

The American Fly Fisher

Journal of the American Museum of Fly Fishing



FALL 2008

VOLUME 34 NUMBER 4

Riffles and Pools

Kim Murphy



Museum Executive Director Cathi Comar plunges in as she prepares for the museum's first ice cream social. For more details, see page 25.



AS SUMMER PUSHES ITS way steadily into fall—or is it in fact *flying* into fall?—I find that once again, time on the river is far more theoretical than actual. Most of the wading I do is into the boulderlike piles of fishing articles and medical textbooks on my desk (or floor), or into the deep waters of the Internet to cross-check some facts. Although I did, early in the season, don waders and slip into what was then an appallingly low Mettawee, most of my summer ventures into that river have been swimsuit-clad ones, scrambling down a steep bank to my friend's ice-cold swimming hole on the hottest days for some quick and shocking relief. That the later-season water temperatures had decidedly dropped gave me hope for the comfort of trout.

With this fall issue, we offer a few riffles and pools deserving of a wade or a plunge.

Charles B. Wood has collected books and other materials about salmon fishing for many years. Among the more challenging items for collectors are the publications of salmon clubs, nearly all of which are privately printed by the clubs themselves for their members. Wood has amassed an impressive collection of these books, which are an important resource for the history of the sport. We're happy to present a catalog of these works in two parts over the fall and winter issues. "Bibliotheca *Salmo salar*: The Literature of Salmon Clubs, Part I" begins on page 2.

"Spend a little time out on the shadowy margins of fly-fishing propriety," writes Paul Schullery, "and you're sure to encounter the tale of the ratty fly." Perhaps this has happened to you: one day the fish hit a particular fly again and again, leaving it mangled and . . . still working. Or you know someone who *claims* to have had a day like this. In "Ragtag and Rumpel: The Mystery of the Ratty Fly," Schullery examines the possibility that the inevitable rattiness and disassembly that befalls a well-used fly may be more imitative of something in the particular moment than the pattern in its pristine form. Of course, some flies are tied to be ratty from the start. He addresses that, too. To join the down-and-dirty fun, turn to page 12.

Every item in the museum's collection has a story; some of those stories are well known, some not so well known, and some are unknown even to us. In this issue's "Gallery" feature,

Collections Manager Nathan George tells a story that is new to me when he draws our attention to a particular fly wallet and flies that once belonged to the first American aviator to die in combat. Learn the story of "The Secret Life of Albert D. Sturtevant" on page 16.

A story that is well known in the fly-fishing world is the one about George W. Harvey, the accomplished angler famous for creating the first fly-fishing courses for college credit. Harvey was the recipient of the museum's Heritage Award in 2001. We are sad to note the passing of this fly-fishing legend. His friend and successor at the program at the Pennsylvania State University, author and conservationist Joe Humphreys, offers us a remembrance on page 24.

Get ready to stock your library for the winter. Gerald Karaska, in "Notes from the Library" (page 18), reviews Ed Van Put's *Trout Fishing in the Catskills* and Bill Harms and Tom Whittle's *Split & Glued by Vincent C. Marinaro*. And Paul Schullery, in "Recent and Noteworthy" (page 20), highlights four titles from the last few years: Darrel Martin's *The-Fly Fisher's Craft: The Art and History*, Terry Lawton's *Nymph Fishing: A History of the Art and Practice*, and, in briefer notices, Odell Shepard's *The Cabin Down the Glen* and Keith Fulsher's *Thunder Creek Flies: Tying and Fishing the Classic Baitfish Imitations*.

For museum staff, it's been busy-as-usual over the spring and summer, what with this year's Heritage Award dinner in New York to honor 2008 recipient Joan Wulff (page 22), the opening of *Ogden Pleissner: The Sporting Grand Tour* (page 26), and even an ice cream social (page 25). It's been an honor to spend time with museum friends and supporters at these events.

Now, on to the fall issue. Go ahead—wade. Plunge. Or just splash around a bit.

KATHLEEN ACHOR
EDITOR



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*Preserving the Heritage
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ON THE COVER: A photo of artist Aiden Ripley at his watercolor easel from a page
in *A Trip to the Miramichi Fish and Game Club, Ltd.*, June 30–July 11, 1952.

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Bibliotheca *Salmo salar*: The Literature of Salmon Clubs, Part I

by Charles B. Wood



An illustration from *The Out of Door Library: Angling* by
Leroy M. Yale et al. (New York: Charles Scribner's Sons, 1897), 41.

THE LITERATURE OF FLY FISHING for Atlantic salmon is vast. There are thousands of books on the subject. The majority are how-to or where-to-do-it books and general treatises on the species and the sport. But there are a good many other categories: histories of the lure and lore of salmon fishing; narratives of fishing trips; books on salmon flies, rods, and tackle; books on casting; books about individual rivers; biographies and autobiographies of famous salmon anglers and personalities; fiction featuring salmon fishing; and books about salmon clubs. It is this last category on which I want to concentrate.

The *practical* basis of most salmon clubs is the necessity of sharing the expenses, although the camaraderie shared with fellow members and invited guests is important, too. The *legal* basis for salmon clubs is the private ownership or leasehold of water. This is not a concept that has ever taken hold in the United States, but it is a fundamental principle of British—and hence Canadian—law. In 1882, the British House of Lords, as Supreme Court, ruled in the case of the *Queen v. Robinson* (1882-6 S R C-52) that

the British laws concerning riparian rights applied in Canada. This meant that provincial governments thereafter held such rights only to Crown land, whereas settlers with land grants could lease or sell fishing rights to their water. Salmon clubs to this day either own their water outright or lease it, or sometimes a combination of both.

Salmon club literature is especially appealing to collectors who like a challenge, as it is generally rare, sometimes very rare, and occasionally unique. Salmon clubs by their very nature are small organizations and almost always very private. As a rule, they do not want to publicize themselves. Only one club that I know of has been treated to a commercially published book-length history: Edward Weeks's *The Moisie Salmon Club: A Chronicle* (Barre, Mass.: Barre Publishers, 1971). There are three other book-length histories, but they were privately printed: Edward Weeks's *The Miramichi Fish and Game Club: A History* (1984), Michael Wigan's *Grimersta: The Story of a Great Fishery* (2000), and H. Al Carter's *The Next Best Place to Heaven: The Ristigouche Salmon Club 1880-1998* (1998).

Most of the rest of the literature, such as it is, is ephemeral, privately printed, and intended for club members and perhaps their guests—not for the general reading public. Hence, the thirty-one entries shown and discussed here are mostly rare books or pamphlets (or, in a few cases, unique manuscripts, typescripts, record or log-books, or photograph albums).

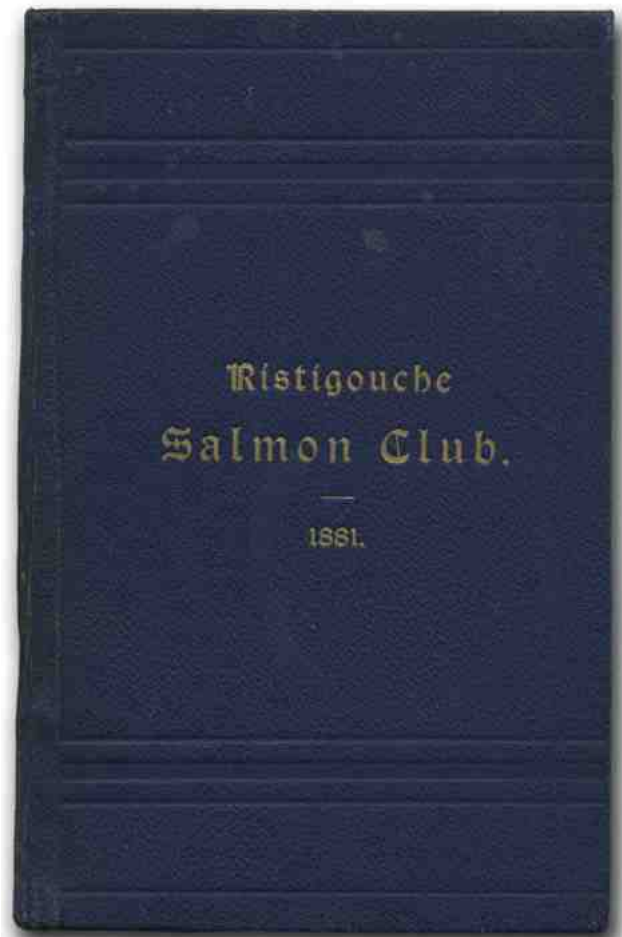
This literature is categorically rare. One index to this is shown by Morris Heller. In his *American Hunting and Fishing Books 1800-1970*, he devotes Part IV to "Sportsmen's Clubs." Of the thirty-seven titles he lists in the section, only two are devoted to salmon clubs: F. G. Griswold's *The Cascapedia Club* and Weeks's *Moisie Salmon Club: A Chronicle*. Searching for most of these items has been fun; finding some of them has been a triumph! There are still others that I know exist but have been unable to acquire. (With the exception of one title listed in Part II of this two-part article, I have managed to add each of these to my own collection.) Indeed, I am sure there are others I am unaware of, and I would be most grateful to hear from any readers who know of salmon club publications not mentioned here.

RISTIGOUCHE SALMON CLUB.

Ristigouche Salmon Club. Charter, by-laws, officers and members of the Ristigouche Salmon Club, 1881. Club House, Matapedia, P.Q., Canada. New York: privately printed by H. J. Hewitt, printer, 1881.

The Ristigouche Salmon Club is one of the oldest clubs of its kind in North America. It was incorporated in the province of Québec on 4 July 1880 and in New Brunswick on 1 April 1884. The present item, the very first charter and membership book, lists the forty charter members as of May 1881; all were Americans from New York. It further explains that the founding president, Locke W. Winchester, had himself personally bought lands and property (i.e., the farmhouse and hotel) in Matapedia from Daniel Fraser; he, in turn, sold this property to the Ristigouche Salmon Club. The initial forty shares, one per member, were one thousand dollars each. These beginnings are well explained by Dean Sage: "... a club of forty gentlemen was formed in New York, which, under the name of the Ristigouche Salmon Club, acquired possession from Fraser of his farm and hotel, and a lease of the Matapedia Pool, which yields steady fishing all the season for six or eight rods. The club changed the old tavern into a very comfortable house, and by tearing down, adding on, and a thorough cleansing altered the appearance of the place from its ancient one of dirt and shiftlessness to one of thrift and neatness" (*The Ristigouche and Its Salmon Fishing*, 1888, page 5). The charter further explains the details of capital stock, the assignment and transfer of same, the matter of votes, and the board of directors. The by-laws cover officers, executive committee, superintendent, election of members, rights and duties of members, meetings, and visitors.

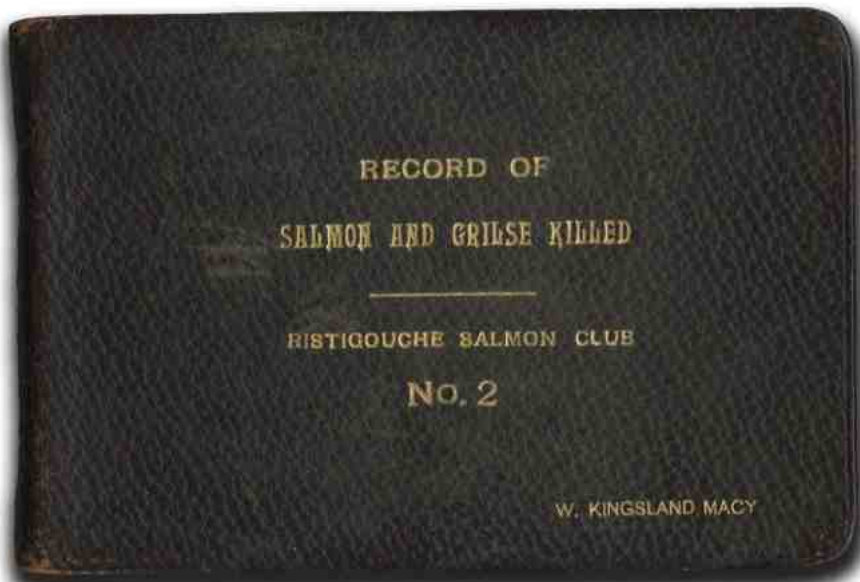
This copy belonged to the well-known collector of angling books Henry A. Sherwin and carries his bookplate.

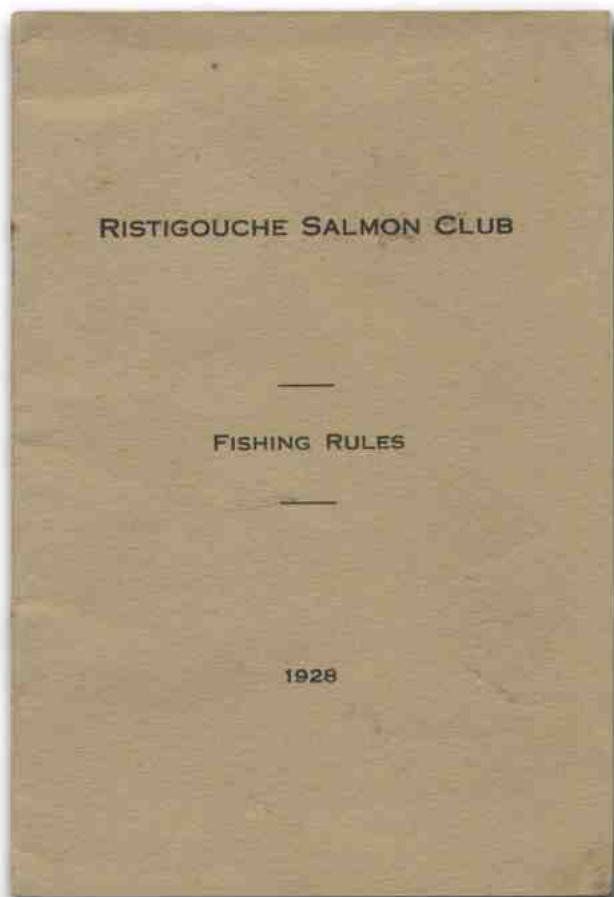


RISTIGOUCHE SALMON CLUB.

W. Kingsland Macy. *Record of Salmon and Grilse Killed*. *Ristigouche Salmon Club*. No. 2. 1920s–1930s.

This is a personal blank book with lined pages meant to be filled out by the angler. There are columns for the date, where killed (i.e., pool), fish (i.e., salmon or grilse), fly, weight, and "sent to." In those days, it was the custom to pack the individual salmon in snow-filled wooden boxes and ship them by rail to friends back home, usually in the States. Among those to whom salmon were sent were Endicott Peabody (Northeast Harbor, Maine; also Groton, Massachusetts) and Horace Havemeyer of Islip, Long Island. The largest salmon recorded in the present book is 36 pounds, taken in Lower Adams, 6 July 1922. W. Kingsland Macy was a member of the RSC from 1921 to 1937; he lived in Islip. The record book itself was made and sold by Barwick Ltd., Printers and Stationers, Montreal.



