disciples,” who

## Leisenring on the Platte

by G. M. Wickstrom

proclaimed the good news of Leisenring. Big Jim became an angling great and a legend in his own time on his beloved Brodheads Creek and was equally at home on the historic Catskill rivers and Pennsylvania limestoners. His incomparable wet flies were known wherever serious trout fishermen gathered and he was acknowledged to be one of the most accomplished fishermen in all the East.

But back to the Platte connection. Among Big Jim’s disciples was one David S. Miller, our David’s grandfather (a railroad engineer), who had met Leisenring when the railroad needed his services to make a special tool. David reports that his grandfather was also

over 6 feet tall and so in scale with Leisenring (big in those days, surely). With their shared love of fishing, they fell into a fast friendship. Grandfather Miller became a disciple and fished with Jim many times. On several occasions these towering fishermen took grandson David along with them. We can imagine what this meant to the boy who would in his later years recall all this, at streamside, for strangers like my wife and me.

But the story goes on. In June of 1932, with Grandfather’s railroad passes for tickets, the two big men planned a fishing trip out West. They took David (then fourteen) and his father, who farmed along the Juniata River, with

them on their quest for western trout. Sixty-one years ago, these four Pennsylvanians took themselves to Colorado with their Pennsylvania flies and angling skills to do their work; Big Jim Leisenring was point man.

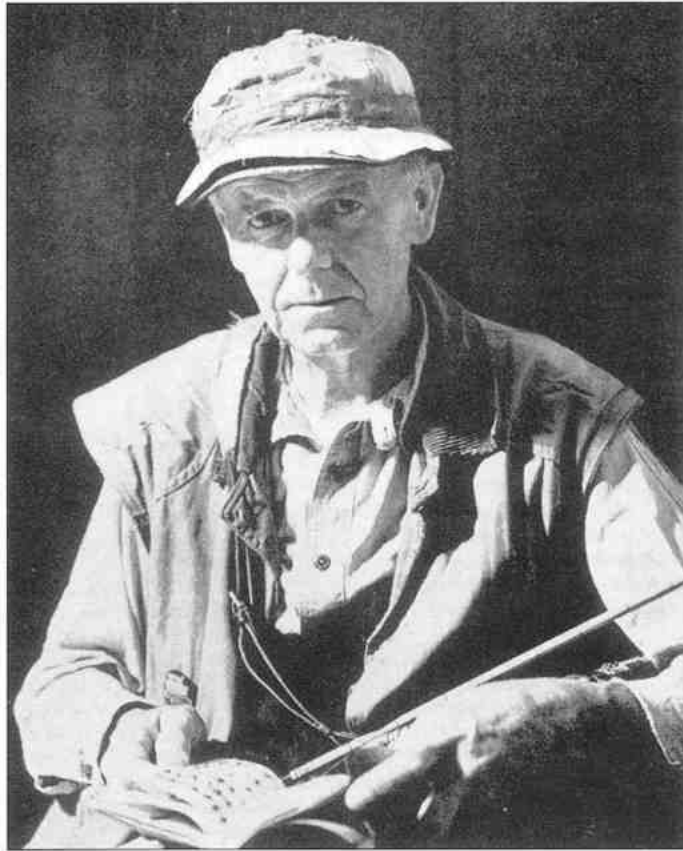
Arriving in Denver, they rented a convertible touring car, got two large pickle barrels (one filled with sawdust), lashed them to the luggage rack, and were off to the river and an inn at South Platte village where they took rooms.

They fished for a week up and down the Platte from town to just below the Wigwam water and killed some 200 trout, as Dave recalls. These were mostly browns from 12 to 20 inches. Because Dave was the “kid” of the trip, it fell to him to gut the fish, after which they were packed into the pickle barrels between layers of the sawdust for preservation, and then offered to the inn at South Platte where they were accepted in lieu of the party’s keep.

Miller says that when the rise was on, Jim would go to dries, but he would always rather go under to the trout—and did most of the time. He remembers that they all loved the Platte, met almost no other fishermen on the river, enjoyed terrific fishing, and always kept their limit—in the spirit of those bygone days.

Dave remembers Big Jim as a “sweet, pleasant man,” good to a fourteen-year-old boy to whom he offered the sound advice that, as a fisherman, he should always “wade softly and carry a big stick.” Dave says it was his “greatest time,” fishing with those larger-than-life men, genuine old-timers, masters of the water, from whom he learned so much about rivers, trout, and other assorted wisdoms.

