Time Flies

It's mid-August as I write this, and for once I don't have to imagine what fall feels like—today it's here. The temperatures have dropped, and this morning it feels like late September. As I prepare for a canoe camping trip, I wonder if I'll be warm enough. This Vermont summer couldn't have been more different from the one our western readers had.

So fall is here, and in keeping with the anticipation that tends to accompany that initial chill in the air, this issue brings you news of some of the exciting happenings at the Museum over the last year. After months of preparation, our traveling exhibit, "Anglers All," is now on display at the Museum of the Rockies in Bozeman, Montana. Several staff members took photos during preparation and installation. We've shared a few of these with you, starting on page 10.

And some news that is causing quite a stir among fly-fishing historians: the discovery in our collection of what may be among the oldest flies in existence. While preparing for "Anglers All," staff discovered an assortment of flies in a pair of three-ring binders, dating as far back as 1789. Originally organized by J. R. Harris during research for his 1952 book An Angler's Entomology, a number of the flies are older than the first color illustrations of flies (1816). More than three-quarters of them have accompanying documentation. Sara Wilcox tells the story in our Gallery piece, "A Century of Flies," on page 15.

"First Impressions of the Harris Flies," a piece by historian and former registrar Ken Cameron, follows on page 16. Ken and his son Christian visited the Museum in July to study the flies.

John Betts—longtime Museum friend who for several years wrote a regular feature in Fly Tyer magazine—has offered us the opportunity to reprint some of the articles from that series, and I intend to do so from time to time. In this issue, we're pleased to include "Fly Lines and Lineage." Betts argues that the evolution of the forms of dry and wet flies is a direct response to changes in tackle. As fly line changed, the rods needed to cast the line changed, and new casting techniques had to be learned: all of which meant that flies cast such a distance had to be designed to either float on their own or to sink appropriately. Betts focuses the bulk of his discussion on fly lines and wet flies. His article begins on page 17.

In March 2000, the Flyfisher's Classic Library (Devon, England) published a new reprint edition of William Samuel's The Arte of Angling. To honor the occasion, Frederick Buller takes the opportunity to provide us with some history of the second earliest book on angling written in the English language. He retells the story of how authorship was determined when the sole surviving copy was missing its title page, gives us detail into the author's life, and in particular, sheds historical light on the only two illustrations included in the volume. His article, "Sidelights and Reflections on William Samuel's The Arte of Angling (1577)," begins on page 2.

And that, my friends, is what you'll find in these fall pages. As happens at the end of every summer, Little Long Pond and the Ausable are calling my name—the time has come to put this issue to bed and head west before the loons take off for their wintering grounds.
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Sidelights and Reflections on William Samuel’s
*The Arte of Angling (1577)*

by Frederick Buller

Printed in 1577, *The Arte of Angling* is the second earliest book on angling in the English language. Remarkably, only one copy has survived, but it is incomplete: its first three (or more) leaves, presumably including a title page, had been cut out. In 1953, the late Edgar Chalmers Hallam, a dealer in angling and other books on field sports, bought this imperfect copy from Ted Lowe, of the Birmingham (England) bookdealers Lowe Brothers. According to Lowe, it had come from a minor house sale somewhere in the West Midlands.

The next year, Hallam took the book to the British Museum Library (now the British Library) where D. E. Rhodes, deputy keeper in humanities and social sciences, established its authenticity before writing a bibliographical note about it that was published in the museum’s journal, *The Library*, in 1955. The identity of the author of *The Arte of Angling* was not evident from this copy, and it was not known whether it was given in the missing preliminary leaves. However, at the end of the text it was stated that the book was “Imprinted at London in Fleetestreate at the Sign of the Faulcon by Henrie Middleton ... Anno 1577.”

The story of how this little book found its way to America by way of its purchaser Carl Otto von Keimbusch, and finally to its home in the Princeton University Library, is a fascinating one that has been well told in the three facsimile reprint editions (1956 and 1958 by the Princeton University Library, and March 2000 by the Flyfisher’s Classic Library; these “reprints” are editions, really, because the preliminaries are different). This last reprint edition includes an extremely informative and detailed preface by R.J.W. Coleby, an antiquarian book dealer.

Coleby’s preface retells the remarkable story of how, after years of speculation, the name of the author was eventually discovered. It is a story of serendipity—of a trained historian discovering something of great importance to angling while he was researching other matters. The mystery was solved by Thomas P. Harrison of the University of Texas who, while he...
was reading a copy of Edward Topsell's book, on The Historie of Serpents, spotted a comment on "a little booke about angling," which named the author, but not the title of the book. Subsequently Harrison, with consummate skill, was able to argue convincingly the case for William Samuel as author of The Arte of Angling.

The full details of Professor Harrison's exciting discovery were published in the October 1960 issue of the academic journal Notes and Queries, but anglers seemingly knew nothing of this discovery until 1975 when the late Arnold Gingrich, one of the most sensitive and informed of modern angling writers, revealed the "new evidence" in a piece that he wrote in the spring issue of The American Fly Fisher (vol. 2, no 2).

SAMUEL AND HIS CHURCH

William Samuel was a man of many parts. Beside being an author, he was the vicar of St. Mary's in Godmanchester (Figure 1), an ancient church that stands within a hundred yards of the right bank of the river Ouse in Huntingdonshire. He was the incumbent of St. Mary's from 1549 to 1554, at which date he was probably ejected by Queen Mary for defending beliefs that were irreconcilable with the new queen's unrelenting Catholic imperative. Mary returned the benefice of the church to the Benedictines, who had held it before Henry VIII's Dissolution of the Monasteries. There is evidence that Samuel (and his wife) moved to Geneva, Switzerland in 1557, where he joined John Knox's congregation and became a self-exile during Mary's reign.

Samuel returned to England sometime after the death of Queen Mary in 1558 and was reinstated as vicar of St. Mary's in 1559. In 1560, the succeeding queen, Elizabeth I, changed the patronage of the church back to the Protestant cause when she reinstated the benefice to Westminster Abbey. One suspects that Elizabeth or one of her servants must have had a high opinion of Samuel because she used the device of her letters patent to commit "the management of the town's Grammar School [subsequently known as Queen Elizabeth's
WHY ONLY ONE COPY?

Gerald Eades Bentley notes in the preface of the 1936 reprint edition that the last surviving copy of The Arte of Angling has suffered "hard usage; perhaps even days in the pocket of a fisherman." He continues: "One wonders if all the other copies...were worn into complete extinction by the hands of other fishermen."

Eloise Pafurt, in her "Notes on the Wynkyn de Worde Editions of the Boke of St. Albans and Its Separates," proposes a similar explanation for the rarity of early small-format pocket-sized volumes and instances an edition of The Treatise in quarto size dated circa 1532 to 1534, of which there is only one extant copy. She states:

The small format volumes, the quarto size De Worde found so profitable...and suitably adapted for his treatises on sports, proved for the bibliographer of today le muddle fatal. Because of its size, works of this type were easily lost, and copies are either extremely rare or the record is narrowed down to unique copies.

The vulnerability of pocket-sized volumes is underlined by the fact that in a larger format, there are at least seventeen known surviving copies of the earlier (1496) edition of the Boke of St. Albans, which includes The Treatise.