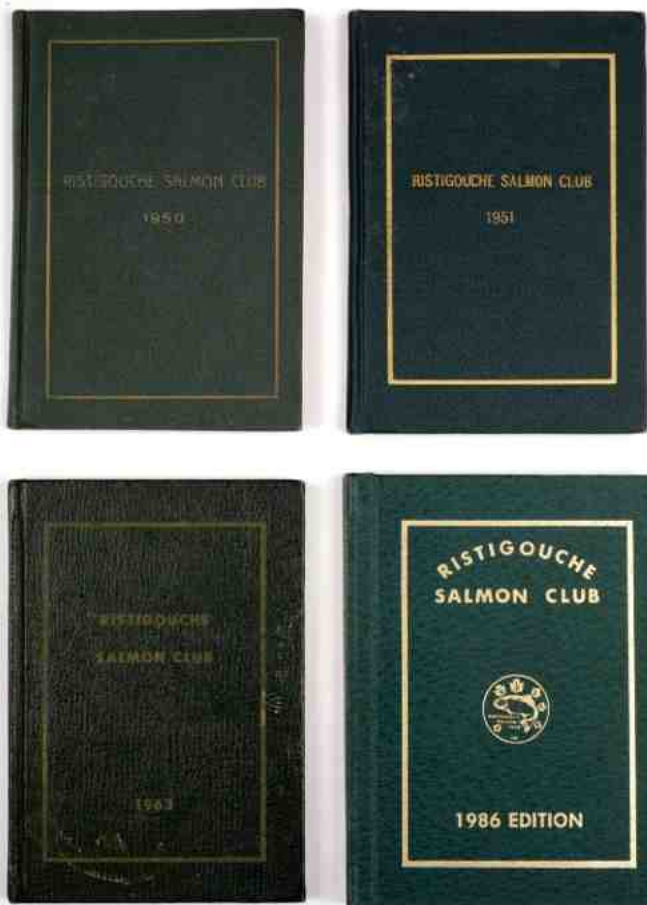


RISTIGOUCHE SALMON CLUB.

Ristigouche Salmon Club: Fishing Rules. N.p., 1928.

A rare and ephemeral little pamphlet; very few copies would have survived. In 1928, the limit in club waters was eight salmon per day, with a maximum of one hundred per season. Rules state that ladies were allowed only after July 31; garbage shall not be thrown into the river; private servants may not sleep or eat in the clubhouse or in any of the upriver lodges. The most interesting information is the list of salmon pools, with the number of salmon killed in each. They are listed from down-river to upriver, in eight groupings or stations (we would call them *beats* today). Some of the best known are Cheator's Brook, Red Pine Mountain, Pine Island, Indian House, and Down's Gulch. From the clubhouse to Down's Gulch was 50 miles. It will come as no surprise to anyone who knows this river that the largest producer by far was Lower Patapedia (more recently known as Million Dollar Pool).

Rule books are given their own entry in Maurice Rickards's *Encyclopedia of Ephemera*: "Rule books, leaflets and notices proliferate wherever communities and organizations are formed. They are among the most significant, if sometimes the most transient, of ephemera" (p. 276).



Four RISTIGOUCHE SALMON CLUB membership books, 1950, 1951, 1963, and 1986.

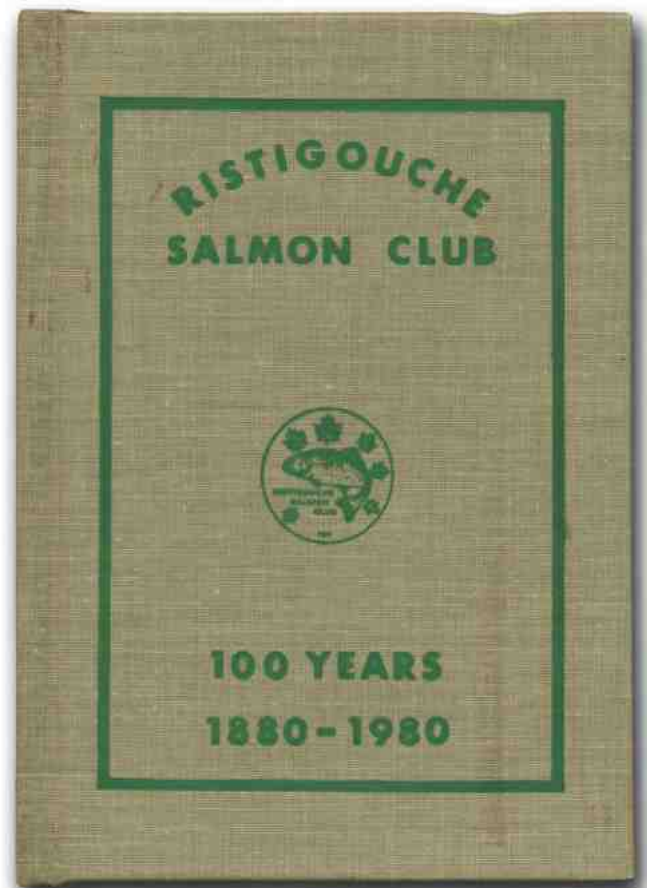
These little membership books were and still are published annually by clubs of all sorts. Those for the RSC are extremely hard to find in the marketplace. Tom Callahan, the current manager, told me he thought that the books were printed in editions of about forty-five copies. In 1950 and 1951, there were twenty-two members, of which two were Canadian; in 1963, the membership still stood at twenty-two; by 1986, there were twenty-nine members. The annual meetings of the club were held in New York City. Some famous people were (and are) members, but in keeping with the club's request for anonymity, I will not list any names. Members were permitted guests (one at a time), but the member must share his rod with the guest and fish from the same canoe. The first three of these little books were presumably printed in New York; the one for 1986 was printed in Fredericton, New Brunswick, by Unipress Ltd. In recent years, printing for the club has been done by presses in both Fredericton and Campbellton, New Brunswick.

RISTIGOUCHE SALMON CLUB.

Ristigouche Salmon Club: 100 Years, 1880–1980. Charter, by-laws, officers, and members of the RSC, 1980. Club House, Matapedia, P.Q., Canada. Frederickton: privately printed, 1980.

This 100th anniversary yearbook is of more interest than the others as it is generously illustrated with reproductions of old photographs from the collections of the club. The photos are from the 1920s and 1930s and show the main clubhouse, the Matapedia railway station, guides and salmon, nattily dressed members on various porches, interiors of the main clubhouse and Pine Island, a river scow and an early photographer with a large glass-plate view camera, salmon iced and boxed for shipping, and more. In this year, there were twenty-nine members, of which thirteen were Canadian and sixteen American. The president was a Torontonian.

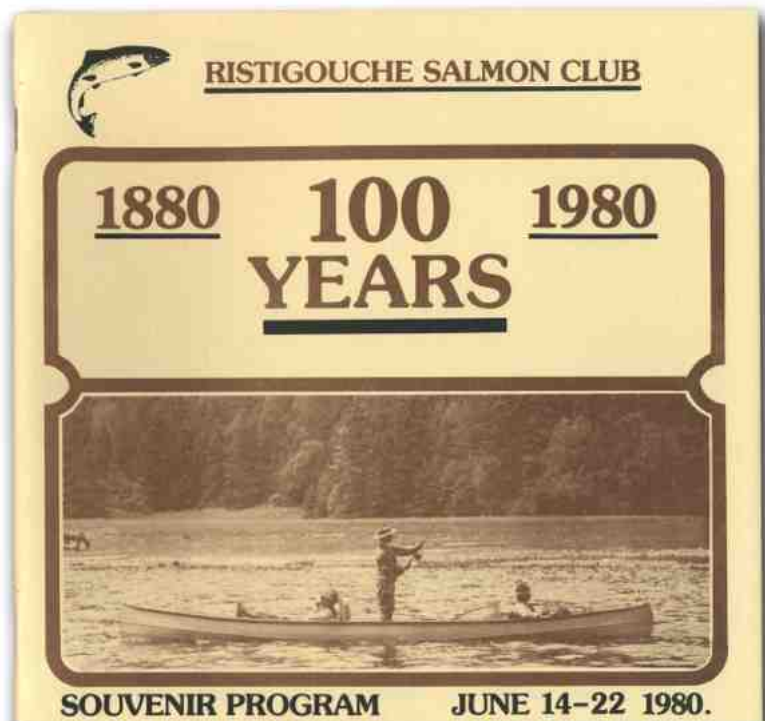
I own two copies of this yearbook; one is marked up and revised for a later printing, probably the next year.

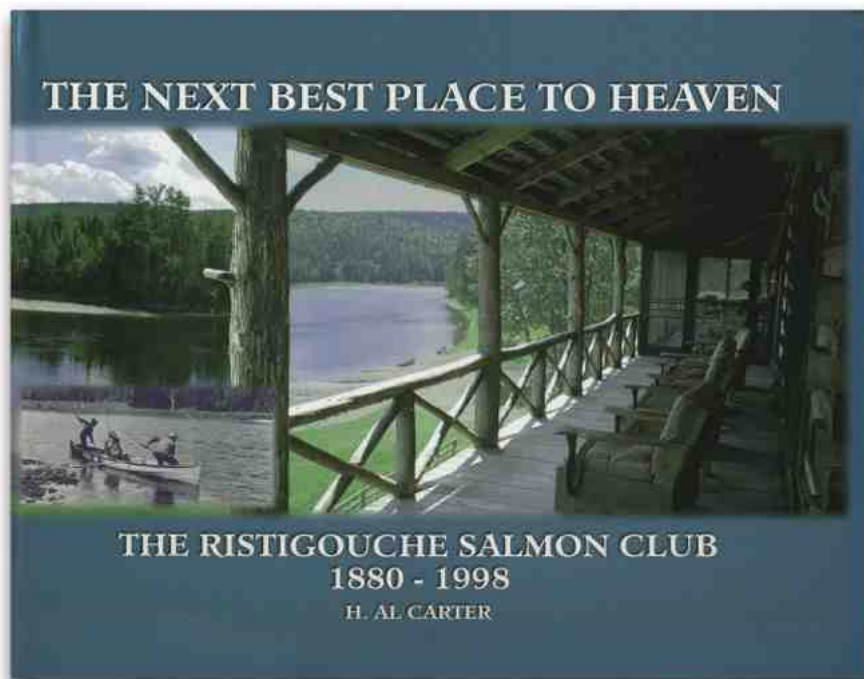


RISTIGOUCHE SALMON CLUB.

Ristigouche Salmon Club: 100 Years, 1880–1980. Souvenir Program. June 14–22, 1980.

A charming and appealing booklet published on the occasion of the centennial of the RSC. It has a brief introduction, a schedule of events and draw schedule for the centennial week, dinner menus, a recipe for gravlax, and a map of the river—but much the best part is the wonderful series of reproductions of old photographs from the 1920s, 1930s, and 1940s. They include a fine view of the old clubhouse in Matapedia, a good view of Indian House, large salmon being landed and netted, two canoes being drawn upriver by a horse, a great view of long (16-foot) logs being floated down the river, guides on the river at work and at leisure, and a snow scene. These images are almost all different from those reproduced in the 1980 yearbook (see previous item). An account of this centennial event is given in Al Carter's history of the club (see next item): "A souvenir book was printed, circulated, and closely guarded by all members as a record of this event" (p. 55). The fact that it was "closely guarded" indicates that the edition was not large and that copies were not available outside the club. I would be surprised if more than one hundred copies were printed, and probably some of these were lost when the clubhouse burned down in 1983. This copy came to me in the original printed envelope together with an embroidered RSC patch and RSC window decal—undoubtedly they were issued to the members in this form.

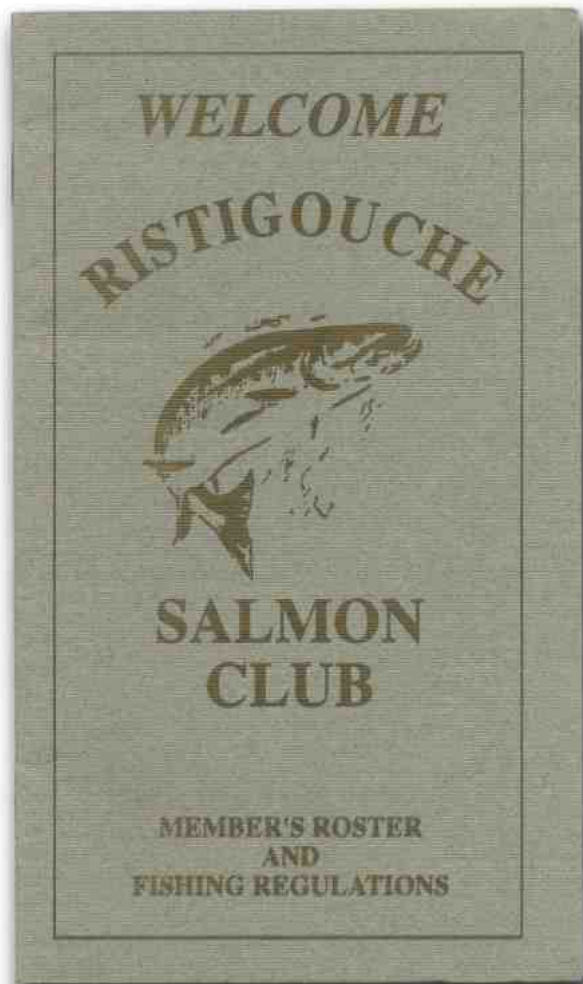




RISTIGOUCHE SALMON CLUB.

H. Al Carter. *The Next Best Place to Heaven: The Ristigouche Salmon Club, 1880–1898*. Campbellton, N.B.: privately printed, 1998.

A lovely book with an inspired title. The author, born in Gaspé, Québec, was for twenty-one years (1978–1999) manager of the club. His book is divided into brief and well-illustrated chapters and covers the birth of the club in 1880, the founding members, travel to the club in the early days, club facilities, transportation of supplies by scow, the canoes, and the Matapédia clubhouse (including a good account of the 1983 fire there and the rebuilding in 1984). Interesting appendices include an RSC catch record from 1880 to 1997, including the number of fish bigger than 25 pounds, the Ristigouche ice-out record from 1894 to 1998, and a list of members and former members of the club. Many of the halftones are reproduced from old and historic photographs in the club's possession. It is disappointing only in that the author does not reveal his sources (i.e., there are no footnotes, bibliographical or otherwise). The edition was limited to 300 copies, of which this is number 226.



RISTIGOUCHE SALMON CLUB.