Young Miller marveled at Jim’s fishing vest. It was a remodeled old and worn hunting coat out of which a seemingly limitless lot of angling stuff would appear: streamside fly-tying materials as often as not, which he used without benefit of a vice. Those who know Leisenring’s work also know that there probably never was a more demanding tyer—he demanded a specific color, texture, and origin of materials for his flies. He more than any other of the masters




*Jim Leisenring, author of *The Art of Tying the Wet Fly* (1941), was a legend in his own time on his beloved Brodheads Creek, and equally at home on historic Catskill rivers and Pennsylvania limestoners.*

taught us the preparation and use of various soft bird hackles, breaking our reflexive dependency on traditional cockerel hackle. He was a great collector of plumage and furs, and would accept no substitutions in his meticulous dressings. His dubbed bodies were a miracle of lifelike translucency and sparse delicacy, and were “spun” on a looped or double thread, the first appearance of this technique in the literature, I believe.

Back in Pennsylvania, James E. Leisenring was to fish and live unmarried with his mother and sister in the Delaware valley until he died, penniless, in 1951. He was in such financial straits that his brother was forced to use Jim’s fly book as partial payment to the undertaker for his services. Some few years later the undertaker gave the fly book to a friend who in 1987 sold it to Professor Paul Joseph of Clemson University for a handsome figure. Professor Joseph had

been a student of mine and almost as soon as he had the 200 or more flies in their broken pigskin book in his hand, he came to show them to me. Holding these beautiful and historic flies in my hands, trying to make a decent photograph of them, was all the excitement I needed for that day!

And so the legend of Leisenring and his flies has only deepened with the years—in spite of his great modesty and refusal to promote himself while he lived. His ground-breaking, wonderful little book, *The Art of Tying the Wet Fly*, attests to his work as just that: an art, an art of life. Lucky the angler who has, or can find, a copy. 

Note: Failing to find J. E. L.’s book, the reader can see Vernon S. Hidy’s cursory three-part series on Leisenring in *Sports Illustrated* for March 28, April 4 and 11, 1960. The articles are designed for the beginner.

# 25th Anniversary



*Design consultant Syver Rogstad puts the finishing touches on "The Reel Story."*



*Members and friends gather in front of the Museum for the art exhibition opening and cocktail party, Friday June 4.*



*Doug McCombs, 1990 Volunteer of the Year Angus Black, and veteran volunteer Joe Pisarro at cocktails before the annual dinner/auction.*



*Penny and Chet Reneson talk with writer Robert F. Jones in front of the Sharf reel exhibit.*



*Artist Chet Reneson and Curator Alanna Fisher.*



*Symposium panel members included, left to right, moderator Richard C. Hoffmann, Jim Brown, Wallace Murray, III, and David Ledlie.*

# Festival Weekend



*Executive Director Don Johnson was given an antique pipe by the Museum's trustees.*



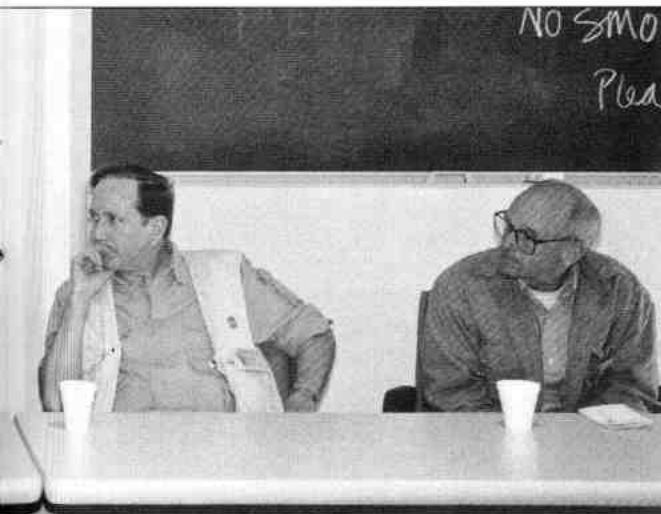
*The elegant and historic Equinox Hotel, Manchester, Vermont, was the site of Saturday's record-attendance dinner/auction.*



*A Distinguished Service Award was presented to longtime trustee G. Dick Finlay.*



*Fly tyer Steve Corey of Cherryfield, Maine, and paddle artist James Lockhart, Stowe, Vermont, exhibited their skills at Sunday's open house.*



*Genny Johnson supervised the Kid's Corner at the open house.*



**Vest Patches.** ..... \$5.  
 Traditional logo, hunter green with silver/grey.  
 25th anniversary logo, white with hunter green.  
 Traditional logo with 25th anniversary dates, hunter green with silver/grey.