ENDNOTES

1. That is, the Pierpoint Morgan Library copy (Morgan 20894), which is the earliest known pocket-sized manual on the subject (angling) in the literature of English sport.


3. Personal communication with John Goldfinch of the Rare Books Reading Room at the British Library, 13 February 2000.

Grammar School] to William Samwell [Samuel], vicar of Godmanchester, and to fourteen other named inhabitants. Samuel's public service didn't end with the extracurricular activity described above. It is likely that he was an outspoken individual who made his views and beliefs known to all. From Fox's The History of Godmanchester, we learn that Samuel was given the Freedom of Godmanchester. Doubtless it was his sincerity, his enthusiasm, his humility, and his energy that got him further preferment, for in 1599, besides regaining his living at Godmanchester, he became the rector of St. Mary's Church at Eynesbury (some ten miles further upstream) and remained so until his death in 1580 (see Figures 2 and 3).

VON KEINBUSCH, BENTLEY, AND COLEY

All three reprint editions of The Arte of Angling have an introduction written by the one-time owner of the book, von Keinbusch, who has done a fine job setting the scene in the context of other early English books on fishing. He tells us that although dialogue is one of the earliest literary forms, the author of The Arte of Angling was the first to use it in an angling context. This statement is not strictly true, because Elfric the Abbot used the device in his Colloquy, the oldest treatise on fishing, which he wrote at the end of the tenth century—although it has to be said the dialogue is about fishing for a living rather than angling for sport. Gerald Eades Bentley, professor of English literature at Princeton University, edited all three reprint editions, and his profiling of the unknown author for the second reprint edition is considered by Coleby in his preface to the third reprint edition "to be nothing short of astonishing in its accuracy."

My interest in The Arte of Angling started when, in the early 1960s, my friend, the late Richard Walker (see also the sidebar on page 9), loaned me his copy of the first reprint edition. Because both of us had spent much of our time fishing the river Ouse and exploring its environs, we were initially hopeful that we might discover the name of its author. I remember marveling at the accuracy of all the fishing information that...
the book contained, and we were conscious that in this respect it was so much better than the Compleat Angler—indeed, the only bit of misinformation that we could find was in Samuel's reference to perch having "throat teeth" or pharyngeal teeth (page 26 in all three reprint editions), like members of the carp family, which is quite wrong.

In the third reprint edition of The Arte of Angling, published this year, all the main contributions to the understanding and authorship of the book are included and held together by Coleby's splendid preface. However, the scholars who have added so much to our knowledge of Samuel and his little book have taken little notice of its illustrations. It is my intention to redress that neglect.

**THE ART IN ARTE**

There are only two illustrations in Samuel's book. One of these—a pen-and-ink drawing—depicts a float rig (float, line, and hooks; Figure 4). The body of the float has been made by joining two sections of swan quill so that the top half fits tightly over the bottom half. A horsehair line is pushed through the two float rings fashioned from thick slices of swan quill before these are slid over opposite ends of the float so as to grip the line (the angler having first set the distance needed between hook and float). The hooks illustrated are extremely small and delicate (probably roach hooks), possibly size 16 or 18. The fineness of the hooks contrasts with the crudeness of those illustrated in The Treatise (1496), but this may reflect the advances made in the printer's art during the interim.

The second illustration is of considerable interest. It is a drawing of a copper ring that Samuel said was attached to a pike taken in 1497 from a lake near Hasleburn, the imperial city of Swethland (Sweden; Figure 5). The ring was fitted about the pike's gills and it was engraved with a message translated into Greek by the scholar Johann von Dalberg, who became bishop of Worms near Mannheim in 1482. The message on the ring reads:
I am the first fish of all, put into this lake by the handes of Frederick the Second, ruler of the world. The fifth day of October, in the yere of our Lord 1230.

Samuel continued with the following commentary: "There upon is gathered the sum of 267 years. And verily before it was of Frederick the Emporour so marked, a good while it have lived, and if as yet it had not been taken, it would have lived a longer time."13 Samuel credited Gesnerus (the Swiss naturalist Conrad von Gesner) for the story of the pike and reproduced Gesner's diagram of the ring.

D. E. Rhodes of the British Museum Library, writing in The Library, noted that the story (printed in Latin) came from Gesner's Nomenclator aquatilium animantium.12 Samuel, however, as Bentley pointed out, had mixed up his geographical locations:

Haslepurn, the imperial city of Swethland: the author [Samuel] or his printer, has created confusion here, for no "Haslepurn" is known, and "Swethland" is a common sixteenth-century form of Sweden. Properly translated it should read "Heilbron, the imperial city of Swabia." [Heilbron, Germany, is about fifty miles southeast of Mannheim.]13

Although the story of the emperor's pike was first mentioned by Gesner and repeated in standard works on freshwater fishes as well as countless angling books, few people realize that the Natural History Museum (London) possesses a priceless seventeenth-century oil painting of this famous fish (Figure 6).14 The artist has overpainted an inscription with a legend that tells the same story (with small differences) as the engraving on the ring.

This is the bigness of the pike, which the Emporour Frederick the Second with his owne hand, hath put the first time into a poole at Lautern; and hath marked him with this ring in the yeare 1230. Afterwards hee brought him to Heydelberg the 6 of November 1497. When hee had beene in the Poole 267 years.

Gessner put the weight of the emperor's pike at 350 pounds and the length at 19 feet. The skeleton of the pike was preserved in Mannheim Cathedral and, as a consequence, the story of this colossal pike impressed early writers such as William Samuel and Isaak Walton. Curiously, Walton—in The Compleat Angler (1653)—seems to have copied Samuel's mistake when he stated that the emperor's pike was taken in Swedeland (yet
another name for Sweden).

In my book *Pike*, I reported that the story of the emperor’s pike was proved fraudulent by a naturalist who found that the pike’s backbone had “acquired” a considerable number of extra vertebrae. Keen Buss, a noted American fishery biologist, gave a new twist to the dismissal of the claimed length when he wrote “according to the normal length-weight ratio found in ‘modern’ pike, a nineteen-foot pike could weigh about 3,000 pounds.”

**Contemporary Angler Images**

As far as we know, unlike its predecessor, *The Treatise of Fysshyng wyth an Angle*, Samuel’s *The Arte of Angling* had no illustration of an angler, so should we wish to see what a sixteenth-century angler looked like, we have to rely on an image of an angler that appears in the frontispiece of Leonard Mascall’s *A Book of Fishing with Hooke & Line* (1590; Figure 7).

Recently I discovered another contemporary image of an angler embroidered in a table carpet (Figure 8). The angler depicted on this silk-embroidered table carpet—the so-called Bradford table carpet—shows how a gentleman angler would have dressed in William
Figure 8. A detail of the Bradford table carpet (No. Ti34-1928).
Reproduced by kind permission of the Victoria and Albert Museum, London.

Samuel’s time. According to Linda Woolley, assistant curator, department of textiles and dress at the Victoria and Albert Museum, “He is wearing what is probably meant to be a woollen jacket and breeches, and his hat may well be of felted wool.”