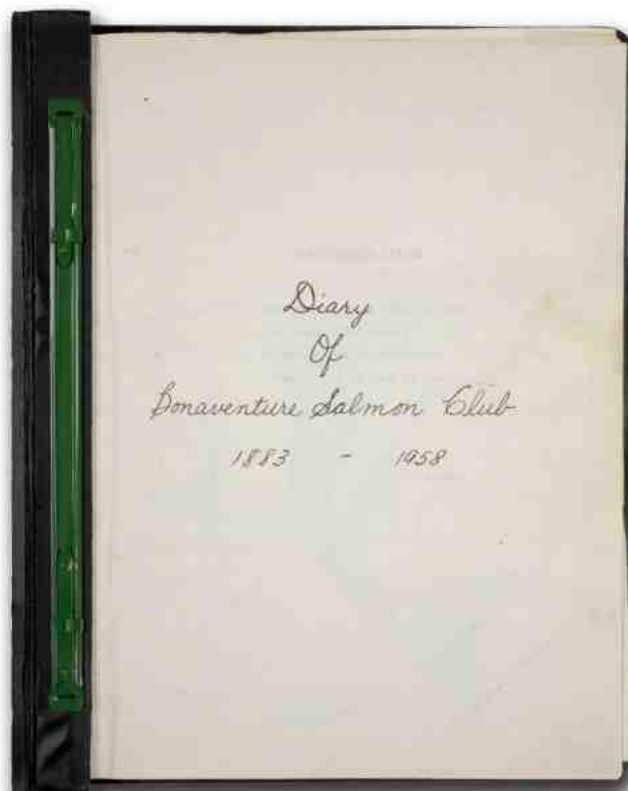
Welcome: Ristigouche Salmon Club: Member's Roster and Fishing Regulations. Campbellton, N.B.: Privately printed by Hatchey Impression, 1999.

A charming little booklet for members and guests. The membership at this time was thirty: fifteen Canadian, fifteen American, and one honorary member, H. Al Carter, who had been the club manager for twenty-one years and was author of the club history (see previous item). Thomas M. Callahan succeeded Mr. Carter as manager. It is interesting to note that when the club was founded in 1880, its membership was entirely American; gradually more Canadians joined, and by the date of this pamphlet, it was exactly half and half. The board was equally divided between Canadian and American members. One interesting rule is the following: "Guides are not permitted to fish for you or for themselves alone in the canoe without written permission from the Club Manager" (p. 6). The final leaf gives a recipe for white wine court bouillon. This pamphlet was given to me by my friend Nick Lyons, who had fished there as a guest.

BONAVENTURE SALMON CLUB.

Diary of Bonaventure Salmon Club, 1883–1958. Montreal: Privately mimeographed, 1958.

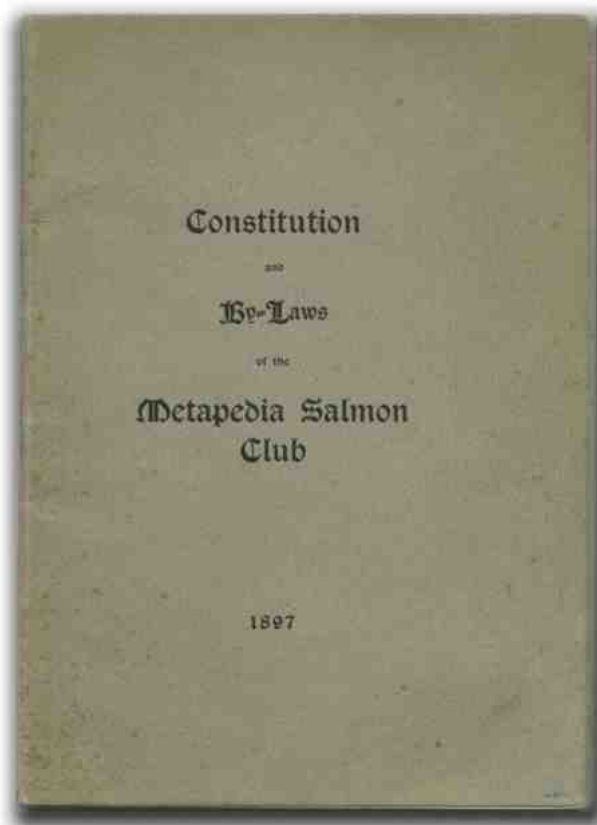
The Bonaventure River, located almost at the tip of the Gaspé Peninsula, flows south into the Bay of Chaleurs. The BSC was founded in 1883 by four anglers from St. John, New Brunswick. This rare diary is not printed but rather mimeographed; except for the title page, which is handwritten, the 276-page text is a carefully typed transcription of the club logbook from 1883 to 1958. It was typed by Miss A. Taylor, secretary to Senator Hartland Molson (a member) in Montreal in 1958. The entries give the names and scores of the anglers of each party each season. The accounts differ according to the writing styles of the various parties; some are extensive and rich with anecdotes, others strictly facts and figures. For 26 June 1897, there is a long and fascinating account of Her Majesty's Jubilee (Victoria's sixtieth anniversary as queen). Various interesting names pop up from year to year, for example H. G. Pickering (1904), author of several Derrydale Press books of the 1930s; T. Roosevelt Jr. (1906); Frank C. Roberts Jr. (1931), author of a wonderful book titled *Pleasant Places*; and the Canadian attorney, writer, and salmon angler John Hall Kelly, who represented many salmon clubs. The record Bonaventure salmon, 48 pounds, was caught by Walter Molson on 25 June 1951; there is a long account of this important event. Another remarkable catch occurred in July 1956: Mr. Arthur Gwynne of Huntington, New York, on his first day on the river, his first time salmon fishing, on his third cast hooked and eventually landed a 40-pounder! The diary reproduces a blow-by-blow letter—which the president of the club, Ross H. McMaster, had asked Gwynne to write—of this once-in-a-lifetime catch.

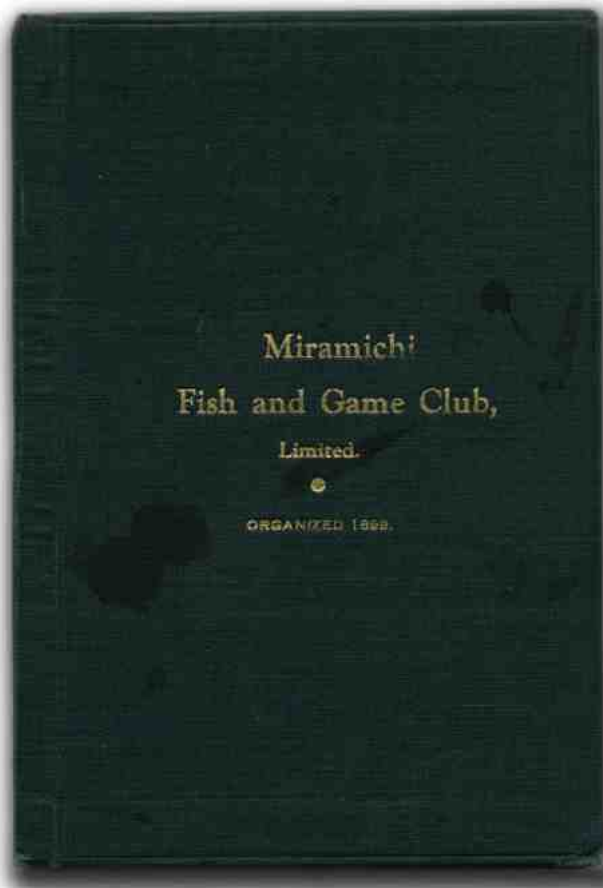


METAPEDIA SALMON CLUB.

Constitution and By-laws of the Metapedia Salmon Club. New York: Privately printed, 1897.

The Metapedia Salmon Club was located on the Matepedia (present-day spelling) River in Québec, at the junction with the Causapscal River, about 30 miles above the village of Matepedia. As it was founded by a group of New Yorkers, I suspect these were men who could not afford, or, more likely, could not gain entrance to the more prestigious Ristigouche Salmon Club. This little pamphlet is extremely rare (it is not in OCLC [Online Computer Library Center]). There were nine members in 1897, and I would be surprised if more than twenty or so copies were printed. As of June of that year, the members were Charles T. Barney (president), Jos. A. Auerbach, W. Bayard Cutting, Julien T. Davies (who, in fact, was a member of the Ristigouche Club from 1899 to 1909), Robert D. Evans, James N. Jarvie, Robert Maclay, and George P. Slade, all of New York City, and Henry L. Hotchkiss of New Haven. The clubhouse was at Causapscal. The *Constitution* does not state the price of shares, but the dues were five hundred dollars on each share, each member to own one share. I do not think the club lasted very long. By 1905, the Matamajaw Salmon Club came into being, also at Causapscal, and I suspect (but I cannot prove) that they took over the water that had previously been leased by the Metapedia Club. For a good account of the Matamajaw Club, see Sylvain Gingras, *A Century of Sport* (1994), pp. 85–88. In 1974, the Québec government terminated the lease on this water and opened it to the public on a permit basis. It remains so today.



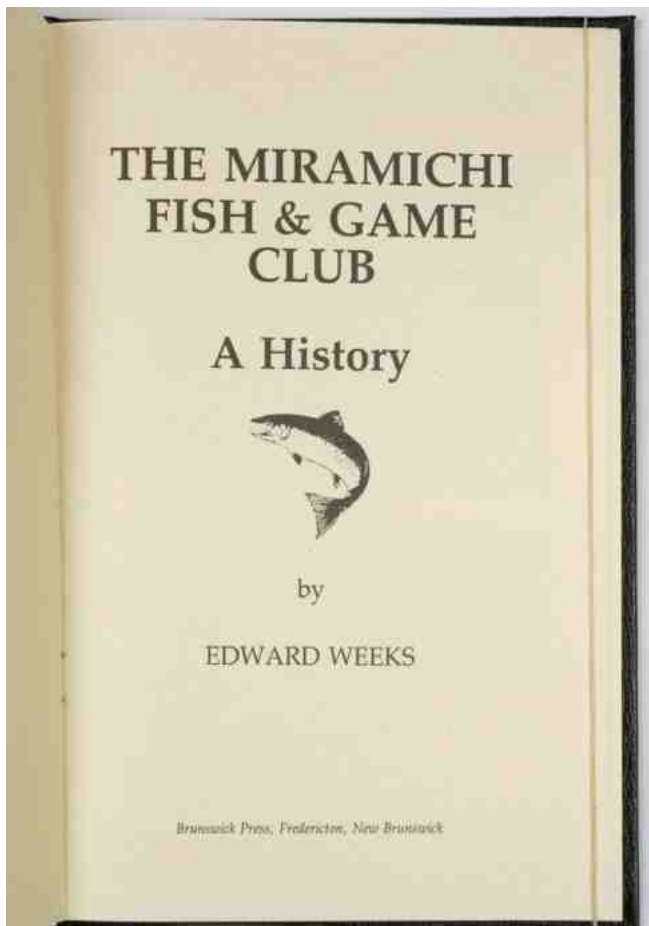


MIRAMICHI FISH AND GAME CLUB.

Miramichi Fish and Game Club, Limited. Charter, by-laws, officers, and members of the Miramichi Fish and Game Club. Ltd. N.p.: 1925.

This club, located on the Northwest Miramichi, was founded in 1899 with seventeen charter members, almost all from New York City. Its origins, however, go back to the 1880s, to a New York lawyer named William Crawford and a New Brunswick politician named Michael Adams. Camp Adams is named after him. In 1925, they were down to twelve members, all of whom are listed here. Although originally a club for both hunting and fishing, today it is purely a salmon club and is known especially for its wild and remote location. The club published its first handbook in 1899, but I have never seen a copy (this reference is taken from Charles M. Wetzel, *American Fishing Books*, p. 183). There may have been further handbooks published since 1925, but I have not seen any. The club is fortunate to have a published history by a distinguished member and writer, the late Edward Weeks (see next item).

This copy has an interesting provenance. On the front fly-leaf, it bears the sticker of "Lillian A. Copp, R. R. 1, Red Bank, N.B." Lillian was the granddaughter of Robert Armstrong, the first club manager, and as this copy has several manuscript deletions and additions to the printed list of members as of 1925, I suspect it originally belonged to Armstrong himself. It was later the property of Edward Weeks, who was the author of the club history, published in 1984. It passed from Mr. Weeks to his widow Phoebe, who gave it, along with other books, to the Boston Athenaeum; it was later deaccessioned and ended up as part of the stock of the Boston Book Company, from whom I bought it.



MIRAMICHI FISH AND GAME CLUB.

Edward Weeks. *The Miramichi Fish and Game Club: A History*. Fredericton, N.B.: privately printed by the Brunswick Press, 1984.

One of the oldest salmon clubs on the Miramichi, founded in 1899, this is the only one to have a published history. Weeks himself was a member, and his book is written with the affection and intimate knowledge of the river and its pools that could only come from the long experience of actually staying and fishing there. What is unusual about this book, at least to me, is that it is not well edited—it is not, shall we say, *polished*. This would be one thing from just any writer, but Weeks was the consummate professional; he was for decades editor of the *Atlantic Monthly* and author of numerous beautifully written books. My guess is that he wrote it hastily and handed it over to the printers without much revision. It is not explicitly privately printed (i.e., it lacks that statement in the imprint), but it seems to me in all other respects to fit the mold of a privately printed book. It certainly was not the sort of book to appeal to a wide readership. For what it's worth, the work is listed by Richard A. Hand in his *A Bookman's Guide to Hunting, Shooting, Angling and Related Subjects* (1991) as privately printed. Kevin Sheets, in his *American Fishing Books 1743 to 1997* (1997), also lists it as privately printed. Like many such privately printed books, it has a very personal feel. It goes without saying that it is most meaningful to those who have actually stayed at this club and fished this lovely river.