**T-shirts.** Traditional logo or 25th anniversary logo, specify hunter green with white or heather grey with hunter green.  
 ..... \$12



**25th Anniversary Poster.** Photograph by Terry Heffernan (20" x 30"). .... \$19.95  
 Please add \$5 for postage and handling.

# Museum Gift Shop

 denotes items commemorating the Museum's 25th anniversary.



**Pins.** Specify traditional logo, hunter green with silver; or 25th anniversary logo, bronze with silver ..... \$5



**Marble Trivet.** Quarried in Vermont (6" x 6") ..... \$20



**Note Cards.** Photographs of personality tackle includes Hemingway, Crosby, Eisenhower, Webster, Homer and Samuel Morse. 12 cards per box, 2 of each image with envelopes. .... \$12.95



**Up/Downer Hat.** With Durham Ranger fly, bright blue supplex ..... \$16.50



**Baseball-style Hats.** ..... \$14  
 Durham Ranger fly, specify teal, beige, or blue. Specify supplex or corduroy.  
 Also available with 25th anniversary dates. 25th anniversary logo, specify hunter green with white or white with hunter green twill.



**Ceramic Mug.** Traditional logo with 25th anniversary dates, white with green ..... \$6



**Coasters/Paperweights.** Vermont marble, specify traditional logo or 25th anniversary logo ..... \$10

Please make checks payable to AMFF and send to P.O. Box 42, Manchester, VT 05254. Telephone orders: 802-362-3300. Mastercard, Visa, and American Express accepted. \$3 postage and handling for first item, \$1 for each additional item.

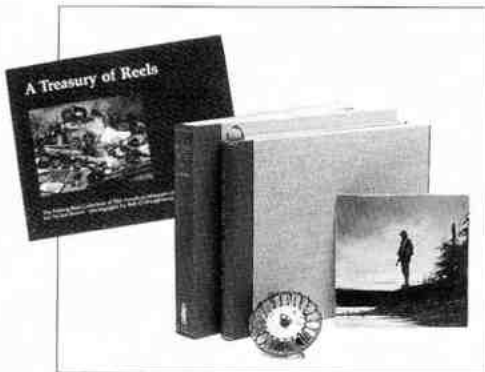


"Lost Pool"  
by John Swan (15 7/8" x 26 3/4")  
edition of 400  
\$95 each



"Battenkill Afternoon"  
by Peter Corbin (30" x 22")  
edition of 200  
\$175 each

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The Fishing Reel Collection of  
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Bob O'Shaughnessy.  
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Available in paperback for \$29.95.



THE WORLD OF SALMON · *Salmon and Trout* · June 1-December 31, 1991

"World of the Salmon"  
(Ogden Pleissner image, 26" x 22")



IMPRESSIONS & IMAGES · June 4 - November 24, 1991

— Chet Reneson

The American Museum of Fly Fishing · 1000 North Street, Manchester, VT 05254

"Evening Mist"  
by Chet Reneson (27" x 21 1/2")

**EXHIBITION POSTERS**

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with ample borders. Each poster is \$15.



TIME ON THE WATER · June 1-October 31, 1990

— John Swan

"Time On the Water"  
by John Swan (26" x 20")



WATER, SKY & TIME · June 5 - November 26, 1992

— Adriano Manocchia

"Water, Sky, & Time"  
by Adriano Manocchia (25" x 22")



AN ARTIST'S CREEK · June 12 - August 7, 1989

— Peter Corbin

"An Artist's Creel"  
by Peter Corbin (26" x 23")

Please make checks payable to AMFF and send to P.O. Box 42, Manchester, VT 05254. Telephone orders: 802-362-3300. Mastercard, Visa, and American Express accepted. \$3 postage and handling for first item, \$1 for each additional item.