The carpet, of which Figure 8 shows only a detail from the border, was originally thought to be late sixteenth century (i.e., contemporary with William Samuel), but after recent closer scrutiny of all the garments, is now thought to date between 1605 and 1615, some twenty-five or so years after his death. It is thirteen feet long and five feet, nine inches wide and is meant to illustrate five stages in civilization and man’s relationship with nature. The carpet, now in London’s Victoria and Albert Museum, came from Castle Bromwich Hall, home of the earls of Bradford. Table carpets, as one may suspect, were made for owners of big houses to place on top of their board tables (often wrongly called refectory tables). The delicate embroidery on the Bradford table carpet was tent-stitched onto linen canvas and probably took a team of embroiderers years to complete.

Notice that the carpet angler possesses a creel. This is probably one of the earliest illustrations of a wicker creel. Its shape (less handles) was subsequently adopted by almost every creel-maker for the next three hundred and fifty years.

**Final Reflections**

There is more, probably much more, to add to the story of William Samuel. We may yet find a second volume of his book that will reveal all that was printed or pictured on the missing leaves. We may yet be able to locate the author’s house or vicarage, because many houses built during Samuel’s time still stand in his hometown.

One last thought. Izaak Walton failed to acknowledge the name of the author whose book he used as a model for *The Compleat Angler*. Was it because the book that he used is the very same one that is now in Princeton?
R. S. Walker's Notes on The Arte of Angling

After we had begun work on this article, Frederick Buller wrote me a letter in reference to some recently found notes of his friend, the late Richard Stuart Walker (whom he identifies as the most famous name among modern British angling writers, and certainly the most influential). I'd like to share a part of that letter and the notes for interested readers of The Arte of Angling.

—EDITOR

I went to see his widow, Patricia Walker, last weekend (in May) and we found a draft of his (unpublished) notes—tucked into a copy of the first reprint of the book. The latter was a gift copy sent (December 1956) by Princeton University on behalf of Carl Otto von Kienbusch to Patricia Walker's father, the late R. L. Marston, who was at the time editor of The Fishing Gazette.

His notes have to be read in conjunction with one of the three "reprints," but it may help some readers to understand statements made by Samuel, the meaning of which might otherwise seem obscure.

—F.B.

NOTES

Page 16. "Give them the bag." Does this not mean give them the sack, discharge or dismiss them from their job?

Page 18. By and by, Does this mean "immediately"? The expression is used still in country districts to mean "later on," "in time."

Page 21. "Ledger" (correctly ledger) fishing does not necessarily involve the bait being anchored in one place. See rolling leger, swinging leger, etc.

Page 26. "Lead him hard" doesn't mean securely; it means near, as in hard by. There is no reason to assume the perch had bitten through all but one hair. Piscator had, as he says on the following page, gone roach fishing, and for that a single hair was commonly used, not only in the sixteenth century but up to the beginning of the present one (twentieth). I have myself caught roach, dace, and bream on single hair.

Page 37. "Plats" are here defined as flat-bottomed boats, elsewhere they are otherwise defined simply as fishing places.

They used to erect PLATForms in the tents so that anglers could fish despite wide rush-fringes.

Page 40. Reference is clear about the use of a single hair.

Page 42. Arming refers to a link-shanked hook, the links of wire.

Page 49. Great bear worm—this has nothing to do with barley. It means what children still call the "woolly bear," caterpillar or larva, usually of the garden tiger moth. From this ultra-hairy larva, so-called palmer flies were copies. Palmer is the old word for caterpillar.

Page 54. The punning here starts with the very first sentence; the "horse carp" is a carping person (in the house) to the treatment of whom the advice about patience, silence, sufferance, and the application of a hazel wand without a line (i.e., with which to whip the person) are intended to apply.

Presumably, Walton's sense of humor (never his strong point) was insufficient for him to perceive that the whole of the page and the first paragraph of the next are all written in jest.

Note 92 is an amusing conjecture on somebody's part, but it isn't what Viator meant.

Page 57. The reference to the fly probably refers to the use of a live rather than an artificial fly, used floating on the surface.

Page 58. "Herring full"—means fully as large as a herring, not necessarily one charged with roe.

Page 59. "Light of the skull." Skull was an old alternative to "shoal." This probably means "if you light upon (find) the shoal." Dace are shoaling fish.

Page 64. A 17-inch roach will weigh well over 3 pounds, a tremendous fish by present-day standards. The record stands at 3 pounds, 14 ounces [This record has since been broken.]. Note again the reference to catching roach "with one hair."

Page 66. "Full-blown" means with plenty of the eggs of blow-flies deposited on it. In fact, meat in full decay will not breed maggots well.

ENDNOTES

3. See Eyensbury manuscript collection UMS/EN1/E323 at the Norris Museum, St. Ives, Huntingdon.
5. Personal correspondence to the author from the secretary of the vicar of St. Mary's, the Reverend Neil Follett, 8 February 2000.
7. Personal correspondence to the author from the secretary of the vicar of St. Mary's, the Reverend Neil Follett, 8 February 2000.
11. From the recto side of the twenty-sixth leaf in the original The Arte of Angling (pages not numbered).
14. The 66 mm by 108 mm oil painting was presented to the museum by Robert Few in 1888, but the name of the seventeenth-century artist is unknown. An image of the painting before it was restored by the Victoria & Albert Museum in the late 1960s was first reproduced in Frederick Buller's Pike (London: MacDonald and Co., Ltd., 1971). Frederick Buller, Pike (London: MacDonald and Co., Ltd., 1971; reprinted London: Robert Hale, 2000), p. 25.
16. Correspondence from Linda Woolley, assistant curator of the department of textiles and dress at the Victoria and Albert Museum, 23 February 2000.
Anglers All: Humanity in Midstream

Capturing nearly two thousand years of fly fishing history in only two thousand square feet of floor space was a very tall order, but Anglers All: Humanity in Midstream does just that in a visually and intellectually exciting exhibition. The opening section is a timeline that takes the visitor from Aelian's comments on fly fishing in 200 A.D. to the developments and issues surrounding the sport in 2000. Other sections in the exhibition include “The Fly,” “The Rod,” “The Reel,” and “The People.” In all, more than $1,000,000 worth of the Museum’s collection is on display—currently at the Museum of the Rockies in Bozeman, Montana—for the world to enjoy.
Yoshi arranges a panel in "The Fly" section that explains why British imperialism was important to the development of flies.

The rod-building tools of Hiram Leonard, Hiram Hawes, and Letcher Lambuth are displayed on an old rodbuilder's bench.

Streamers from Frank Woolner's fly box.
"The Gentle Art of Angling" is part of "The Fly" section and includes the art, flies, and tackle of Louis Rhead, Charles DeFeo, John Atherton, and Ernest Schwiebert.

"The Rod" section features more than forty readies rods for display.

CONCEPT
American Museum of Fly Fishing
Anglers All
Humility in Mid-Streams

Concept drawing of the exhibit by Laine Akiyama.
“The Reel” section displays sixty-one of the Museum’s reels, including our Leonard marbleized trout reel and one of only seven existing reels made by Edward Hewitt.

"Gone Fishin’" is a display of more than one hundred years of pack or travel rods.