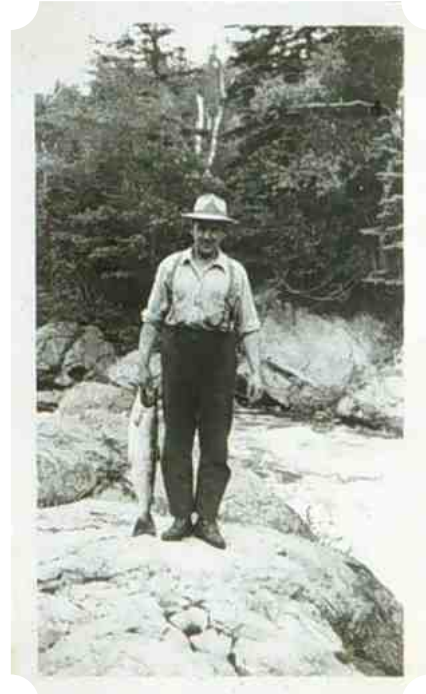
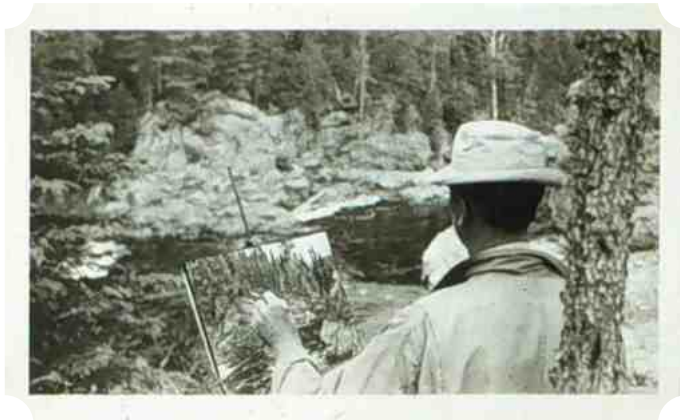
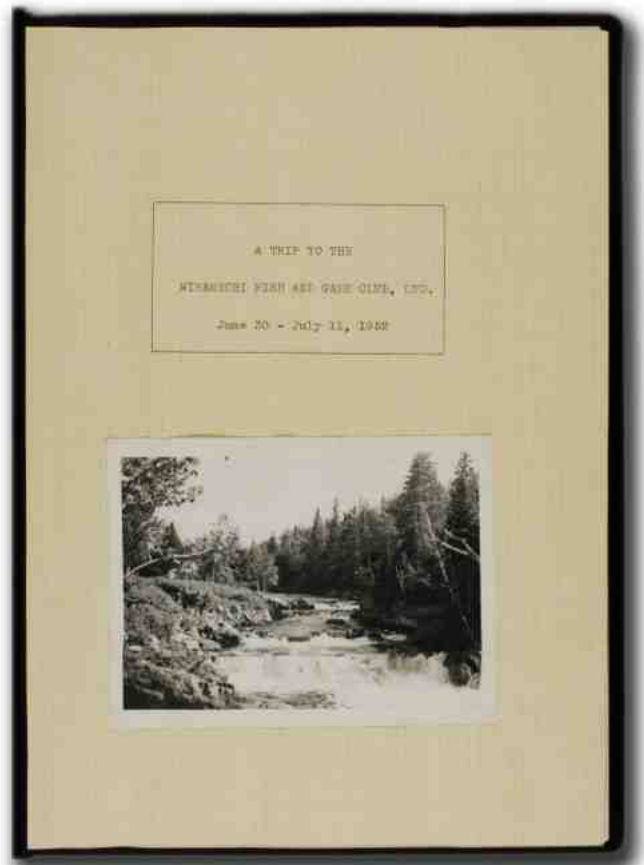
Mr. Weeks was a friend of mine; he gave me this copy and inscribed it "To Charles Wood, affectionally, Ted Weeks, October, 1985."

MIRAMICHI FISH AND GAME CLUB.

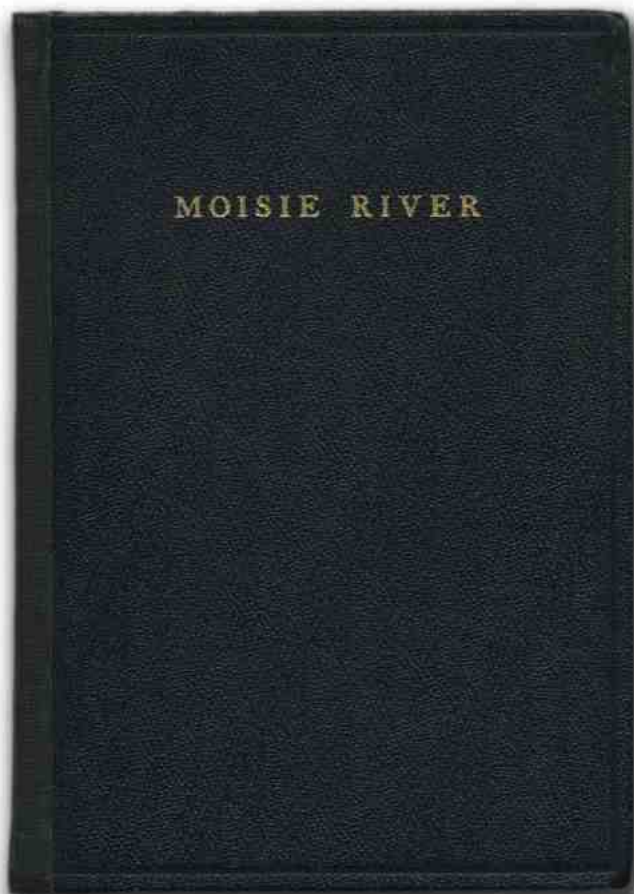
H. De Forest Lockwood Jr. Group of thirteen unpublished typescript histories of salmon fishing trips to this club. Boston: 1951–1969.

These little histories record the annual salmon fishing trips of a group of Bostonians to the Miramichi Fish and Game Club. The anglers were always the same group: Aiden Lassell Ripley and his wife Doris; John S. DuMont and his wife Mary; Guido Perera and his wife Faith; and H. De Forest ("Ham") Lockwood Jr. Each account also names the guides, the cook, and the cook's helper. The fishing results for each trip, grilse and salmon, are also given. These are quite interesting to anyone with any knowledge of the fishing statistics and the salmon-to-grilse ratio on the Miramichi; grilse outnumbered the salmon by perhaps ten to one, if not more. It is statistics such as these that caused the Miramichi system to be considered primarily a grilse river in the 1950s, 1960s, and 1970s. In more recent years, as a result of the removal of the nets and mandatory catch and release, the number of salmon—and large salmon—has substantially increased.

Four of these thirteen manuscripts are illustrated with pasted-in photos. They were all originally the property of the artist Aiden Ripley (1896–1969). They passed to his widow and from her to a friend and neighbor in Harvard, Massachusetts. That friend is a friend of mine, and I had a book he wanted, so we traded.



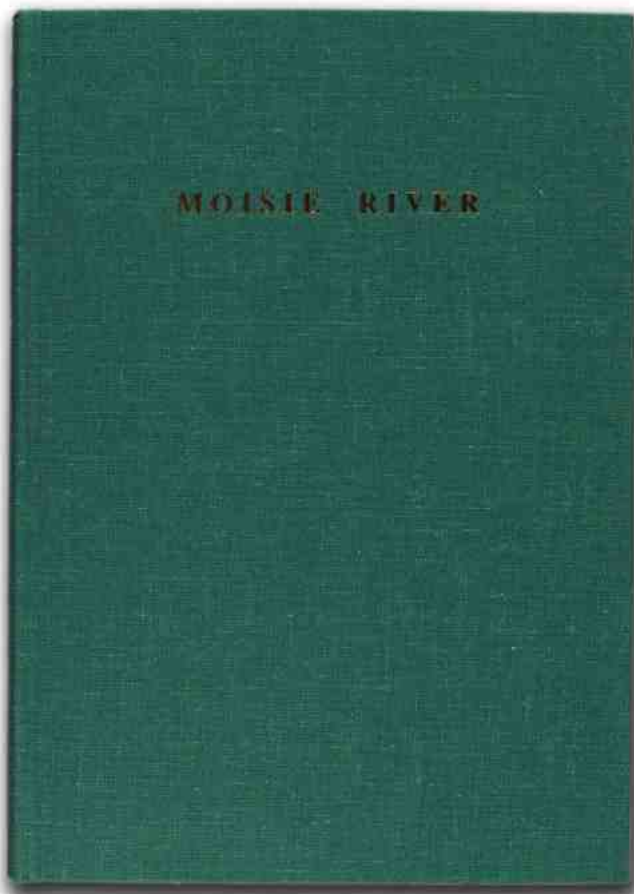
These photographs are all from a page in A Trip to the Miramichi Fish and Game Club, Ltd., June 30–July 11, 1952. At the top left is a photo of artist Aiden Ripley at his watercolor easel.



MOISIE SALMON CLUB.

Bradley W. Palmer. *Moisie River*. Boston: privately printed by Geo. H. Ellis Co., 1938.

First edition. A legendary salmon rarity, this book comes on the market only occasionally and tends to fetch rather a large price when it does (the total edition was thirty copies). The author was a lawyer, horseman, and conservationist from South Hamilton, Massachusetts; he was a member of the MSC from 1928 to 1946. He based his account of the Moisie River and its surrounding country in part on the classic work by H. Y. Hind, *Labrador Peninsula* (London, 1863). The rest of the work describes the character of the camp in the 1920s and early 1930s. Much of the text deals with exploratory trips upstream of the usual fishing beats. These trips were made by Edward H. Rawls, a guest, in 1929; Wendell Endicott in 1931 (see also the item after next); and others through 1937. Laid into this copy is a typed letter from Mitchell Campbell, who was manager of the club for about fifty years, to me (5 December 1994), reading, in part: "I remember BWP [Bradley W. Palmer] very well. I was the one responsible for assembling the supplies and equipment for his various trips up the Moisie . . . when I returned here in 1946 after the war there were five copies here. One each in the Ames, Rentschler, Steedman and Adams camps with the 5th in the Members' Dining Room. Today, the one I have from the Adams camp [the present copy is inscribed 'I.[vers] S. Adams'] is the only one left here. I am in a quandary as to its ultimate disposition. If I place it in the Main Dining Room it is almost certain to disappear. I will ask the president, James R. Houghton, what should be done with it." For the answer to that question, see the following item.



MOISIE SALMON CLUB.

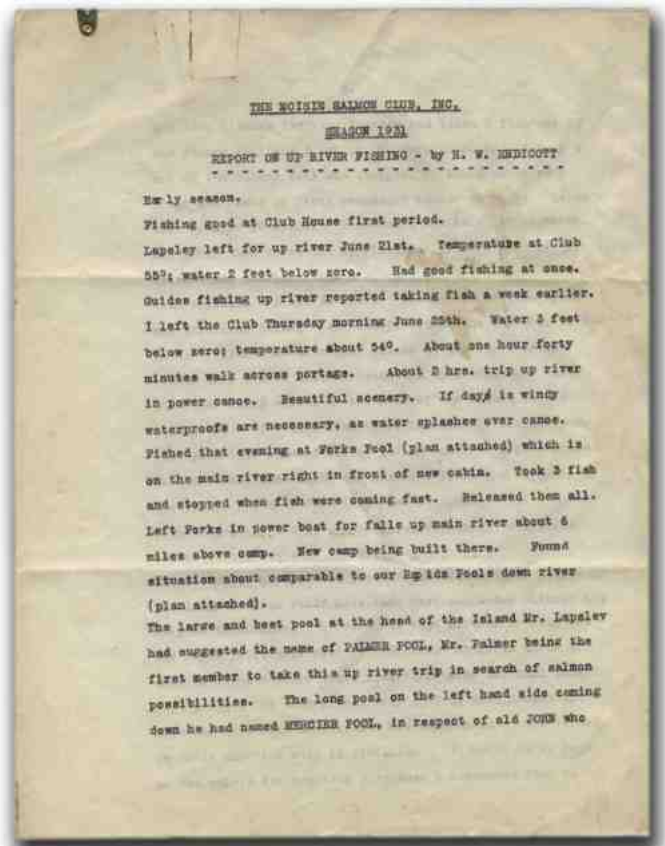
Bradley W. Palmer. *Moisie River*. Boston: privately printed by Geo. E. Ellis Co., 1938. Reprinted in 1995 by Charles B. Wood III in an edition strictly limited to fifty copies.

The origin of this reprint, limited to fifty copies, is as follows: I had been searching for years for a copy of the original edition with no luck. So I wrote to Mitchell Campbell, the manager of the club, to see if he could help me. His answer is given, in part, in the text of the item above. After a bit of discussion, it turned out that the club could use some more copies for newer members, so I proposed that I reprint, at my own expense, the volume for them in exchange for the one copy they had left. The board approved of this idea, and they decided they wanted fifty copies. So Mitch sent me the last original copy (which had belonged, as noted above, to Ivers S. Adams, one of the original founders of the club). I had it carefully taken apart by my binder and then contacted someone I knew in the reprint business to arrange to do a photographic reprint of fifty copies. He farmed the sheets out to a printer on the West Coast, and the idiot trimmed both the gutter and the fore-edge margins. I was livid, but what could I do? I had my binder reassemble the remains and put them back in the original cloth case. The end result is better than I had hoped for. The reprint copies the original in every way except that the color plates are reproduced in black and white. The binding is also a copy of the original.

MOISIE SALMON CLUB.

Four reports by members and two reports by the manager of the Moisie Salmon Club, concerning water and other conditions in the upper reaches of the Moisie River, 1914–1953, a total of 39 pages. One original typescript, four carbon copies, and one photoreproduction. Unpublished.

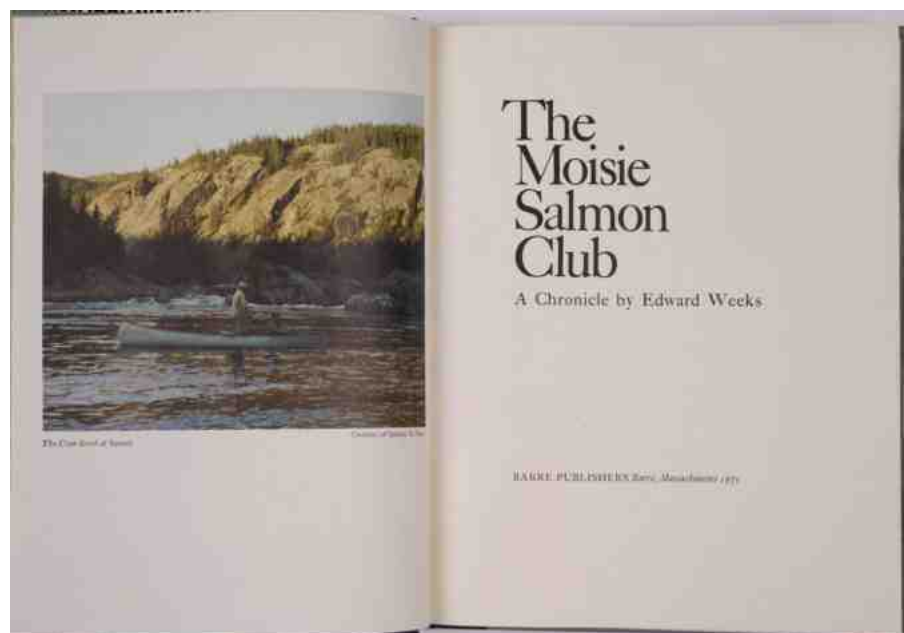
The Moisie Salmon Club has for many years made a continuous effort to monitor the water conditions that affect the salmon fishing. This was done through the efforts of individual members, who made inspection tours upriver and reported their findings in typewritten reports. These six reports are original documents, the first four of which were prepared before 1938, the date of Bradley Palmer's book, and thus were surely read by him. The final two were written by the club manager, Mitchell Campbell, in 1952 and 1953. Individual titles are as follows: (1) "Account of a trip from Camp Moisie up the West Branch . . ." [Anon., 1914]; (2) "Report on Upriver Fishing" [by H. W. Endicott, 1931]; (3) "Moisie Up-River Angling" [recapitulating earlier reports, Anon., 1932]; (4) "Angling above East Branch Chute" [by Edwin H. Steedman, 1933]; (5) "Report . . . on Trip to the Ouapetec River" [by Mitchell Campbell, 1952]; and (6) "Trip up the West Branch of the Moisie River to Obstruction and Waters Above . . ." [by Mitchell Campbell, 1953]. These reports not only deal with the conditions affecting the salmon, but cover such matters as the naming of pools, observations on wildlife, transportation to and within the region (the later reports discuss accessibility by air), and other matters of interest to members. Although probably not unique, these reports are extremely rare; I expect no more than three copies of each were prepared. These have a desirable provenance: they come from the library of Robert Winthrop (1904–1999), a past president of the club.



MOISIE SALMON CLUB.