## GALLERY



**T**HE NAME Lyle Linden Dickerson (1891-1981) may be known to some of our readers, but rarely, until recently, was it included on the list of great bamboo rodmakers. Dickerson's personal credo was "function first, form second." His rods were simple and understated in appearance, yet superb in performance. George Griffiths, the founder of Trout Unlimited, has declared, "The Dickerson rods were the top in the country. It is like pointing your finger to cast with them." Despite such praise it wasn't until the late Ray Bergman began distributing Dickerson rods that business really picked up. Running virtually a one-man shop, Dickerson's rod output was remarkable nonetheless: an impressive high of over 100 handmade rods were produced in 1956 with a little part-time help from two family members. Unlike his more famous competitors, such as Payne and Leonard, he didn't issue catalogs describing his rods. His one catalog was issued in 1946, listing and describing eleven rod models.

Surprisingly, Dickerson had no protégés, no young rodmakers to carry on his work. We can only speculate why rodmaking did not continue into his family's next generation as it did in rodmaking families such as the Paynes, Leonards, Edwards, Youngs, Powells, and others.

On display at the Museum is Dickerson's two-volume 1931-1960 ledger that lists 1,232 completed trout and salmon fly rods. Others were designated "bass" or "bone-fish" rods, etc., or were sold "unfinished." At least a few rods must have been made prior to 1931 and many were unrecorded, perhaps because they were gifts. It seems a reasonable estimate that Dickerson completed no more than 1,350 trout and salmon fly rods.

Also showcased are one of his hand planes and a 6½-foot bamboo rod that demonstrates Dickerson's exquisite, subtle craftsmanship. A man of many talents, Dickerson was also a grandfather-clock builder and gemstone-jewelry maker in his later years.

It is only recently that Dickerson rods have been appreciated for the fine tools they are. He was not located on the East Coast where most of the literary and trendsetting fisherman lived, and the fact he made comparatively few rods contributed to the lack of appreciation for the wide range of actions his rods offered. Bob Summers compares Dickerson with other rodmakers, "His rods were a part of him . . . He was the most real of them all."

CRAIG THOMAS

## The American Museum of Fly Fishing

Post Office Box 42, Manchester, Vermont 05254. 802-362-3300

### JOIN!

Membership Dues (per annum\*)

Associate*	\$25
Sustaining*	\$50
Patron*	\$250
Sponsor*	\$500
Corporate*	\$1000
Life	\$1500

Membership dues include the cost of a subscription (\$20) to *The American Fly Fisher*. Please send your application to the membership secretary and include your mailing address. The Museum is a member of the American Association of Museums, the American Association of State and Local History, the New England Association of Museums, the Vermont Museum and Gallery Alliance, and the International Association of Sports Museums and Halls of Fame. We are a nonprofit, educational institution chartered under the laws of the state of Vermont.

### SUPPORT!

As an independent, nonprofit institution, the American Museum of Fly Fishing must rely on the generosity of public-spirited individuals for substantial support. We ask that you give our institution serious consideration when planning for gifts and bequests.

### VISIT!

Summer hours (May 1 through October 31) are 10 to 4. Winter hours (November 1 through April 30) are weekdays 10 to 4. We are closed on major holidays.

### BACK ISSUES!

The following are available at \$4 per copy:

- Volume 6, Numbers 1, 2, 3, 4
- Volume 7, Numbers 2, 3
- Volume 8, Number 3
- Volume 9, Numbers 1, 2, 3
- Volume 10, Number 2
- Volume 11, Numbers 1, 2, 3, 4
- Volume 12, Number 3
- Volume 13, Number 3
- Volume 14, Number 1
- Volume 15, Number 2
- Volume 16, Numbers 1, 2, 3
- Volume 17, Numbers 1, 2, 3
- Volume 18, Numbers 1, 2, 4
- Volume 19, Numbers 1, 2



## Museum News

by Donald S. Johnson  
Executive Director

### Fourth Annual Festival Weekend

It was especially fitting that midway through its twenty-fifth anniversary year, the Museum's Annual Festival weekend would set new records for attendance at its dinner/auction on June 5 and, even more encouraging, for the all-day open house on June 6. All would agree that this year's Festival Weekend was exceptional in every way.

Festival activities were officially opened in traditional fashion on Friday, June 4 with a gala preview of the Museum's eagerly awaited exhibition, "Impressions & Images: Paintings by Chet Reneson." With the artist and his wife Penny in attendance, trustees, members, and friends viewed a selection of twenty-seven superb original watercolors which captured, in Reneson's own inimitable fashion, some extraordinary sporting/landscape images from around the world.