Visitors are treated to video presentations of Edward Hewitt, George LaBranche, and John Alden Knight fishing, as well as to a lesson in bamboo rod construction by Everett Garrison.
Cook Nelson
GALLERY

A Century of Flies

I'm sure everyone has had the experience of looking for a particular object and then stumbling upon something else you didn't even remember you owned. That very thing happened here at the Museum not too long ago as we gathered together the artifacts we'd chosen for our traveling exhibit, "Anglers All" (see pages 10 to 13). We came across an assortment of flies in a pair of three-ring binders. The moment we opened up the first notebook, we realized they were some of the oldest in our collection, with the earliest dating back to 1789.

Arranged chronologically, they spanned more than a century, ending with a group of salmon flies tied circa 1916. In between were wet flies, dry flies, and salmon flies of various sizes and colors, representing more than a hundred years' worth of fishing. They all hailed from the British Isles, particularly Ireland and England, and most were in excellent condition.

However, what makes these flies so special and meaningful to the Museum is not just their age, but the documentation accompanying so many of them. More than three-quarters of these flies include some form of paperwork—usually either a bill of sale or a letter—identifying the year it was tied. Having that kind of provenance for such a variety of fly types provides us with valuable historical insight into the evolution of flies, hooks, and leaders from the late eighteenth century to the early twentieth.

Unfortunately, we discovered the flies toward the end of our work on "Anglers All" and were unable to include them in that exhibit. However, we wasted no time in putting together a display here at the Museum where they are currently one of the highlights of our exhibits.

As far as we can tell, the history of the flies in the binders goes something like this. While researching his 1952 book _An Angler's Entomology_, author J. R. Harris organized and annotated a number of Irish, Scottish, and English flies collected primarily by two men, Richard Gregory and J. C. Gardiner, both of Galway, Ireland. Gregory, an ancestor of Irish literary figure Lady Gregory, lived at the turn of the nineteenth century, Gardiner at the turn of the twentieth. The flies eventually made their way into the hands of Dorothy Downs of Branford, Connecticut, who donated them to the Museum in 1991.

The oldest grouping, a dozen trout flies tied by Thomas Cumness, include their bill of sale dated 1789. In _Irish Trout and Salmon Flies_ (1984), E. J. Malone implies that these flies are the earliest known examples of Irish fly tying and, according to Harris, they are older than the first color illustrations of flies (Bainbridge's _The Fly-Fisher's Guide_ in 1816). Most are tied on Limerick-style hooks, predating the first mention of Limerick hooks in fishing literature by about eleven years. Two of the flies are tied to horsehair leaders, the rest on gut. Harris speculated that the horsehair snelled flies might have been used with a crossline.

Another of the oldest flies is a salmon fly with a note dated August 1791, proclaiming the fly had taken four salmon at Galway. Harris believed it to be a variation of the King's Fisher Fly. It is of particular interest in that it shows how early the Irish were experimenting with exotic plumages: the wing features golden pheasant head and neck feathers. The explosion of color in Irish salmon flies is usually credited to Pat McKay's creations, which include the Golden Butterfly and the Parson, in the early 1800s, but this fly indicates that earlier tyers were also tinkering with the beautiful foreign feathers brought back by British explorers.

Of course, these are by no means the only flies of interest in this collection. Others of note include artificial flies for white trout made in 1797 (years before any reference to artificial flies could be found in trout fly patterns) and flies tied in 1902 by world champion fly caster and greenheart rod-builder John Enright. One fly, tied circa 1803, includes a note providing the fly's recipe, a rarity at a time when most of the population was illiterate and patterns were passed on through word of mouth. Because this particular pattern calls for cuckoo feathers and light fur from the sides of a rat among other materials, it isn't a fly we see a lot of these days.

As you'd expect for flies of this age, the hooks are among the earliest examples of Limerick, O'Shaughnessy, and Dublin hooks, showing us how these styles evolved as tying needs changed. In a similar vein, many of the flies are attached to leaders, again providing a look at how this essential piece of tackle developed over the years.

Any angling historian could spend many hours with this treasure trove we unwittingly uncovered. And as he or she studied these flies, pondering what they reveal about the way we fished more than two hundred years ago, the most valuable insight might just be this: always save your receipts. You never know when they'll come in handy.

Sara Wilcox
Special Projects
First Impressions of the Harris Flies

by Ken Cameron

Ken Cameron is a former registrar of the Museum. He is writing a book on eighteenth-century fishing with his son, Christian. In July, the two were among the first outside the Museum staff to study the Harris flies. Some of the flies to which he refers are pictured on page 14. A numbered key is included below.

The photos of eighteenth-century flies in J. R. Harris's book *An Angler's Entomology* have for more than thirty years been the only authenticated ones available, and, for at least a couple of decades, a number of us have been trying to locate the originals. Now, to have them turn up in the Museum's collection is like a gift. Although I know some people will disagree, I believe that these flies comprise the most important collection of antique flies in the world (but I am prejudiced in favor of early flies).

In our few hours with the collection, we concentrated on the pre-1816 flies. They alone would justify words like "unique" and "important." Here are the oldest authenticated trout flies we know (1789; no. 1); the earliest salmon flies; the earliest use of golden pheasant, an exotic material that we have always dated at 1800 from a reference in Samuel Taylor (Angling in All Its Branches, 1800) but which here shows up (topping) in a tail and (crest) in a whole-feather wing ten years earlier (no. 2). Here, and very importantly, are hooks that predate the O'Shaughnessy family makers and do not look quite like the racy Limericks to come, as well as hooks (on flies by Corny Gorman) that Harris's notes ascribe to the O'Shaughnessys but that don't look like the O'Shaughnessys we know. Some of the hooks are blue, most black but not Japanese; they will reward much study of dimensions and tool marks and bends, as well as finishes. All the hooks are eyeless, of course, and have smells of (mostly) gut or twisted horsehair (to ten hairs). Three flies, however, appear to have smells of—a discovery of Christian's; I had missed it—that elusive early material, seaweed (no. 5).

A dozen flies by Thomas Cumness (1789; no. 1) show the use of pig's wool (dyed, mixed, and teased) that would mark Irish flies into the twentieth century. Some of these have high-cocked wings but no hackle and, therefore, connect back directly with flies of the seventeenth century. The sea-trout flies by Hynes of Gort (no. 3), on the other hand, are small and delicate and look forward to very similar flies by the Irish-American tyer John McBride and his daughter Sara (1860s). The use of jointed bodies—including an eighteenth-century Orange and Black that is very like one described by W. H. Maxwell (Wild Sports of the West, 1832) in the 1830s—and bright feathers like blue jay and macaw underscores the influence of the Irish on the fancy flies that were to come in the later nineteenth century, from the Royal Coachman to the McBrides' Tomah Joe.

This collection will be essential to any future study of the salmon fly. A number of people, for example, have ascribed the introduction of the gaudy salmon fly to Irish tyers; the collection will support that theory. Six undated, huge Shannon flies look like the parrot-wing fly in E. J. Malone's *Irish Trout and Salmon Flies* (1884); they would seem to be early (1830s?), and, therefore, we'd expect them to have been wiped out by the Kelso "classic" look, but smaller versions of much the same flies are in the collection from circa 1900. A herl-bodied salmon fly of the 1790s (no. 2), which Harris thought probably a King's Fisher (1 disagree), shows an Irish tyer already tying a gaudy at that early date. And the notion that English sportsmen and officers brought fly tying to Ireland isn't supported by this collection; the influence looks as if it went the other way, with a long indigenous tradition needed to explain these peculiarly Irish elements.