Edward Weeks. *The Moisie Salmon Club: A Chronicle*. Barre, Mass.: Barre Publishers, 1971.

It is fair to say that this is the finest book ever written on a salmon club and one of the best books in the entire literature of salmon fishing. Not only was Ted Weeks a consummate writer (he was editor of the *Atlantic Monthly* for years), he was also a lifelong salmon angler. I do not know for sure, but I suspect he was commissioned to write this book by the club, as he clearly had the full cooperation and support of all the members; it is illustrated extensively from photos supplied by the various members' family albums. It also includes some very fine photographs taken by the club manager, Mitchell Campbell, as well as Robin Lowes of London and Quincy A. Shaw, a member of the club. There are two color



reproductions of watercolors by Ogden Pleissner and two color plates of fly patterns. The book is nicely designed and laid out, and well printed and bound. The edition was 1,500 copies, each one signed by the author. It surprises me that the publisher did not produce a limited deluxe edition. H. Bruns, *Angling Books of the Americas* (1975), gives the book a good notice.

It is my understanding that one of the current members is writing a sequel to bring this chronicle up to the present.

Ragtag and Rumples: The Mystery of the Ratty Fly

by Paul Schullery

Sara Wilcox



These flies belonging to the museum's Deputy Director Yoshi Akiyama have definitely seen better days.

ONE DAY NOT LONG AGO I was fishing a small undistinguished local trout stream, and as I released one of its small undistinguished local trout, I noticed that the hackle on my Adams had unwound and was trailing loose. But when I reached for my fly box to replace the ruined fly, I found myself wondering: Did the fish I was releasing tear that hackle loose, or was the loose hackle the reason the fish took the fly? The trout wouldn't tell me, of course, and rather than launch what I knew would be a pathetically quixotic attempt at empirical study by continuing to fish with the damaged fly, I put on a new one.

But the experience got me thinking about one of angling folklore's most intriguing and persistent minor narratives. Spend a little time out on the shadowy margins of fly-fishing propriety, and you're sure to encounter the tale of the ratty fly. Fishing writers, and plenty of actual fishermen, have been telling this story for many years. They remember a day when they were using a fly the fish loved so much that it was gradually chewed to pieces. In the most extreme cases, the fisherman just kept fishing the

same bedraggled fly until there was nothing left of the thing but some fuzzy thread on the hook shank or perhaps some mangled wing fibers. And still the fish took it.

A COMFORTING ICONOCLASM

These stories seem a little unreal the first time you hear them, especially if it hasn't happened to you yet, but plenty of trustworthy people have told them. Ed Van Put, one of the Catskills' leading angling authors and a fish and wildlife technician with the New York State Department of Environmental Conservation, recently related such an experience on the Beaverkill.

I had caught a number of trout on an Adams and decided to see how many I could catch without changing the fly. In time, the tail, body and hackle came off . . . but I continued to catch fish. With only the wings remaining, I caught my 37th trout, the beautiful wild brown and largest of the day. I let it go and called it a day.¹

There is a common implication in these stories—that the rough, half-wrecked fly actually caught fish better than the new, tidy one. This appeals to our sense of iconoclasm, of course, especially if we're a little tired of the (let's face it) bullying pronouncements of the angling masters who insist on the highest fly-tying standards. I don't know about you, but many's the day I don't really feel like making sure my hackle is just the right shade of pale watery dun (whatever that is) or my gold ribbing achieves symmetrical microprecision. At times like those, it's nice to think that trout will go for something a little less formal and bookishly precise.

Still, the question remains why such accidental and short-lived fly "patterns" sometimes work so well. Flies don't fall apart gracefully. They get lumpy or start dragging loose pieces. The head unravels, or ribbing pulls free and sproings out to the side. The body and wings rotate embarrassingly around the hook shank or just scrunch down toward the bend of the hook. None of these developments would seem to help the fly catch more fish, but for some combination of rea-

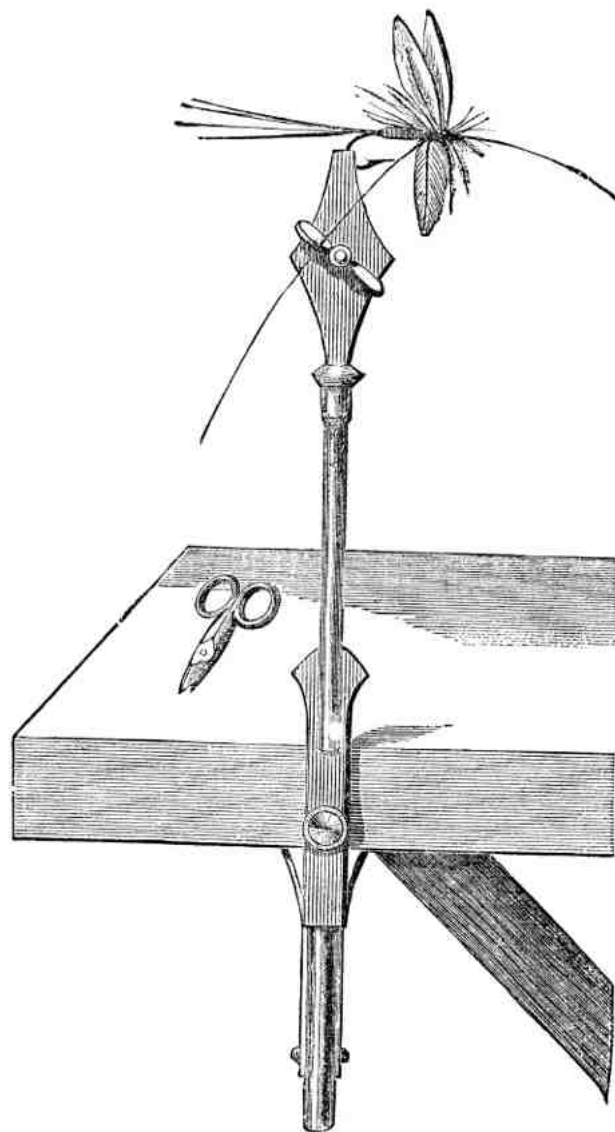
sons and conditions, some terribly contorted flies do keep working. And though it is easy enough to imagine some flies continuing to catch fish with fairly severe structural failures—a streamer that is being worked quickly through the water can still look pretty good even if its collar has unwound and has just become a part of its wing—most of the ratty fly lore has to do with smaller and more carefully tied wet flies and dry flies.

There are plenty of casual explanations out there. It could just be an off day for the trout, who are in such a generous mood that they'd take cigarette butts or dandelion seeds. Or maybe we should see the success of the ratty fly as a modest corrective to keep us humble and realistic when we get a little too puffed up about our imitation theories. Besides, many of the very best fly patterns—the Hare's Ear comes to mind right off—have always featured a somewhat unkempt overall demeanor. The old Casual Dress and Muskrat patterns typify the same approach: keep it loose, keep it buggy, hope for the best.

THE LONG VIEW

Our neglect of rattiness in our fly patterns is probably more important than we've realized. I think that to an unappreciated extent, the highly refined, tightly prescribed fly patterns we depend on today are mostly a product of the past century and a half. What's more, I am sure that they don't necessarily represent progress. What they represent instead is the need for the widespread commercial standardization of fly patterns that became necessary in the nineteenth century, when professional fly tying began to move out of the cottage and into the mainstream of marketing. What they also represent is the need for a vastly enlarged angling community, blessed or cursed with miraculous communications technology, to know that they are "getting it right" when they sit down to tie a fly that has been recommended by someone far away.

Our long-ago forefathers didn't feel these same needs. If they had, the instructions they gave in their fly-pattern lists would have been a great deal more fulsome and exact than they were. The typical fly dressing given in books before the early 1800s consisted only of the materials in the fly.² If you were lucky, the author would offer a word of advice about the size of the fly, or about making the body slender or otherwise. But he'd give you nothing about proportion or style, and certainly nothing as detailed as provided by modern books, with their helpful combination of words and sharp color photographs.



From J. Harrington Keene, *Fly-Fishing and Fly-Making* (New York: O. Judd Co., 1887), 65.

By contrast, with the precisely tied and undoubtedly beautiful modern flies, the one thing that characterizes almost every one of the flies I've seen that date from before about 1830 is a consistent looseness of form—they have surprisingly coarse dubbing (which often provided the fly's "legs" in its errant longer strands), raggedly mixed winging materials, and an overall scruffiness that suggests to me that when it came to fly tying, anglers in the eighteenth and early nineteenth centuries may have operated from a significantly different aesthetic stance than the one we adhere to today.³ And I'm convinced that those rougher traits of the earlier flies were not the result of the craft of fly tying being in a more primitive stage of development. They were a recognition of what worked best on the trout.

RATTINESS AS A GOOD THING

Some anglers accepted the mystery of the ratty fly rather fatalistically. In a charming if neglected little book called *Dry-Fly Fishing in Border Waters* (1912), F. Fernie simply offered, without elaboration or conjecture, the bemused observation that in order for the Black Gnat pattern to work best, "the whole fly should have a rather battered appearance."⁴

Fernie was talking about relatively mild rattiness, of course. A certain indistinctness of outline in a fly pattern—as exemplified by, say, Polly Rosborough's fuzzy nymphs or John Atherton's "impressionistic" dubbed dry-fly bodies—is nothing new in fly tying.⁵ But in the present inquiry into the mystery of the ratty fly, we're not talking about mere



*The Dabbler, tied by Alice Conba of Tipperary, Ireland.
Image courtesy of Hans Weilenmann.*

blurry visual edges. We're talking about the apparently random and catastrophic disassembly of the fly itself, with chunks poking out in unplanned directions and other chunks simply falling off.

Other anglers have applied more thought to the matter, and the most comforting rationalizations we've come up with to explain the success of such flies seem to involve emergers. The growing appreciation of emergers among anglers in recent decades—based on the realization that a variety of aquatic insects spend critical moments of their emergence looking neither like traditional nymphs nor like traditional dry flies—has generated a wealth of wonderful if unorthodox new fly patterns. In defiance of traditional fly-tying conventions, these new creations sprout little tufts of feather or dubbing here and there, or drag an unorthodox appendage—feather, fur, yarn, whatever—behind the body, to suggest a trailing nymphal shuck.

Today, even a quick turn through Doug Swisher and Carl Richards's *Emergers* (1991) or Ted Fauceglia's *Mayflies* (2005) should convince you that flies do indeed pass through a brief but significantly un-"classic" stage in their appearance as they shed their nymphal skins.⁶ If you've looked at enough insects at this stage in their lives, and mentally multiplied them by some sizeable portion of the hatch that may get hung up in the shuck or otherwise fail to successfully emerge (as in Swisher and Richards's "stillborn" flies), it is a lot easier to understand why even an experienced trout might be attracted to some fairly unpho-

togenic artificial flies. As Gary Borger wrote in *Nymphing* (1979), emergers "are a ragtag, rumped, and disheveled group. The very best imitations are themselves a disreputable-looking lot."⁷ Or, as that most penetrating of angling observers, G. E. M. Skues, described an emerging mayfly:

One is apt to forget that at the moment of eclosion (which we erroneously designate "hatching") when it emerges from the envelope which clad its nymphal form, it passes through a stage of untidy struggle not distantly resembling that which a golfer or a footballer displays in extricating himself from a tight-fitting pullover or sweater or jersey.⁸

Few things help us see the limitations of our theories and philosophies of fly tying than a good look at how anglers in another country handle the same challenges and questions. We're concerned here specifically with the mystery of the ratty fly, but that's only one of the reasons I recommend Peter O'Reilly's *Trout & Salmon Flies of Ireland* (1996), a wonderful testament to both parallel and divergent evolution in fly style from nation to nation.⁹ As far as flies that violate our carefully nurtured sense of proportion and balance, the various Bumbles, Buzzers, and Daddys that have long been popular on Irish streams and lochs suggest the extent to which trout approve of hackling and winging styles that might seem absurd to the conservative eye of a tradition-oriented American tier.

But for me at least, one Irish fly best represents international contrasts of fly

style and especially the aesthetic stretch we have to make to understand ratty flies: the Dabbler. Developed in the early 1980s by competition angler Donald McClearn (the original's body was made from old carpet fibers), the Dabbler features a bunch of long pheasant-tail fibers for the tail and full, somewhat oversized, palmer hackling. The wing, which reaches to the end of the long tail, is a "shroud" of bronze mallard fibers lashed on in uneven clumps on the top and both sides of the fly. Dabblers have been enormously successful in Irish competitive fishing, winning many championships for their users.¹⁰

When my well-traveled angling friend Ken Cameron sent me a Dabbler a few years ago, I immediately liked it and couldn't wait to try it out—perhaps because its rough outline did, indeed, look vastly more buggy than many tidier flies, but probably also because I found great reassurance in recognizing it as the sort of fly I might end up with when I was actually trying to tie something a good deal prettier.

After a while, as I adjusted to the aesthetic shocks of the fly's proportions, I decided that the Dabbler *was* pretty. Perhaps that is the greater lesson of the ratty fly—if a fly catches trout, we quickly adjust to its visual weirdness or disproportion. Before long, we think it's downright good-looking.

E. J. Malone, the great Irish fly encyclopedist who has provided me with current information on the Dabbler, praised McClearn and his Dabbler in *Irish Trout and Salmon Flies* (1998).

Donald has not produced a new fly—what he has done is more fundamental in that his new style consists of dressing old established patterns with a bunch of tail fibers to represent a discarding shuck and a broken wing of straggly fibres which makes a perfect imitation of a hatching sedge.¹¹

Here we see the Irish, like the Americans, recognizing the importance of emergers and the need to imitate them quite differently—and more rattily—than we might imitate nymphs or dries. Originally tied in large sizes (sixes, eights, and tens) for loch fishing, the Dabbler has been adapted to more delicate situations. Malone wrote me that Dabblers are now "more likely to be found tied on 10s and 12s, with an occasional 14!"¹²

EMBRACING THE RAT

The ratty fly is good for us. It makes us think, and it keeps us off our high horse of overconfidence and overrefined taste. About thirty years ago, a friend of

mine from Utah showed me a local dry-fly pattern known as the Hank-O-Hair. It consisted entirely of a few deer hairs laid unevenly along a hook shank and lashed tight to the shank in the middle so that the hairs splayed out in all directions. At the time, I was fully under the influence of the sport's more cosmopolitan thinkers and found the thing kind of offensive. I didn't think such a nonfly deserved a name, even such a silly name as it had. I didn't doubt that it would catch fish, especially where I lived in the Rockies; little-fished mountain trout could be caught on less impressive "flies" than that. It just didn't fit my idea of how to play the game.

But many years later, as I became familiar with the finer points of surface films, read the more recent fishing books on the feeding behavior of trout, and started working on my own book about how trout rise, that simple pattern made more and more sense as an actual imitative fly. Specifically, the Hank-O-Hair's widely radiating strands of deer hair would have done more than support the fly on the water. From the trout's point of view, looking up at the mirrored underside of the stream, those hairs probably gave a pretty good imitation of insect feet pressing into the surface film—the starburst pattern of light disturbance in the mirrored underside of the water's surface described so well by Clarke and Goddard in *The Trout and the Fly* (1980).¹³ So simple a pattern, yet it still performed the function it most needed to.