A new addition to the Festival sched-

ule was the Museum's first international symposium, "History of Fly Fishing in North America," which was held Saturday, June 5 and chaired by Richard C. Hoffmann, York University, Toronto, Canada (a recipient of the Museum's Austin Hogan Award). The symposium was broken into morning and afternoon sessions. The morning session featured three speakers: Douglas McCombs of Kent State University, Kent, Ohio, who discussed the interrelationship between fly fishing and American culture; Dr. Stephen B. Sulavik, Canton, Connecticut, who talked about the evolution of the Adirondack guideboat; and David R. Klausmeyer of Steuben, Maine, who examined the facts and myths of the history of rod making. The afternoon session explored research methods and needs in "Paths To Rediscovery of American Fly Fishing," and featured panelists Jim Brown of Stamford, Connecticut, David Ledlie of Buckfield, Maine, and Wallace Murray, III of New York City. It is the Museum's intention to publish the symposium proceedings in the future.

The Museum's annual Manchester dinner/auction was held in the Colon-



At the opening of "Impressions & Images: Paintings by Chet Reneson," June 4. Left to right: Vice-President Bill Barrett, President Wallace J. Murray, III, Executive Director Don Johnson, Treasurer Wayne Nordberg, Chet Reneson, Trustee Romi Perkins, and member David Gates. In front, Curator Alanna Fisher and Penny Reneson.



*A flagpole dedication on Sunday, June 6, saw the new Museum flag raised by members of the 25th Marine Regiment, U.S.M.C.R.*

nade Room of the historic Equinox Hotel on Saturday, June 5. With that Green Mountain original, auctioneer/master of ceremonies Lyman Foss presiding, a glittering array of auction items were sold to some highly competitive bidders, with all proceeds benefitting the Museum's operating budget.

The highlight of the evening occurred midway between a marvelous dinner and the start of the auction when Executive Director Don Johnson presented the 1992 Joe A. Pisarro Volunteer of the Year Award to Bill Chandler of Burlington, Vermont, and Distinguished Service awards to longtime trustee G. Dick Finlay of Manchester, Vermont, and Boston dinner/auction chairman Frank Tardo of Medford, Massachusetts.

Presentation ceremonies were rounded out when Museum President Wallace Murray, III and Museum Curator Alanna Fisher accepted the gift of two books that were originally part of the library of statesman Daniel Webster. These historically valuable books were graciously donated by Andrew Cummings of Boston. It is the Museum's intention to add these books to future exhibits which highlight Webster's rod, now

part of the Museum's permanent collection.

Sunday's open house, featuring demonstrations by some of the country's finest fly tyers and carvers, was preceded by a moving flagpole dedication ceremony which saw members of the United States Marine Corps officially raise the Stars and Stripes and the Museum's new flag to the strains of our national anthem. A portion of Executive Director Don Johnson's dedication remarks follow:

The flag-raising ceremony will be conducted by members of Fox Company, 2nd Battalion, 25th Marine Regiment, U.S.M.C.R. The unit commander is Sergeant John Parsons. Since their formation at Tun Tavern in Philadelphia in 1775, the U.S. Marines have served our country on land and sea, from the Revolutionary War to Belleau Wood, Iwo Jima, Chosen Reservoir, Ka Sahn, and the Persian Gulf, with distinction, courage, and pride. Theirs is an honorable corps and we are deeply indebted to them for joining us today. *Semper fidelis.*

As we watch our flags being raised, let us remember all those who have served the Museum so long, and so hard, and have given so freely of their time, talents, resources, and energy. And, too, let us rededicate ourselves to the continued growth of our Museum and to serving the public.

Staff members and regular festival attendees were in agreement that this year's day-long open house attracted more visitors than any other year. The Museum's 4th Annual Museum Festival



*Curator Alanna Fisher accepts from Wallace J. Murray, III two books, once part of statesman Daniel Webster's library, donated to the Museum by Andrew Cummings.*

Weekend was a joyous celebration of the Museum and all that it has become over the course of twenty-five years.