Not all of the collection is Irish, to be sure. An 1816 fly from Stockbridge (no. 4) on the Test should be compared with those in Reverend Richard Durnford's *Diary of a Test Fisherman* (1911). There is a Tartan salmon fly, a pattern first mentioned early in the nineteenth century. There are many later English and Scottish flies (but no American ones, I believe). It is, however, the very early flies—most of them Irish—that give this collection such enormous importance, especially in the context of the Museum's already large holdings.

The Harris flies will justify a lot of close examination. We are going to learn new things from it. It is a major acquisition of the sort historians dream on.

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Key to Gallery photo on page 14.
Fly Lines and Lineage
by John Betts

Until recently, I accepted the conventional wisdom that wet flies came first and were later redesigned to become the earliest dry flies. But it seems more likely that the traditional forms of wet flies and dry flies—that is, the styles familiar to modern anglers—developed at about the same time and from common ancestors.

England is the primary source of our fly-fishing heritage. In that country, before the mid-1800s, the terms "wet" and "dry" referred to the condition of a fly at the moment; a fly could be wet or dry, depending on how and how recently it had been used. The modernization of early designs into traditional wet and dry-fly forms began around 1800; by the middle of the century, dry flies were designed to float on their own and wet flies were made to sink on purpose.

The change seems to correspond to two events: advances in the rope and textile industry and silkworm gut. These developments had their start in the 1700s, but did not become fully integrated into angling until much later. Together, they may have had a profound, yet generally overlooked effect on how trout flies are tied.

In trying to establish a sequence in the development of fly designs, most investigators follow either of two courses. One is to use fly patterns themselves, attempting to trace the lineage of modern dressings. But we run into problems if we try to determine the development of flies by studying patterns or tying techniques. Palmered flies, or "palmers," remained unchanged for centuries and are still made the same way today. The historical line is without a blemish. On the other hand, the Yellow Sally, a stonefly imitation in Richard Bowker's Art of Angling (1747), becomes an upwing mayfly dun in the 1806 and later editions of the same work. Charles, Richard's son, listed himself as the author of the book soon after the first printing. In these reprints, the last in 1792, the Yellow Sally remains a stonefly. In 1806, a new edition appears. Charles is still the author in spite of the fact that he died in 1779. Much in the new edition has changed, including the Yellow Sally. Unlike the continuity found in the palmered flies, the history of the Yellow Sally is not continuous. In fact, the more closely you look at fly-tying history, the more you find exceptions, contradictions, and discontinuity.

The other course is to subscribe to the ideas of angling historian John Waller Hills, the author of A History of Fly Fishing for Trout, first published in 1921. In his view, deliberately false casting to dry a fly before the next presentation is the defining moment.

That view, however, is fundamentally inaccurate. In 1851 G.P.R. Pulman wrote, "... let a dry fly be substituted for a wet..."
one, the line switched a few times to throw its superabundant moisture..."\(^2\) Hills interpreted this to be the first evidence of false casting to dry a fly and, by extension, the beginning of modern dry-fly fishing. Hills, however, overlooked a similar passage in *A True Treatise on the Art of Fly Fishing*, published in 1838 by William Shipley and Edward Fitzgibbon: "...and the quick repetition of casting whisks the water out of your flies and line."\(^3\) This "quick repetition" might not have meant false casting as we use the term, but there's no doubt that Shipley and Fitzgibbon used casting to dry the fly.

Overlooking Shipley and Fitzgibbon, however, is the smaller of the mistakes made by Hills. He made an obvious error in taking Pulman's "its" to mean the fly. Clearly the antecedent of "its" is the *line*. In his book *Royal Coachman* (1999), Paul Schullery points out that Pulman himself says that he exchanged the wet fly for a dry one, which obviously could not have had any moisture on it. Pulman was switching moisture only off the line. Until Schullery, angling historians have accepted and quoted Hills and his conclusion that Pulman's suggestion to "switch" the line marked the beginning of modern dry-fly fishing. But fly fishers used false casting to dry their flies and line before Pulman recommended the practice—and before the forms of wet and dry flies diverged—because it was the natural thing to do.

Thinking about lines and casting, however, does put us on the right track. The modern forms of dry and wet flies seems to have come about in response to changes in equipment.

**Changes in Tackle**

Every early fishing writer, including the author of the *Treatise* of 1496, was aware of trout feeding on the surface, often referred to as "at" or "on the top of" the water. The word "float" also appears in old angling books, though the interpretation of it differs slightly from our own. The difference lies in how floating is accomplished; it seems likely that modern dry flies began to develop when surface flies were no longer suspended in a "floating" position, as in dapping, but were tied to float on their own. Patterns deliberately tied to sink developed at the same time and from the same causes: changes in the way fly lines were made and the acceptance of silkworm gut.

Until the Industrial Revolution, fly-fishing lines were made of horsehair. Twisted or braided sections or "links" of horsehair, each about 30 inches long, were knotted together to make a line. A tapered line was made by using fewer hairs in each successive link. A good craftsman can easily make a horsehair line about 25 feet long in a day.

The line was longer than the rod and was either tied directly to the rod or to a running line (often made of silk) that came out through a top ring or loop. The running line was attached to a reel "winch." Only the horsehair line was employed in laying out the fly, and the angler made all of his presentations with a fixed length of line, generally 25 feet or shorter.

Fishing upstream with such tackle was difficult, and very few authorities recommended it. One needs only to try it with a fixed length of line to understand why. As the line drifted back toward the angler, the only way to recover slack was to raise the rod; the knots in the line made it impossible to strip line through the top ring and the guides (if the rod had any).

Eventually, the rod became vertical and picking up the line to make the next cast became practically impossible. Fishing downstream or, in some cases, across the stream eliminated the problem.

As late as 1800, anglers were still using rods 15 feet long or longer and horsehair lines 25 feet in length. Presenting a fly to fish feeding at the surface was easy if the angler was upstream, above the fish, and with the wind at his back. A "floating" fly floated because it was suspended at the surface and prevented from sinking. The angler held the fly aloft by holding all or most of his line off the water. Whether the pattern would float on its own didn’t matter.

The change from knotted to knotless lines was made possible in the 1700s by machinery used in the textile and rope industry. That machinery could spin hair or hair and silk into continuous, smooth, knot-free lines tapered at one or both ends. A few old books mention twisted-silk running lines, but knotless fly-casting lines did not begin to come into common use until well into the eighteenth century.

Knotless lines were accompanied by new leaders. In the early 1700s, silkworm gut had been introduced as leader material, and for the next half century it competed on roughly equal footing with horsehair tippets. As knotless lines brought about
The ways in which anglers presented their flies changed profoundly as a result of the knotless lines and gut leaders that displaced horsehair lines and tippets. These pages are from Theophilus South's Fly Fisher's Textbook, published in 1841. The author believes that they provide the earliest instructions for modern fly casting, roughly speaking. South's instructions and diagram are accurate and comprehensible.

changes in casting styles and increased the length of casts, horsehair tippets gave way to silkworm gut. The forces generated by the new casting style exceeded horsehair's capacity to withstand them. The tight loops at the end of fore and back casts will break horsehair.