The wise Canadian angling writer Roderick Haig-Brown deserves the last word on the mysteries of rattiness. Haig-Brown said that the experience of catching fish on such "tattered and torn" flies was universal among anglers, but he took the experience another step.

I used to think that the explanation was probably in the immediate conditions, in the day and the way the fish were taking. But I have kept these battered flies sometimes and find that they still do well on another day, in another place, under quite different conditions.¹⁴

Maybe the lesson of the ratty fly isn't well enough learned until we get in the habit of setting the fly aside at the end of its great day and using it again and again.

Martin's wonderful book *The Fly-Fisher's Craft* (Guilford, Conn.: The Lyons Press, 2006), especially the generously long chapter, "Antique Tying," 5–68. This documentary history traces the known development of the early techniques.

3. For some excellent photographs—with equally helpful commentary—of flies from the late 1700s and early 1800s, see the feature in the *American Fly Fisher* (Fall 2000, vol. 26, no. 4), 4–16. This includes Sara Wilcox, "Gallery," 14–15, and Ken Cameron, "First Impressions of the Harris Flies," 16. For a variety of pre-1800 illustrations of flies, many of which are variants on the same original illustration, see Ken Cameron and Andrew Herd, "Standing on the Shoulders of Giants," *The American Fly Fisher* (Summer 2001, vol. 27, no. 3), 12–19. This article, which traces the complex lineage of certain important eighteenth-century illustrations, is a model of the kind of historical detective work that makes the study of fly-fishing history so engaging.

4. F. Fernie, *Dry-Fly Fishing in Border Waters* (London: Adam and Charles Black, 1912), 58.

5. Polly Rosborough, *Tying and Fishing the Fuzzy Nymphs* (Caldwell, Idaho: Caxton, 1965 and later editions), and John Atherton, *The Fly and the Fish* (New York: Macmillan, 1951). I do not understand why a book as excellent and significant as Atherton's has been out of print for so long.

6. Doug Swisher and Carl Richards, *Emergers* (New York: The Lyons Press, 1991), and Ted Fauceglia, *Mayflies* (Mechanicsburg, Pa.: Stackpole Books, 2005).

7. Gary Borger, *Nymphing* (Harrisburg, Pa.: Stackpole Books, 1979), 72.

8. G. E. M. Skues, *Side-Lines, Side-Lights and Reflections* (London: Seeley, Service & Company, 1932), 419–20. The material quoted first appeared in *Salmon and Trout Magazine* (October 1925).

9. Peter O'Reilly, *Trout & Salmon Flies of Ireland* (Shropshire, U.K.: Merlin Unwin Books, 1995).

10. Vernon Edgar, "Having a Dabble," *Trout Fisherman* (June 1990), 18–19, and E. J. Malone, *Irish Trout and Salmon Flies* (Machynlleth, Wales, U.K.: Coch-Y-Bonddu Books, 1998), 103.

11. E. J. Malone, *Irish Trout and Salmon Flies*, 103.

12. E. J. Malone to the author, 24 March 2003.

13. Brian Clarke and John Goddard, *The Trout and the Fly* (New York: Nick Lyons Books, 1980), 72. This is not an easy work to cite. On the cover, the authors are listed as Clarke and Goddard, and on the title page the authors are listed as Goddard and Clarke. I assume it was their little joke at the time, and I have tried to stick with Clarke and Goddard.

14. Roderick Haig-Brown, *Fisherman's Spring* (New York: Morrow, 1951), 130.

Cook Neilson



A sampling of the J. R. Harris flies featured in the Fall 2000 issue of the *American Fly Fisher* (vol. 26, no. 4). Starting at the top and moving clockwise, they are dated 1789, 1791, 1797, 1816, and 1791.

ENDNOTES

1. Ed Van Put, "Ed Van Put, Technician," *Fish & Fly* (Spring 2003), 76.

2. Easily the best review I've seen of the early literature of fly tying appears in Darrel

The Secret Life of Albert D. Sturtevant

Photos by Nathan George



At left is a Yellow Sally and in the middle a Parmachene Belle. Both of these flies were popular in Sturtevant's time. The fly at right is an unidentified pattern.

THERE ARE TWO SIDES to Albert Dillon Sturtevant. In military history circles, the name recalls a World War I aviator and hero. Official records exist of Sturtevant's military service, and accounts were written of his exploits. The other side is that of fly fisher. Unfortunately, this latter element of Sturtevant's life was very poorly documented and remains virtually unknown.

Born in Washington, D.C., Albert Dillon Sturtevant joined the Naval Reserve Forces in the spring of 1917, when he was twenty-two. He was a graduate of Phillips Academy and attended both Yale and Harvard University before his military service.

Sturtevant joined the Naval Reserve with twenty-eight other young men. They were assigned to a unit called the First Yale. After flight training in Florida, he was designated naval aviator on May 1. In September 1917, he was transferred to England to serve with the group attached to the Royal Flying Corps. He was assigned to escort merchantmen across the North Sea from England to Holland.

On 15 February 1918, Sturtevant and a pilot in another plane were on an escort mission when they were attacked by five German aircraft. Sturtevant's companion made it to safety while Sturtevant elected to engage in a running fight, shooting down two enemy planes in the process. Unfortunately, more German aircraft joined in, and Sturtevant's Curtis H-12B seaplane was shot down over the sea. No trace of the wreck was ever found. This was his first enemy encounter, and Sturtevant was the first American aviator to die in combat. For his efforts, he was posthumously awarded the Navy Cross. He also had two U.S. Navy destroyers named in his memory. The first USS *Sturtevant* was commissioned in 1920, the second in 1943.

Before enlisting, Sturtevant was a fly fisher. It is not clear what type of fishing he did or where he did it, but his nephew, Peter Sturtevant, described him as "a precocious teenaged fisherman before the first [world] war."¹ Peter Sturtevant donated to the museum one of his uncle's fly wallets, filled with some trout flies. According to Peter, Albert attached a great deal of value to these flies. This is supported by the label on the front

and inside covers: HANDS OFF immediately greets any would-be thief. In the event that the wallet was lost, the inside cover reads: PROPERTY OF A. D. STURTEVANT HAVEN MAINE OR PHILLIPS ACAD ANDOVER MASS. FINDER PLEASE RETURN TO EITHER ADDRESS AND RECIEVE [*sic*] REWARD. The canvas trifold wallet has two celluloid leaves with coiled spring clips for holding leaders. There are four fleece pads to prevent tangles and facilitate drying.

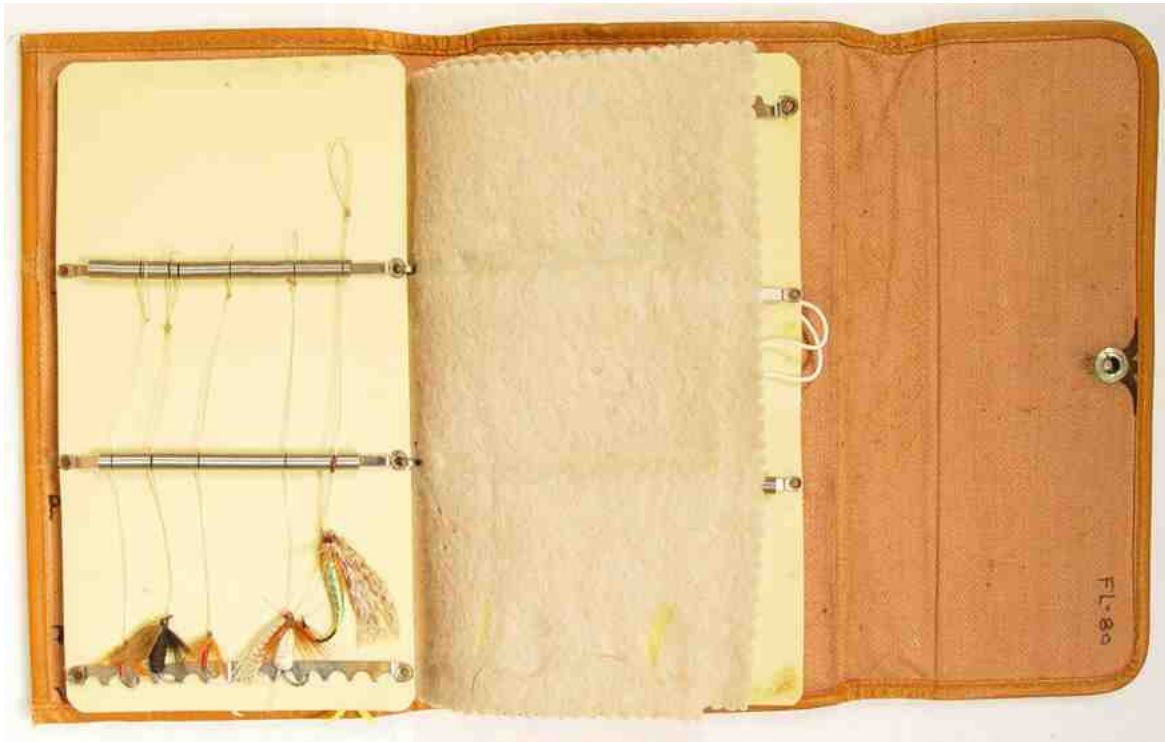
It is difficult to discern much about Sturtevant and his fishing habits based on this meager selection of flies and single wallet. The ten flies are tied in the typical snelled wet-fly style that dominated the fishing of the era. The tier (it is not known whether Sturtevant tied his own flies) made use of few materials. Floss, dubbing, tinsel, chenille, quill, and hackle round out the assortment. Aside from tarnished tinsel and separated wing segments, they are in very good condition. Two of these flies, a Yellow Sally and a Parmachene Belle, were popular patterns in Sturtevant's time and remain recognizable patterns today. He seems to have organized his wallet based on color. Natural colors are in one section, brighter attractors are in another—but this may simply be coincidence.

Unfortunately, when the wallet and flies were donated, very little history was provided. The museum acquired the Sturtevant fly wallet in 1974 from Peter Sturtevant, who sent a letter to former museum curator Austin Hogan at the time of donation. One short paragraph stating Sturtevant's military service and interest in fishing was all that was mentioned. The Sturtevant donation demonstrates the importance of documenting provenance and recording family history. Had this been done in this case, an important part of fly-fishing history would be all the more significant.

NATHAN GEORGE
COLLECTIONS MANAGER

ENDNOTE

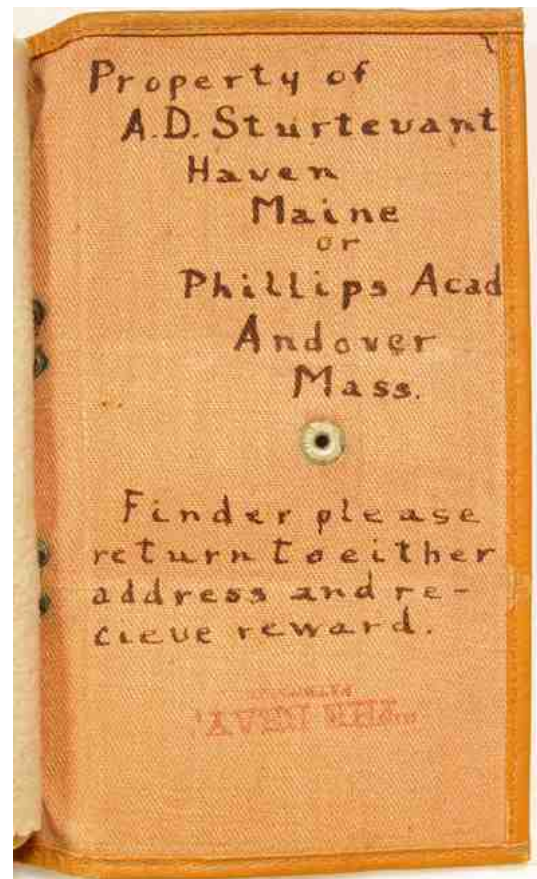
1. Peter Sturtevant, letter to Austin Hogan, 16 July 1974.



Sturtevant's fly wallet was typical of the early twentieth century and had metal clips for snelled flies.



The clear labeling on the front of the wallet was an attempt to dissuade would-be thieves.



Sturtevant treasured his flies and fly wallet; in the event the wallet was lost, he left clear instructions for its return.



ONCE AGAIN, OUR library has grown with contributions from two individuals. **Michael Altizer** of Watauga, Tennessee, donated a signed copy of his recent book, *The Last Best Day: A Trout Fisher's Perspective* (Sporting Classics, 2007). **Jim Hardman** of Dorset, Vermont, donated ten books: Joseph D. Bates Jr.'s *Atlantic Salmon Flies and Fishing* (Stackpole Books, 1970); Charles K. Fox's *Advanced Bait Casting* (G. P. Putnam's Sons, 1950); Roderick L. Haig-Brown's *A River Never Sleeps* (William Morrow & Company, 1946); Cecil E. Heacock's *The Complete Brown Trout* (Winchester Press, 1974); John Randolph's *Fly Fishing Tales* (Viking Studio Books, 1994); William F. Herrick's *In the Vicinity of Rivers* (Phyllis and William F. Herrick, 1989); Bob Jacklin and Gary LaFontaine's *Fly Fishing the Yellowstone in the Park* (Greycliff Publishing Company, 2001); James E. Leisenring and Vernon S. Hidy's *The Art of Tying the Wet Fly & Fishing the Flymph* (Crown Publishers, Inc., 1971); Peck & Snyder (1886) *Sporting Goods* (The Pyne Press, 1971); and E. W. Pickard's *Sixteen British Trout Rivers* (G. P. Putnam's Sons, 1936).