*Bill Chandler, of Burlington, Vermont, was awarded the 1992 Joe A. Pisarro Volunteer of the Year Award by Executive Director Don Johnson.*

## 1992 Volunteer of the Year Award

The third annual Joe A. Pisarro Volunteer of the Year Award was presented to William Chandler of Burlington, Vermont, for outstanding service to the Museum during 1992, at the Museum's annual dinner/auction in Manchester on June 5, 1993. The award, created by the Museum's Board of Trustees in 1990 to recognize the Museum's most exceptional volunteer during a calendar year, is named in honor of Joe A. Pisarro, who has served the Museum in several volunteer positions for over a decade.

Throughout 1992 (and indeed before), Bill Chandler volunteered hundreds of hours as an in-house docent, welcoming visitors, leading tours, and answering questions about the Museum, its exhibits, and its mission. Bill has also served for many years on the Museum's Burlington, Vermont, dinner/auction committee, staffed informational booths at several sport shows, and assisted staff members with a great number of projects.

A native of Vermont, Bill is a veteran of the United States Coast Guard. An accomplished fly tyer with a growing reputation in that exacting art/craft, Bill is also an inveterate fly fisher who belongs to several angling/conservation organizations including the Green Mountain Fly Tyers, the New Haven

River Anglers, and Trout Unlimited.

Past recipients of the Joe A. Pisarro Volunteer of the Year Award are Angus Black (1990) and Donald Catalfimo (1991).

## Museum Receives Major Endowment Grant

Members and friends will be pleased to learn that the Museum recently received an anonymous gift of \$25,000 for its growing Endowment Fund. AMFF President Wallace Murray, III called this grant "one of the most important gifts ever received by the Museum." The Museum's Endowment Fund is one of the keys to the Museum's continued growth, providing the capacity and flexibility necessary to meet the Museum's future needs. It also insures the highest quality of service for the fulfillment of the mission and goals of the Museum as a stable financial institution.

Members and friends who wish to help build the Museum's Endowment Fund may do so by sending a check to AMFF Endowment Fund, P.O. Box 42, Manchester, Vermont 05254. All gifts are tax deductible as provided by law.



*Lynda Kinney was appointed the Museum's new development coordinator this spring.*

## Development Professional Added to Staff

The Museum is very pleased to announce the appointment of Lynda Kinney as its new development coordinator. Lynda joined the Museum staff just as its spring fund-raising season got underway and was able to assist staff veterans with the annual Cleveland dinner/auction in May. Exhibiting a fine grasp of organizational detail, she was fully involved in the planning and prepara-

tions for the Museum's 4th Annual Museum Festival Weekend in early June.

A graduate of the University of Vermont, Lynda has extensive development experience, especially in the theater world. She has worked in a marketing capacity in New York City for many Broadway theater productions, and was an associate marketing director for the Chelsea Theater Center, where, among other duties, she coordinated the first sign-interpreted productions for the hearing impaired in New York City.

Both a native Vermonter and a dedicated, energetic professional with an excellent understanding of the world of nonprofit institutions, Lynda is definitely a major acquisition for our growing Museum.

## "Anglers All" Opens in Rochester

Following an eventful and highly successful stay at the Peabody Museum of Natural History, Yale University, New Haven, Connecticut, "Anglers All," the Museum's largest and ever-popular traveling exhibition, which includes hundreds of objects from the Museum's collections, has moved on to the Rochester Museum and Science Center, Rochester, New York. It will run there until September 6.

Executive Director Don Johnson recently traveled to Rochester to take part in the exhibition's opening by delivering a slide show/lecture on "Hemingway the Angler." Johnson was also interviewed by Bill Flynn, a producer/reporter at radio station WXXI of Rochester, a National Public Radio (NPR) affiliate, about Hemingway's angling experience around the world. The interview was later broadcast by a number of NPR sister-stations across the United States.

Like many host museums, the Rochester Museum and Science Center has expanded the range of "Anglers All" by adding additional educational programming and by emphasizing areas of regional interest. Of special note is an exhibit exploring the life and times of Seth Green (1817-1888), who was termed the "Father of Fish Culture" due to his pioneering work in fish propagation.

The Museum's policy is to reach as many people as possible with its traveling exhibitions, and, in particular, to keep "Anglers All" on the road most of the year with a brief time out for an annual in-house inspection of the components for inventory, insurance, and conservation purposes.

By the end of 1993, "Anglers All" will

have appeared in fourteen states and been seen by over three million people. The exhibition will travel next to Lexington, Massachusetts, for a six-month stay at the Museum of Our National Heritage, November 1993 to May 1994.