The union of knotless, tapered lines and gut leaders made possible the development of modern fly fishing and modern flies. Thanks to the new lines and leaders, and to the new styles of rods made to take advantage of them, anglers could cast flies well beyond the distances they had formerly reached. By 1875, a good caster could reach out eighty feet—a respectable distance even today. Fishing upstream became a practical method because slack knotless line could be pulled back through the rod's guides and maintain the resistance if the line on the water needed to load the rod for the back cast. Fishing upstream was a common practice by 1850.

Fly designs and tying methods remained largely unchanged from at least the late fifteenth through the early nineteenth centuries. Anglers had no reason to change them. But then, because of new lines, leaders, rods, and casting techniques, flies could be cast much greater distances. Before this development, flies did not need to float on their own; an angler working with a fixed, relatively short length of line could hold a fly on the surface. The effect of a longer cast was to put the fly too far away from the angler for him to hold it suspended at the top of the water.

Andrew Herd, English physician and angling historian, has made a significant observation regarding the false cast. Originally, a false cast was any cast that did not present the fly to the fish. Today, it is used not only as that, but as the means by which line is extended. False casting to extend the line can only be done if the line is not fixed but can run freely back and forth through the guides, and for this smooth, knotless line is required. With false casting, the line could be extended beyond the points at which the fly had formerly been suspended. When this became possible, dry flies had to be redesigned to float on their own, and wet flies would be given time to sink. They could do this best if they had the right configuration. The contention that fly designs were forced to change into specific types because of changes in line manufacturing technology is supported by Herd's observation on the change in false casting. And so, in the early 1800s, anglers began to develop the forms we recognize as dry flies.

Anglers had always fished some flies below the surface. In 1662, Robert Venables wrote, "...a fish will sometimes take the fly much better at the top of the water, and at another time much better a little below the superficies [sic], and in this your own observation must be your constant and daily instructor..." But until the widespread acceptance of knotless lines and gut leaders, very few flies had been designed to sink to any appreciable depth. Indeed, the only weighted pattern in the old literature is one Venables described in the 1670s, and it did not reappear until the late 1800s.

Knotted, horsehair lines had made it unnecessary to tie buoyant flies, and they had also made quick-sinking flies impractical; perhaps "irrelevant" is a better word. The fixed length of knotted lines was probably not sufficient, even when cast upstream, to provide enough time for a fly to sink very far. Once fly fishers could cast farther, they created time for the flies to sink. Just as today's dry flies are the progeny of knotless lines, so too are modern wet flies. Both groups grew from common ancestors, and both developed at the same time. But while a great deal of attention has been lavished on the development of dry flies, relatively little has been paid to wet flies.
Wet by Design

Nearly all of the flies we know of up to the late 1800s represent winged, adult insects. Among the exceptions are palmers or caterpillars, the Venables Caddis Pupa of 1662, and its weighted form of the 1670s. Until roughly a century ago, the vast majority of trout flies looked more or less like adult insects.

Patterns copying immature forms of aquatic life were absent for good reason: trout were regularly seen feeding on winged insects on or above the surface, and flyfishers copied what they saw. Of course, trout were known to eat minnows, nymphs, frogs, worms, and maggots—the evidence was inside fish that were caught—but anglers apparently saw little need to craft imitations of bait that was easy to obtain and use. Keep in mind that anglers of bygone years fished as much for a full basket as for sport. If minnows or frogs catch fish and are themselves easily caught, why go to the trouble of making artificial lures? Only a few live insects make good bait: stonefly nymphs, grasshoppers, and even adult green drakes have been used for centuries.

The overall usefulness, abundance, and huge variety of baits precluded the need for imitation—except for smaller insects. The little adult mayflies, caddis, stoneflies, and two-winged flies were unusable because of their size, delicacy, and elusive nature. Artificial lures proved ideal substitutes. They were easily made in endless variety, were effective, didn’t rot, and—because they could be used over and over—were inexpensive. They were also available at any time of the year.

In the early nineteenth century, the forms of wet and dry flies diverged. In the case of wet flies, it seems odd that rather than make imitations of the larvae that anglers knew lived in streams, most tyers continued to make representations of the winged, adult insect found on top of the water. Tradition, of course, called for putting wings on flies, but the momentum of tradition may only be part of the reason that wet flies developed as they did.

Another possibility is that fish caught below the surface had adult insects in their stomachs when no adults could be seen on the surface. This could happen after the hatch was over. Some anglers may have concluded that winged insects were found both on top of and down in the water. Set against the entire history of fly fishing, any understanding of the metamorphosis of aquatic insects became common knowledge only fairly recently.

But although most anglers insisted that wet flies have wings, the form of those wings changed. Until about 1800, nearly all flies had reversed wings: the material was attached with the tips pointing forward, then lifted upright or even forced to lie rearward, and then bound in place. We still use this type of construction; the wings of Catskill dry flies begin as reversed wings. Reversing a wing may mean that the material ends up in a more or less vertical position. The flies shown on the cover of this journal all have reversed wings and show their tendency to end up in a vertical or advanced position.

George Bainbridge’s A Fly Fisher’s Guide, published in 1816, contains the earliest color plate of which I know showing wings made of left and right quill slips. These wings are set on the hook with their tips pointing rearward toward the bend—they are not reversed. After Bainbridge’s book, quill-slip wings became increasingly common in the literature. Eventually, quill-slip wings mounted with their tips to the rear became the distinguishing mark of the standard wet fly.

Why did this style of wing become standard on wet flies? For two reasons: first, it was easier, and second, we can again look to nineteenth-century improvements in tackle. As we’ve seen, tapered, knotless lines and strong, slender gut tippets allowed flyfishers to make longer casts. The new tackle forced fly tyers
The fascination with adult mayflies remains constant. The universal allure of the mayfly, says the author, “can be found in its name, in the romantic tragedy of its life, and in the water and countryside where it lives.”

to come up with patterns that could float on their own, but it also made possible wet-fly fishing as we understand it: longer casts and better leaders gave subsurface flies time to sink and allowed them to swim. To work properly, a wet fly must embody two features: it must be streamlined so that it can enter the water quickly and swim without twisting, and it must be sparse enough to sink quickly. The new style of wings fulfilled all of the requirements, and a new school of fly fishing was created.

The classic, winged wet fly is primarily a product of southern England and looks very different from its wingless cousin used in the north, a type of fly now known as a soft-hackle wet. Both styles developed simultaneously, and the differences between them could largely be attributed to the types of rivers for which they were made: the winged wets were tied for the smooth chalk streams of southern England, where large numbers of fully hatched adults could be found on the surface. The wingless soft hackles created for the turbulent north country streams represented the tumbled and often drowned adults found in those conditions. That the winged style of wet fly became popular should surprise no one. Their appearance is much more appealing, and southern England was the center of the angling press.