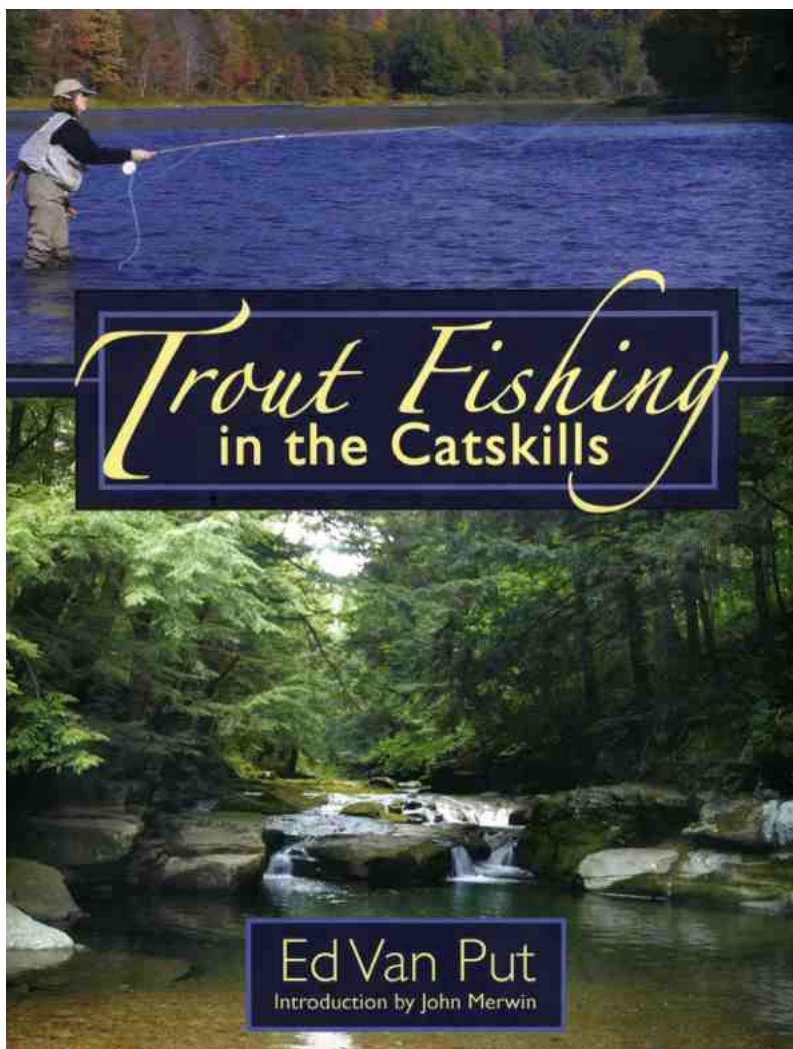


Two books have especially drawn my attention of late. The first is Ed Van Put's *Trout Fishing in the Catskills* (New York: Skyhorse Publishing, Inc., 2007; 438 pages), an extremely valuable work produced from amazingly detailed research. Ed Van Put is a fisheries biologist who has worked for the state of New York, focusing on Catskill rivers and streams. After discovering that a local library in Hancock, New York, contained all the issues (for more than one hundred years) of the *Hancock Herald*, he subsequently learned that almost every library in the region had complete editions of local newspapers—and that, lo and behold, many of the editors were trout fishermen. *What a gold mine.* He then began to change his life so as to read those newspapers and copy (sometimes in longhand) information on all of the rivers and streams over the next twenty years, assisted by his wife, Judy.

The first detail gleaned from the book is that the Catskill waters are numerous. Most of us are aware of the Beaverkill, the Willowemoc, and the East and West Branches of the Delaware River, but the multitude of other smaller rivers, creeks, brooks, and lakes are not in our mental image. Van Put covers all of them.

The history of the region begins quietly in the late eighteenth century, then blossoms in the early nineteenth century when New York City angling enthusiasts began to visit. The earliest angling authors spent numerous days on the Catskill waters—notably Henry William Herbert (Frank Forester). Further, this period also included some of America's finest landscape artists: Henry Inman and Charles Lanman. Later in the nineteenth century, the Catskills became renowned for fostering the Hudson River School of landscape painting. And all were anglers. Some of our most prolific authors, Thaddeus Norris and John Burroughs, gained acclaim during this time.

It seems that hundreds of personalities—as well as pioneers and legends—are covered by Van Put, with considerable detail gleaned from the newspapers about fly-fishing luminaries who spent considerable time in the Catskills: George M. L. La Branche, Edward R. Hewitt, Louis Rhead, Eugene V. Connett III,



SPLIT & GLUED BY *Vincent C. Marinaro*



WRITTEN BY BILL HARMS AND TOM WHITTLE

FOREWORD BY HOWARD B. CARMICHAEL

ILLUSTRATED BY KIM MELLEMA

William J. Schaldach, Ray Holland, John Tainter Foote, Alfred W. Miller (Sparse Grey Hackle), Corey Ford, Preston Jennings, Art Flick, Raymond R. Camp, A. J. McClane, Walt and Winnie Dette, and Harry and Elsie Darbee.

Most importantly, the book devotes considerable attention to the significant changes that have occurred in the region, especially those that affected the fishery and the area's ecology, starting with numerous tanneries established in the early nineteenth century, to declining stocks of fish (brook trout) later in that century, then recoveries attributed to controlled access (largely by private clubs and preserves) and the introduction of the brown trout. Perhaps the most serious and contentious issue occurred in the early twentieth century when plans were approved to construct six additional reservoirs and to create dams on every major trout stream so as to have these waters diverted through a series of tunnels to New York City. Local organizations were successful in halting most of these smaller impoundments, but several large dams were constructed. Most notable was the Pepacton Reservoir on the East Branch of the Delaware River, where New York City acquired 13,384 acres and 947 people were forced to leave their homes, farms, businesses, and 2,371 grave sites. The five reservoirs built in the 1950s destroyed nearly 50 miles of trout streams. Nonetheless, the Catskill waters today remain among America's premier trout fisheries.

The second book of note is Bill Harms and Tom Whittle's *Split & Glued by Vincent C. Marinaro* (Harrisburg, Pa.: Stony Creek Rods, 2007; 300 pages), which is a most interesting presentation of complex themes nicely woven together. Essentially, it is a biography and tribute to Vince Marinaro, with a sub-

theme of the development of Vince's split-cane fly rods. Other highlights include a good, detailed history of split-cane rodmaking; a salute to the many current, amateur rodmakers; and wonderful coverage of the pioneers of the limestone streams of the Cumberland Valley in south-central Pennsylvania.

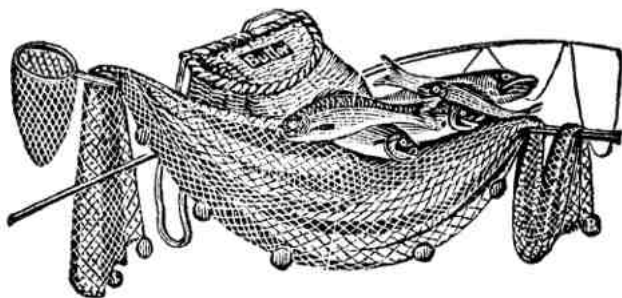
The authors reveal the interesting paradox of Marinaro's personality. Both Harms and Whittle got to know Vince, and Harms spent considerable time learning to carve bamboo rods at Marinaro's side. The two attest to what everyone seems to say: that Marinaro was reclusive, fiercely independent, driven, highly opinionated, cranky, and crusty—especially to casual acquaintances. Yet to many, he was friendly and open, sharing his knowledge of angling and rod construction, and he was a good companion on the stream.

The major point of the book is the revelation that Marinaro, although self-taught, produced exceptional split-cane rods of unusual design following the principle of the complex taper. These rods, the authors believe, were very few in number. And, almost unbelievably, many seem to have been destroyed "because Vince was not a pack-rat . . . perhaps worrying, too, that his tapers could fall into the hands of others . . ." (p. 55). Those rods that survived were rarely seen by others, and he never sold a rod. It was only after Vince's death in 1986 and his son Sebastian's death in 2000 that thirteen rods were acquired by the Pennsylvania Fly Fishing Museum Association. These thirteen rods—plus possibly two others owned by private individuals—are the only ones in existence. It was then possible for Harms and Whittle to very carefully study and measure the tapers.

The rods built by Marinaro were of exceptional casting quality, and, most importantly, were of a design reflecting the unique characteristics of the rods by George Parker Holden and Robert W. Crompton. The amateur split-cane construction design developed by Marinaro was greatly enhanced by these two mentors, with whom he had considerable correspondence.

The authors elaborate the story of Vince Marinaro by describing his experiences with such fly-fishing luminaries as Charlie Fox, Sparse Grey Hackle, Ernie Schwiebert, Edward R. Hewitt, and President Jimmy Carter.

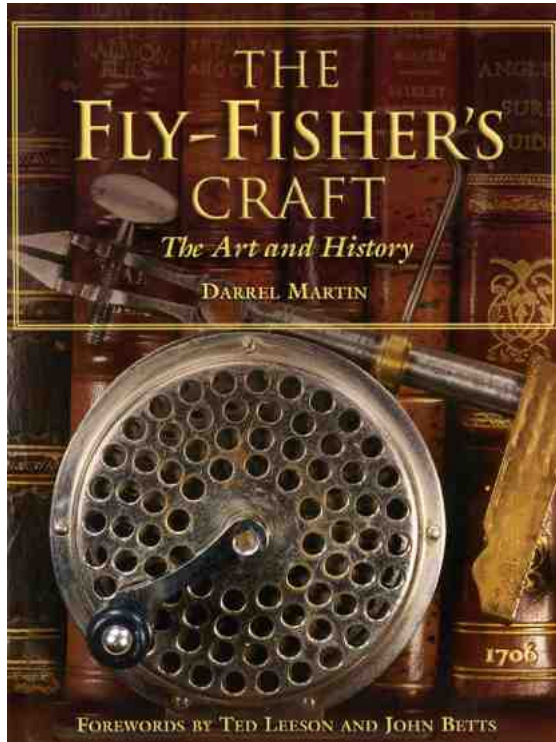
—GERALD KARASKA
LIBRARIAN



From the American Turf Register and Sporting Magazine, Vol. II (Baltimore: J. S. Skinner, 1831), 401.

Recent and Noteworthy

by Paul Schullery



Darrel Martin
The Fly-Fisher's Craft: The Art and History
 Guilford, Connecticut: The Lyons Press, 2006
 ISBN 1-59228-722-0
 Full color throughout, with many historical illustrations and
 the author's line drawings
 Forewords by Ted Leeson and John Betts
 280 pages
 Index
 Bibliography
 \$39.95 (cloth)

It is some measure of my regard for this monumentally important new historical work that when I went looking for it to write this review, it wasn't sitting with the other books I needed to review, but had already migrated to the short shelf of indispensable historical reference books I keep handy in my office. There it rested comfortably with Radcliffe, Westwood & Satchell, Hoffmann, Herd, Goodspeed, and a very few others. This is now one of them.

It's a book about crafts, with the full rhetorical freight of that term when we use it most ambitiously; which is to say it's a book about aesthetics, and pragmatism, and tools, and

whimsy, and all the other things that make fly fishing so absorbing during those interminable interludes when we can't actually be fishing—and then make fly fishing even more fulfilling when we can.

There are chapters, nice long ones, on the development of fly tying, on fly design, on the author's own fly pattern preferences, on the history and practice of hook making, on line making, and on the "loop rod"—the solid-wood rods without guides that dominated the sport for most of the past two millennia. All these chapters are packed with historical detail and bright insights; the material on the literature and evolution of fly tying over the past five hundred years is certainly the best telling of that story I've read.

A review can hardly do justice to the richness and flavor of this material. Martin does not merely document how various items of historical tackle were made, nor does he merely document the development of the various technologies involved (though, in fact, neither of those achievements is a "mere" one). He does those things, and then he takes us along on a beautifully illustrated course in how he (and, by implication, we) can recreate and apply those same techniques and technologies today.

By the way, it is one of the most intriguing elements of fly fishing's crafts that the tools you need to make first so that you can then use them to make the actual tackle are sometimes as remarkable as the tackle itself. If you groove on highly specialized little gadgets, that is one more reason this book is for you. The gizmos you'll need to make a furred leader are especially heartwarming in this respect.

I hope that this wonderful book sells so well that the Lyons Press is motivated to look for other history manuscripts as probing and authoritative as this one. Though, I have to say, they may look for a long time before they find another.

~

Terry Lawton
Nymph Fishing: A History of the Art and Practice
 Mechanicsburg, Pennsylvania: Stackpole Books, 2005
 (First published in the UK by Swan Hill Press)
 ISBN-13: 978-0-8117-0154-9
 ISBN-10: 0-8117-0154-9
 Color and black-and-white photographs throughout
 194 pages
 Bibliography
 Index
 \$37.95 (cloth)

One of the most difficult problems facing the modern fly-fishing historian, as well as the modern fly-fishing instructional writer, is the harsh reality that the sport has developed on both sides of a very inconvenient ocean. As hard as we try to fish

everywhere and read everything, we just can't manage it in one normal lifetime. Our efforts are going to be relatively token on at least one side of the ocean, and, if we would only admit it, are probably fairly superficial even close to home. We're all tourists somewhere.

Terry Lawton's highly informative book, probably the most ambitious attempt yet to chronicle the entire history of nymph fishing, is a great example of this problem. This admirable work will introduce you to the overwhelming majority of the historic Old World figures who contributed significantly to the methods and tools of nymph fishing. For that alone, he should be thanked by all of us. He does an especially thorough job on the twentieth-century British authorities, from Mottram to Skues to Kite to Sawyer.

But the American material is much less impressive. He introduces several important American nymph theorists, including Ernest Schwiebert (who gets surprisingly little coverage), Polly Rosborough, Ted Trueblood, and Doug Swisher and Carl Richards. But he misses or underrepresents quite a few more.

For the most part, this imbalance is no problem at all for his original British audience; Lawton has to a great extent extracted from the American theorists those ideas that are of most use to British anglers.

The book is now republished for an American audience, and the problem in writing hemispherically (as I have been reminded by patient British friends who have read my books) is in not knowing what we don't know. Thus, for just one example, we have Lawton's assertion that hard-bodied flat nymphs were a "blind alley" in American fly development (page 106)—an opinion he seems to attribute to Ernest Schwiebert. And yet leading western American fly historians, such as George Grant, maintain that those very patterns were fabulously successful. Local practice, even if very successful, does not always translate into international acceptance. I was often made edgy by Lawton's sweeping generalizations about what this or that American writer said or meant.

The author was not served well by his publisher and editor. There are far too many awkward and muddled sentences; Lawton has important things to say, and deserved more help than he got in saying them.

But there is a wealth of history here, and the reader is introduced to a large cast of important angling characters, any one of whom can be further studied with the assistance of the book's excellent bibliography. And as a fly-fishing manual, this is a very helpful book, full of careful descriptions of many nymph-fishing methods.

The book is generously illustrated with historical and contemporary photographs, including many illuminating pictures of important fly patterns. For American anglers who never get a look at the famous old patterns they've always heard of, those pictures by themselves make the book a good investment.

SHORTER NOTICES

Odell Shepard

The Cabin Down the Glen

Cincinnati, Ohio: Rick Sowash Publishing Company, 2006

ISBN 0-9762412-7-7

Pencil portrait and photograph of the author

Foreword by Rick Sowash

Biographical and bibliographical background on the author

207 pages

\$19.95 (paper)

Although still too little known, Odell Shepard's small angling masterpiece, *Thy Rod and Thy Creel* (1930), is certainly one of the finest works in American angling literature, praised by such

distinguished commentators as William Humphrey and Arnold Gingrich. A poet and scholar of widely scattered interests, Shepard wrote a variety of other excellent books, winning a Pulitzer Prize for his biography of Bronson Alcott in 1937 and making a significant contribution to the study of mythic beasts with *The Lore of the Unicorn* (1929).

For those interested in further writings by this eloquent and wise commentator on our relationship with nature, there is now a previously unpublished book, *The Cabin Down the Glen*, a deliberative and uniformly absorbing chronicle of Shepard's experiences living alone in the 1930s in a small cabin in a Connecticut forest. In no sense a fishing book, *The Cabin Down the Glen* is nonetheless filled with the same penetrating observations and provocative insights as *Thy Rod and Thy Creel* and adds to our all-too-short shelf of books by this extraordinary writer.