## Robert Buckmaster, 1912-1993

Robert Buckmaster, a trustee of the Museum since 1980, past president, and a cherished friend, passed away on April 22. Bob provided highly valued leadership during his tenure as president at a time of exciting growth and institutional maturity for the Museum. All three of the Museum's directors, and a succession of presidents, were able to call upon Bob for his expertise and counsel.

Bob was born November 16, 1912, in Cedar Falls, Iowa. He married Grace Lervee in 1936 at Papillion, Nebraska, received his M.A. from Iowa State Teacher's College, and his J.D. from the University of Iowa Law School. He was awarded an honorary doctor of law degree by Wartburg College in 1970. Bob was a flight instructor in the U.S. Army Air Corps from 1942 to 1944 and served as a first lieutenant in the United States Marine Corps from 1944 to 1945. He was mayor of Waterloo, Iowa, in 1947 and 1948.

A dedicated conservationist, Bob started fly fishing and tying flies at age fourteen and spent a lifetime freshwater and saltwater angling across the United States, Canada, and abroad. He is survived by his wife, a son, Dr. Raleigh Buckmaster, D.V.M., two daughters, Barbara Buckmaster and Carolyn Glantz, eight grandchildren, two-great grandchildren, twin brothers, Ronald and Donald, and a sister Miriam.

## Spring/Summer Intern Joins Staff

The Museum is also pleased to welcome Kathleen Loomis of West Rupert, Vermont, as its new spring/summer intern. Kathy arrived just in time to play a role in the preparation of the Museum's many galleries for the Festival Weekend in June and for the many summer visitors who are sure to follow.

Kathy comes to the Museum with a B.A. in art from Castleton State College where she has also worked as a gallery preparator on different occasions. She has served as a registrar at the Williams College Museum of Art, Williamstown, Massachusetts, and later as a registrar at the New York State Museum, Albany,

where she assisted in the preparation of the highly successful exhibition, "Diamonds Are Forever: Artists and Writers on Baseball," which was partially sponsored by the Smithsonian Institution Traveling Exhibitions Program.

A printmaker and painter, Kathy has had solo exhibitions at several galleries and at Bennington College in Bennington, Vermont. She is currently working with several other area artists in the development of a gallery in the Manchester area.

## Fly Contest Winners

The American Museum of Fly Fishing is pleased to announce that the first-place winner of the Official Museum Fly Contest is Robert Blain of Fitchburg, Massachusetts, who has created the Old Battenkill. Blain explained that, "the American Museum of Fly Fishing . . . is the keeper of a rich heritage of fly fishing for all Americans, and so I felt the fly should be made of North American materials and be fairly simple to reproduce; it should be conservative in nature and it should represent many different types of naturals to fish as well as fly fishers. Having reached the above conclusions, Old Battenkill was created."

Because the judging was very close, a second-place winner, Wallace Murray, III of New York City, was also chosen. Wally's Dawson is a Victorian-era wet fly that conjures up fly fishing's rich traditions. He chose green and white (Museum colors) and gilded the fly in silver for the twenty-fifth anniversary. Barred summer duck feathers in the tail are in recognition of the "American" in the Museum's title.

The Museum is appreciative of all who participated in the fly contest, both tyers and judges, and plans to reproduce these two flies and offer them for sale in the gift shop and journal.

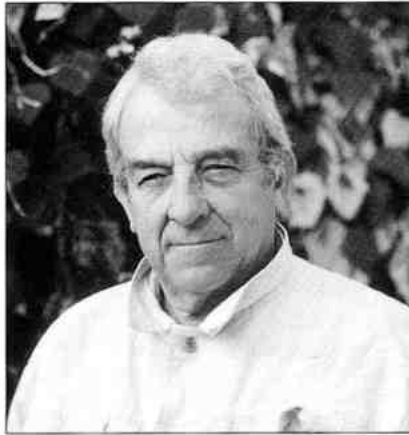
### Old Battenkill

HOOK: # 10 Mustad 92842  
 THREAD: brown  
 TAIL: brown grizzly hackle barbules  
 BODY: turkey quill  
 WINGS: ruffed grouse  
 HACKLE: brown grizzly

### The Dawson

TAG: silver tinsel  
 TAIL: barred summer duck  
 RIBBING: silver tinsel  
 BODY: light green floss silk  
 THROAT: light green  
 WINGS: light green over white over green

## CONTRIBUTORS



Frederick Buller is one of England's finest all-round anglers and is the author of the highly acclaimed book, *Pike*. He founded the gunmaking and fishing tackle company of Chubbs in London, and is now the managing director of the famous London gunmaking firm of Charles Hellis, Frederick Beesley and Watson Bros. He is the author of four books, coauthor of two more, and though his fishing experience is wide, Buller is happiest when fishing for trout and sea trout in the Irish loughs of Mayo and Galway.