The evolutionary path of fly design split around 1800 as advances in lines and leaders created new requirements and new opportunities. Before the nineteenth century, the terms “wet” and “dry” referred simply to the condition of a fly. Floating flies began to appear in shops in the 1840s and were called “dry flies” shortly thereafter. After 1850, more and more anglers began to fish upstream, taking full advantage of the possibilities offered by their knotless, tapered lines and their gut leaders. In 1879, James Ogden published the first instructions for winding a modern dry-fly hackle, telling his readers to “keep it well on edge.” By the early twentieth century, “wet fly” and “dry fly” referred not only to lures constructed to sink or float, but also to angling methods, rod actions, line and leader tapers, types of water, and indeed to entire schools of thought and approaches to the sport. As many anglers paid more attention to the submerged, immature forms of aquatic insects, nymph fishing grew in popularity, eventually eclipsing the traditional wet fly. Technological improvements in the eighteenth-century textile industry reshaped fly fishing and, inevitably, fly tying.

Throughout all the changes and evolution, however, we have remained fascinated by the adult mayfly and by floating, up-wing mayfly imitations. Why do adult-mayfly patterns still dominate fly lists and tying books, even though we know that they constitute only a small part of the trout’s diet?

The appeal of the mayfly is universal. Its allure can be found in its name, in the romantic tragedy of its life, and in the water and countryside where it lives. For many people, including me, the winged mayfly is the most elegant shape in the natural world. When drifting silently among natural duns our imitation becomes much more than bits of feathers and wisps of fur cleverly fastened to a hook. A trout rising to take a floating fly is a unique and personal experience. It is an electric moment, just as much for us as it was for early fly fishermen.

ENDNOTES

5. James Ogden, Ogden on Fly Tying (Cheltenham: J. T. Norman, 1879) p. 4.
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 staffing News
The Museum is pleased to announce that Yoshi Akiyama, who codesigned "Anglers All" with Laine Akiyama, his wife of eight years, will be staying on at the Museum in the months to come, helping us reorganize and sort through our collection under the title of collection manager.

Although Yoshi graduated from Tokyo University with a bachelor's degree in natural sciences in 1971, his passion ever since he was a boy was art. That passion led him to participate in the first Japanese exchange program between his school and the University of Michigan, which in turn led to a job in Florida in 1972 as an exhibit builder. On such projects as the Kennedy Space Center and Walt Disney World Village. Yoshi moved on to a position at Walt Disney World in 1975. Working his way through the ranks at Disney, Yoshi eventually became the executive producer/designer of Tokyo Disneyland, responsible for the design and construction of the park before its opening and for enhancements and additions as the park grew.

In 1996, Yoshi and Laine, who met while both were working for Disney, decided they'd had enough of trying to scale the corporate ladder. After looking into a number of ideas, they opted to move to Vermont, becoming owners of the Battenkill Inn. They also started up their own business, Our House Design Studio. Realizing innkeeping left little time for design, they sold the inn in 1999 to concentrate on their studio full-time.

According to Laine, "Yoshi became interested in fly fishing in California and practiced casting nightly in our bedroom with yarn at the end of his line—there weren't really any places for him to practice except a nearby concrete pond, so his..."
interest really took off once we arrived in Vermont and he could fish in real rivers! Luckily for us, he was able to bring together his love of fly fishing and his amazing design ability in the creation of “Anglers All” and will be able to continue pursuing both passions here at the Museum.

And proving the old cliché that “as one door closes, another opens,” the Museum bid farewell to Paula Welch even as Diana Siebold was welcomed to the staff. Paula finished her second stint at the Museum at the end of August, passing the fish … er, torch … to Diana, who stepped into her shoes as both events coordinator and membership director just as our fall auction season kicked into high gear.

Diana, who lives in East Dorset with her husband Cliff Beebe, brings a wealth of experience to her work at the Museum. No stranger to the ins and outs of nonprofit fundraising, Diana has worked for the Manchester Music Festival, Hildene, the Vermont Symphony Orchestra, and Manchester’s Prelude to Christmas, in addition to her extensive background in public relations. Having worked for the Bromley Ski Resort, Manchester Advertising (as co-owner and president), and WJAN radio in various marketing and public relations capacities, two years ago she founded her own marketing firm, Promotion Works. The Museum is happy to have someone of her talents on board.

As for Paula, she intends to spend some quality time with her husband Danny, wash her car daily, and otherwise enjoy her free time. All of you who’ve met or worked with Stick know how much her humor, kindness, and warm spirit will be missed by everyone here at the Museum.

Recent Donations

Some of our readers may have noticed that our “Recent Donations” column disappeared for the year that we’ve been between curators and working feverishly on the “Anglers All” exhibit. We apologize for the delay in recognizing donors. We hope to include everyone by the Winter 2001 issue.


Quite a few rods have been added to our collection. R. H. Miller of Louisville, Kentucky, donated a 7½-foot South Bend cross model 1500 rod.

In A River Runs Through It, Norman Maclean wrote...

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Trustee Allan Poole of Orange, Connecticut, donated ten bamboo fly rods, including a 7-foot Edwards quadrant and a 7-foot Sam Carlson quadrant; two Pflueger Medalist fly reels; a Hardy Uniqua fly reel; a Messelbach Airex fly reel; an Abu Garcia Delta 5 fly reel; volumes 1 and 2 of the Marston edition of Isaac Walton’s The Compleat Angler; and a limited-edition etching by W. J. Schaldach.

Tom Rosenbauer of Bennington, Vermont, donated an 8\%20-foot Orvis boron/graphite powerflex fly rod; an 8\%20-foot Orvis HLS graphite rod; two Orvis presentation reels; and three Orvis SSS series antireverse reels.

Peter Tinns of Ashburnham, Massachusetts, donated a Weber Henshall No. 003 reel and an Ashaway fly line box. Ron Larson of Roseburg, Oregon, sent us a Loop USA No. 3 reel. Bill Vamer of Evergreen, Colorado, donated an AYR fly reel. Katherine M. Glynn of Norwalk, Connecticut, gave us a homemade wooden line dryer with lines.

Bob Warren of Princeton, Massachusetts, donated a presentation Gaudy Fly that he tied from Blacker’s 1855 classics for the “Anglers All” exhibit. For the same exhibit, Paul Rossman of Bolton, Connecticut, donated a presentation salmon fly he tied, the MOM (Mary Orvis Marbury).

James B. Buchok of Riverton, Connecticut, donated a handwritten letter from Harold Gibbs to Austin S. Hogan, six no. 22 flies tied by Harold Gibbs, and one saltwater fly tied by Al Brewster. Walter W. Schroeder of Williamstown, Massachusetts, sent us articles on Wes Jordan and a letter from Gloria Jordan sent to Wally Schroeder (his father). Paul Schellery of Yellowstone Park, Wyoming, donated some newspaper articles about fly-fishing legend Francis Betters. Marca and Hank Woolman of The Plains, Virginia, gave us George W. Harvey’s waders with a description on his business card, as well as Harvey’s original hatch chart.

Shirley D. Clapp of Great Barrington, Massachusetts, donated the following items in honor of the late Robert S. Clapp: five photographs of Helen Shaw taken by Hermann Kessler; one photograph of Hermann Kessler; and one photo album containing photos of Shaw and Kessler, as well as fly-fishing articles and letters.

William Prescott Bonbright of Grosse Pointe Farms, Michigan, donated an Ogden Smith leather fly vault containing trout and salmon flies, a Vom Hofe rod repair kit, and a fish scale; an Orvis CFO no. 9 fly reel in a leather pouch; and a Bogdan no. 3 salmon fly reel.

Karen Myers and David Zincavage of Newtown, Connecticut, sent us Salmon and Trout magazine issues from April 1922 through January 1952 (excluding six issues in the 1940s).

Robert H. Miller of Chicago, Illinois, donated two limited-edition fly-fishing prints, one by C. E. Monroe (484/500) and one by Robert Abbott (506/850). And James S. Taylor of Santa Barbara, California, donated an acrylic painting by Peter Corbin, Battenkill Afternoon.
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“In the Library

Thanks to the following publishers for their donations of recent titles that have become part of our collection (all were published in 2000, unless noted otherwise).

The Flyfisher’s Classic Library sent us William Samuel’s The Arte of Angling. Atlantic Monthly Press sent us Nick Lyons’s Full Creek: A Nick Lyons Reader. The Lyons Press sent us the newly issued paperback version of Doug Swisher and Carl Richards’s Backcountry Fly Fishing in Salt Water (1995); James Prosek’s Early Love and Brook Trout; Howard Back’s The Waters of Yellowstone with Rod and Fly; Roderick L. Haig-Brown’s The Seasons of a Fisherman: A Fly Fisher’s Classic Evocations of Spring, Summer, Fall, and Winter Fishing; and four titles in The Orvis Streamside Guide series, three by Tom Rosenbauer (Leaders, Knots, and Tippets; Approach and Presentation; and Trout Foods and Their Imitations) and one by Tom Deck (Fly Casting).


Executive Director Gary Tamer and S. A. Neff Jr., angling bookbinder, in front of Neff’s color study for his binding of Volume 1 of Jim Brown’s A Treasury of Reels. The Museum hosted an opening reception for Neff’s show, “The Collector as Bookbinder: The Piscatorial Bindings of S. A. Neff Jr.” on July 9. The show ran through September 29. Before its stay at the Museum, the exhibit visited the Cleveland Museum of Natural History and the American Museum of Natural History in New York City, among other venues. Neff’s work was featured in the Spring 2000 issue of this journal.

Upcoming Events

September 23
Patron’s Event
Pine Ridge Winery
Napa, California

September 27
Sporting Clays at Skytop Lodge
Skytop, Pennsylvania

September 30
Cocktail Reception,
“Anglers All” Exhibition
Museum of the Rockies
Bozeman, Montana

October 11
Philadelphia Dinner/Auction
Merion Cricket Club
Haverford, Pennsylvania

November 1
Hartford Dinner/Auction
Farmington Marriott Hotel
Farmington, Connecticut

Note: Date changed from November 9

November 3–4
Trustees Cocktail Reception,
Meeting, and Dinner
The Equinox Hotel
Manchester, Vermont

November 30
San Francisco Dinner/Auction
Patio Español
San Francisco, California
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Ken Abrams SB: $29.95 HB: $39.95

New York Fly-Fishing Guide
Rob Streeter SB: $19.95

Bud Lilly’s Guide to Fly Fishing the New West
Bud Lilly and Paul Schullery SB: $24.95 HB: $34.95

Inshore Flies: Best Contemporary Patterns from the Atlantic and Gulf Coasts
Jim Schollmeyer and Ted Leeson SB: $29.95 HB Spiral: $39.95

Trout Flies of the East
Jim Schollmeyer and Ted Leeson SB: $19.95

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CONTRIBUTORS

Frederick Buller, a London gunmaker, has spent most of his spare time during the last forty years researching angling history. He is the author of six books and expects his seventh—Angling, The Solitary Vice—to be published later this year in a limited edition by Coch-y-Bonddu Books. His most recent contribution to this journal was “The French Monk’s Alternative ‘Reel,’” which appeared in the Summer 1999 issue. He was the 1997 recipient of the Museum’s Austin Hogan Award.

John Betts began tying flies for his livelihood in 1976 and published his first article a year later. He is a regular contributor to American Angler, Fly Tyer, Fly Rod & Reel, and Fly Fisherman. His work has also appeared in Field & Stream, Outdoor Life, and Sports Afield, as well as the major fly-fishing magazines of Europe and Japan. In 1981, he was featured in Sports Illustrated and is one of only a few tyers to be so acknowledged.

The Museum featured the artistic works of Betts (drawing, paintings, and mixed media of painting and tied flies) in an exhibit in 1997. His article, “Some of Marbury’s Favorite Bass and Fancy Lake Flies” (for which he received the 1998 Austin Hogan Award), appeared in the Winter 1998 issue.

Ken Cameron, former registrar of the Museum, is the author of more than twenty-five books, including the award-winning Africa on Film: Beyond Black and White (1994). He was a long-time contributor to this journal, and he has written on fishing history for magazines such as Adirondack Life and Antiques. He is the American correspondent of the British fishing magazine Waterlog.
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Accompanied by Bob O'Shaughnessy's expert photography, author Jim Brown details the origins of this fascinating piece of technology, from a 13th century Chinese painting depicting a fisherman using a rod and reel to later craftsmen like Vom Hofe, Billinghamurst, and Leonard.

Out of print for almost ten years, A Treasury of Reels is a must-have for collectors and enthusiasts alike. It can be ordered for $29.95, plus postage and handling, either through our website at www.amff.com or by contacting the Museum at (802) 362-3300. Proceeds from the sale of this book directly benefit the Museum.
Art and the Museum: A Call for Originals

Margot Page

OVER THE YEARS, some of the very finest contemporary fly-fishing sporting art has graced the walls of the Museum, usually through exhibits of individual artists. Graced, then gone. If, as we say so often, the Museum is about the art and artifacts of fly fishing, then our art collection (as represented by paintings and sculpture) is, frankly, sadly lacking.

We are fond of telling the world that we have 1,200 rods, 1,100 reels, a library of 3,000 volumes, and tens of thousands of flies. Oh yes, and maybe ten original works of art: two Pleissners, one Brackett, one Reneson, one Corbin, several smaller works by DeFeo, Schwiebert, and Betts—in a thirty-two-year-old museum dedicated to preserving our fly-fishing heritage for generations to come.

If fly fishing has more books written about it than any other sport (and it does), it certainly also has its share of two- and three-dimensional art as well. It's just not here, in this Museum.

My point? We are actively seeking donations of original works of two- and three-dimensional art to begin building a collection that rivals our other collections. Not all pieces will be suitable, but we certainly hope our members will give us a chance to consider works in their possession for possible inclusion in the collection. Contributions of this type are tax deductible at their appreciated value.

It's time to look in the attic, in the closets, under the beds—and even on your own walls—so that we truly can preserve all that is the heritage of fly fishing.

GARY TANNER
Executive Director
Hi, I'm Donny Beaver, proprietor of Paradise Outfitters in the mountains of central Pennsylvania. We are fortunate to own, manage or have rights to over six miles of private spring-fed waters in Spruce, Penn., Warriors Mark & Elk Creeks as well as the Little Juniata River. We even manage a spring lake and several spring ponds. We've got thousands of wild and stream-reared trout that grow to ten pounds and larger. Many of our guests tell us we've put together the finest trout fishing east of the Rockies.

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The American Museum of Fly Fishing, a nationally accredited, 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 collections.

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, and catalogs 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.