George Richey is an avid trout fisherman, and former salmon and steelhead guide in many of the rivers near his Honor, Michigan, home in northwest Michigan. He has tied flies professionally for many years. A free-lance magazine writer, he also writes outdoor columns for two northern Michigan newspapers and is the editor for the *National Fishing Lure Collectors Club's Gazette*. He is a collector of miscellaneous Michigan lures and is currently working on a book about lures made in Michigan. Like Art Winnie, George is a former barber.



Daniel P. Marschka



Gordon M. Wickstrom is professor of drama, emeritus, at Franklin and Marshall College in Lancaster, Pennsylvania. He has recently retired to his native Boulder, Colorado, where he fishes, writes, gardens, and enjoys his old hometown. He is a sometime contributor to *Gray's Sporting Journal* where his "Strawberries on the Coln: A Confession" (*Gray's*, Spring 1988) was awarded the Charles F. Orvis Prize for Distinction in Writing on Angling in 1990. To alliterate: he owns five Feierabend five-strip fly rods.



*Staunch volunteer/member Dave Shirley, Executive Director Don Johnson, and member/volunteer/writer Jim Brown at the annual Manchester dinner/auction.*

## Volunteers

**A**RE THERE ANY PEOPLE more valuable to a museum? Probably not. Volunteers are the very lifeblood of our organization. They serve as docents, raise flags, help build exhibits, give talks, sit at information booths, answer fire and police alarms at 3:00 A.M., sweep sidewalks, vacuum floors, paint gallery walls, work in the gift shop, and much, much more indeed!

The continued growth of our Muse-

um is linked directly to the spirit of volunteerism and to the dedication, energy, selflessness, and enthusiasm of our volunteers. We salute all those individuals, both past and—listed below—present who have worked so very long and hard, and given so much of themselves, on behalf of the American Museum of Fly Fishing.

DONALD S. JOHNSON  
EXECUTIVE DIRECTOR

Arnie Abramson  
Angus Black  
Jim Brown  
Paul Buccheri  
George Butts  
Wes Carkin  
Don Catalfimo  
Lillian Chace  
William Chandler  
Bob Coombs  
Steve Corey  
Frank Danci  
Dorothy Douglass  
John Farnum  
Ted Ferree  
Dick Finlay  
Lyman Foss  
Green Mountain Fly  
Tying Association

Ed Hack  
Norman Hauptner  
Dave Henderson  
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Cheryl Pozsonyi  
Steve Roberts  
Mark Rosenthal  
Dr. Stephen Sulavik  
Bill Sylvester  
Frank Tardo  
Craig Thomas  
Doug Truax  
Paula (Stick) Wyman  
Mark Waslick



THE AMERICAN MUSEUM OF FLY FISHING, a nonprofit educational institution dedicated to preserving the rich heritage of fly fishing, was founded in Manchester, Vermont, in 1968. The Museum serves as a repository for, and conservator to, the world's largest collection of angling and angling-related objects. The Museum's collections and exhibits provide the public with thorough documentation of the evolution of fly fishing as a sport, art form, craft, and industry in the United States and abroad from the sixteenth century to the present. Rods, reels, and flies, as well as tackle, art, books, manuscripts, and photographs, form the major components of the Museum's collection.

The Museum has gained recognition as a unique educational institution. It supports a publications program through which its national quarterly journal, *The American Fly Fisher*, and books, art prints, catalogs, and newsletters are regularly offered to the public. The Museum's traveling exhibits program has made it possible for educational exhibits to be viewed across the United States and abroad. The Museum also provides in-house exhibits, related interpretive programming, and research services for members, visiting scholars, authors, and students.

The Museum is an active, member-oriented nonprofit institution. For information, please contact: The American Museum of Fly Fishing, P. O. Box 42, Manchester, Vermont 05254, 802-362-3300.