Keith Fulsher, with David Klausmeyer

Thunder Creek Flies: Tying and Fishing the Classic Baitfish Imitations

Mechanicsburg, Pennsylvania: Stackpole Books, 2006

ISBN-13: 978-0-8117-0171-6

ISBN-10: 0-8117-0171-9

Full color throughout

109 pages

Bibliography

Index of fly patterns

\$34.95 (cloth)

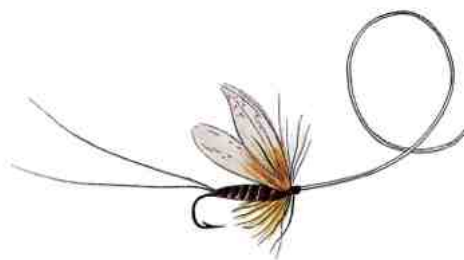
In 1973, Freshet Press published Keith Fulsher's *Tying and Fishing the Thunder Creek Series*, a modest and charming tract on the creation of his sleek bucktails—worthy descendants of a variety of less lovely earlier bucktail lures and flies. This new edition, considerably enlarged to include both more freshwater patterns and several saltwater patterns, is lavishly illustrated with color photographs of the flies, of tying methods, and of Fulsher holding up big fish he has caught on the flies pretty much everywhere.

The Thunder Creek flies have rightly earned a permanent affection among fly tiers, and this book will presumably be the definitive expression of their prospects for a long time. It's a happy story.

To prove I was paying attention, I will mention that the authors have misplaced Yellowstone National Park's Firehole River in Montana; it's entirely in Wyoming. There are a few other minor glitches, but they don't diminish the celebration of these graceful flies by two important modern fly theorists.



Paul Schullery was executive director of the American Museum of Fly Fishing from 1977 to 1982.



Joan Salvato Wulff Receives 2008 Heritage Award

Photos by Yoshi Akiyama



Joan graciously receives her Heritage Award from Paul Volcker.

JOAN SALVATO WULFF established her legacy through a casting mode full of grace and beauty. This same elegant style was evident throughout the evening of May 21 as the American Museum of Fly Fishing honored Joan Wulff with its annual Heritage Award at New York City's Yale Club. Joan is the first woman to receive this honor, now in its eleventh year. The Heritage Award honors an individual whose commitment to the museum, the sport of fly fishing, and natural resource conservation sets standards to which we should all aspire.

The highlight of the evening was the commentary and regaling from three key speakers. Longtime friend Jeffrey Pill began with a video presentation assembled from clips of Joan's *Dynamics of Fly Casting*, which they produced and which began filming, coincidentally, eleven years ago to the day of the award. "I'd be excited and thrilled to do another show with her eleven years from now, eleven days from now, or even eleven minutes from now," he remarked.

"She (Joan) may be our saint—but she's an earthly saint, brimming with vitality and wit and passion for fly fishing," said Nick Lyons, Joan's friend for more than twenty years and publisher of her first book, *Fly Casting Techniques*. Mr. Lyons spoke of their friendship, Joan's grace and precision in casting, but mostly, her poise and modesty.

Last at the podium was Paul Volcker, former chair of the Federal Reserve and former student of the Wulff School of Fly Fishing. Although there were no jokes about the current economy, Mr. Volcker made plenty about learning to cast with Joan and *still* trying to get it right.

The museum owes a big thank you to the donors of the evening's live auction, which was next on the docket with auctioneer Lyman Foss leading the charge. Offered were two reels

from Stan Bogdan, a Mitey-Mite rod and Vom Hofe reel from the Orvis Company, a John Rogers Fowler permit sculpture from Trustee David Nichols, a trip to the Estancia Del Zorro in Chile and the Five Rivers Lodge in Montana from museum member Jay Burgin, and a half-day fishing trip with Joan Wulff at Tuscarora sponsored by Trustee George Gibson. The auction highlight was a lunch for four with Paul Volcker. Deputy Director Yoshi Akiyama surprised everyone by bidding on and winning this item. Unbeknownst to us, he was representing an absentee bidder; meanwhile, Executive Director Cathi Comar endured jibes about how she must be overpaying her staff. Congratulations to Trustee Duke Buchan, the real winner of the luncheon, and to all of the auction winners.

Our thanks also go out to those who sponsored and supported the event. A wonderful selection of white and red wines, along with a snifter of brandy, was supplied by Gallo Family Vineyards. A record seven tables were purchased for the dinner. Platinum sponsors were Foster Bam, Gardner Grant, Peter Kellogg, and Robert Scott. Gold benefactors were George Gibson, Steve Peet, and David Walsh.

And, last, thank you to all those who attended and to those who contributed but couldn't attend. All proceeds from the dinner go toward sustaining the museum's programs and furthering our development of conservation and education.

It was a special evening full of fond memories, old friends, new acquaintances, and abounding laughter. Talk is already brewing as to next year's dinner and who might be the honoree. We look forward to announcing that soon and seeing you at the Yale Club then.





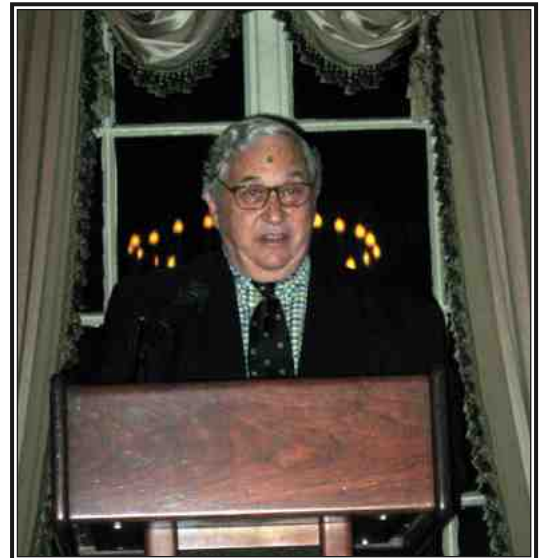
Joan and husband Ted Rogowski are greeted by museum Trustee Gardner Grant.



Last year's Heritage Award winner, Stan Bogdan, enjoys the cocktail hour with museum volunteer Rose Napolitano.



Jeffrey Pill introduces a short biographical video about Joan.



Nick Lyons honors his longtime friend and offers to be the "first rower in line" for her boat.



Paul Volcker regales the crowd with stories of learning to fish with Joan.



Joan smiles as she listens to her friends.

George W. Harvey

14 November 1911–24 March 2008



From the top: George Harvey with author Joe Humphreys, his successor at Penn State; with one of his 36,000+ students; and at his tying bench. Photos from the collection of Joe Humphreys.

ON MARCH 24, the world lost the one we knew as the dean of American fly fishing: George W. Harvey of State College, Pennsylvania. In 2001, George was the recipient of this museum's Heritage Award, which honors individuals whose commitment to the museum, the sport of fly fishing, and natural resource conservation sets standards to which we should all aspire.

George was best known for creating the first fly-fishing courses for college credit at the Pennsylvania State University. His long and distinguished career at PSU began with his own years there as a student. He graduated in 1935 with a bachelor's degree in ornamental horticulture. It was in 1934 that, as an undergraduate, he organized and taught the first angling and fly-tying class at Penn State, the first in the United States. It was a non-credit course then, but in 1947, George, who was by then associate professor of physical education, began offering it for credit—again, the first course of its kind. He also taught seventy-two extension classes on angling and fly tying in sixty-eight cities throughout Pennsylvania. In fact, over the years, George taught more than 36,000 youngsters and adult students angling, fly casting, and fly tying. He hosted both President Dwight D. Eisenhower and President Jimmy Carter on fishing trips to local streams and fished annually with Carter on Spruce Creek.

George was an accomplished author who wrote numerous articles in national angling magazines, such as *Field & Stream*, *Pennsylvania Angler*, *Fly Fisherman*, and *Outdoor Life*. He wrote the Pennsylvania Fish and Boat Commission's *Fly Tying Manual* and coauthored (with S. R. Slaymaker II) *Tie a Fly, Catch a*

Trout (New York: Harper & Row, 1976). In 1985, *Techniques of Trout Fishing and Fly Tying* (Belleville, Pa.: Metz Hatchery; reissued New York: Lyons and Burford, 1990) was published, a classic book in the fly-fishing world. Additionally, he coauthored

two scientific bulletins on the study of brook trout that were published by the Pennsylvania State University. With Dan Shields, he produced his autobiography, *George Harvey: Memories, Patterns and Tactics* (Lemont, Pa.: DSL Enterprises, 1998).

George was the recipient of numerous national awards. In addition to the American

Museum of Fly Fishing's Heritage Award, he received the Flyfisher's Club of Harrisburg's Order of the Hat for his contributions to conservation and fly-rod angling; the Award of Merit from the American Association for Conservation Information; the prestigious Buz Buszek Memorial National Fly Tying Award in 1978; and the Federation of Flyfisher's National Award for Contributions to Fly Tying. He was also inducted into the Pennsylvania Athletic Hall of Fame.

George was an innovator at the fly-tying vise. He was the creator of fly patterns such as Harvey's Favorite, the Spruce Creek Fly, the Harvey's Stonefly Nymph, and the George Harvey Pusher Night Wet Fly. George's fly-fishing leader design and the slack leader fly cast are used by fly-rod anglers all over the world. The flies he tied are cherished by fly-pattern collectors to this day. As a fly fisher, he was the best there ever was—second to none!

—JOE HUMPHREYS
STATE COLLEGE, PENNSYLVANIA



Museum News




On July 19, the museum dished up more than a hundred servings of ice cream in the first of what we hope to be an annual event. The Ice Cream Social drew in many local Vermont residents and visitors to the museum grounds with not only free ice cream, but several family-focused activities geared toward all ages. Kids as young as age four sat to tie flies with Deputy Director Yoshi Akiyama, and others, just as small, took their very first try at casting under the direction of Collections Manager Nathan George. It was a beautiful, sunny Vermont summer day, and we all enjoyed this chance to introduce the museum to the community.

Photos by Kim Murphy





Photos by Sara Wilcox

Clockwise from above: Museum Board President George Gibson awaits his turn to address those gathered to celebrate the opening, along with fellow Trustees Robert Scott and Gary Sherman.

Patricia Davis and Christine Lewis, Ogden Pleissner's nieces, with Shelburne Museum Director Stephen Jost.

Trustee Ronald Stuckey and his wife Joan mingle with museum member Jon Gibson.



Ogden M. Pleissner: The Sporting Grand Tour Runs through October 31

After a successful exhibition, the museum will soon be closing *Ogden M. Pleissner: The Sporting Grand Tour*. It's hard to believe that the opening reception, held on May 31, was so many months ago. Nearly 175 people attended, including museum members, staff, trustees, lenders, and members of the local community. Wine, hors d'oeuvres, and Ogden Pleissner—what better way to spend a Vermont evening?

Recent Donations

Jim Capossela of Croton-on-Hudson, New York, donated several items that date from the 1940s and 1950s, including a metal leader box, a plastic leader box, a Weber Strain Test leader made of Spanish silkworm gut, a metal fly box with thirteen snelled wet flies, a clear plastic leader wallet, and several unmarked packages of synthetic leaders and leader material.

John Vandervoort of Middletown, New York, sent us a C. F. Orvis Water Queen nylon leader. **Angus Black** of Manchester, Vermont, gave us three cane rods: a 6½-foot, three-piece, 3½-ounce Orvis Rocky Mountain fly/spin rod; an 8½-foot, three-piece F. E. Thomas fly rod; and a 9-foot-3-inch, three-piece Hardy fly rod with two tips.

Jim Hardman of Dorset, Vermont, donated three snelled Coachman flies sold by Sears & Roebuck; a Green Ghost fly made/sold by Gray's of Hartford, Connecticut; two individually framed flies, a Colonel's Lady and a Jock Scott, tied by Michael Fontan; three framed partridge hackle mayflies tied by Paul M. H. Whillock of Solihull, England; a box for an R. L. Winston Rod Co. vintage reel; and eighty-six salmon flies, tied by Orvis sometime between 1950 and 1975.

CORRECTION: In the Summer issue's "Recent Donations" (vol. 34, no. 3), a fly donated by the Peabody Museum of Natural History was mistakenly attributed to George W. Bush; it in fact belonged to George H. W. Bush.

Upcoming Events

October 24

Angling and Art Along . . . the Batten Kill
Art auction to benefit the museum
Manchester, Vermont

October 25

Annual Membership Meeting and Board Meeting
American Museum of Fly Fishing
Manchester, Vermont

October 31

Ogden M. Pleissner: The Sporting Grand Tour
American Museum of Fly Fishing
Exhibit closes

November

Fly on the Wall: The Artwork of William Cushner
American Museum of Fly Fishing
Exhibit opens

January 16–18

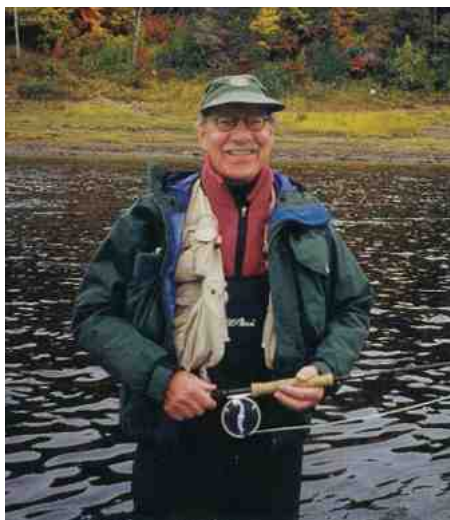
Marlborough Fly-Fishing Show
Marlborough, Massachusetts

January 23–25

Somerset Fly-Fishing Show
Garden State Convention Center
Somerset, New Jersey

For additions, updates, and more information, contact Kim Murphy at (802) 362-3300 or check our website at www.amff.com.

CONTRIBUTORS



Charles Wood is a longtime collector of books and related materials on salmon fishing. He has fished for salmon in Canada, Scotland, Iceland, Norway, and Russia, but some of his best catches have been rare or unique books or manuscripts on the subject. He is slowly working toward the publication of an illustrated catalog on some of the highlights of his collection, to be titled *Bibliotheca Salmo Salar*.



Paul Schullery was executive director of the American Museum of Fly Fishing from 1977 to 1982. He is the author, coauthor, or editor of forty books, including several relating to fly fishing and fly-fishing history. His most recent books include *Cowboy Trout: Western Fly Fishing as If It Matters*; *The Rise: Streamside Observations on Trout, Flies, and Fly Fishing*; and *If Fish Could Scream: An Angler's Search for the Future of Fly Fishing*. In June 2008, he was among those honored by the federal Interagency Grizzly Bear Committee for extraordinary contributions to the recovery of grizzly bear populations in the United States.

BACK ISSUES!

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To order, please contact Sarah Moore at (802) 362-3300 or via e-mail at smoore@amff.com.



A pen drawing by Lionel Edwards. From W. Shaw Sparrow, *Angling in British Art* (London: John Lane, The Bodley Head Limited, 1923), facing page 71.

Ogden M Pleissner

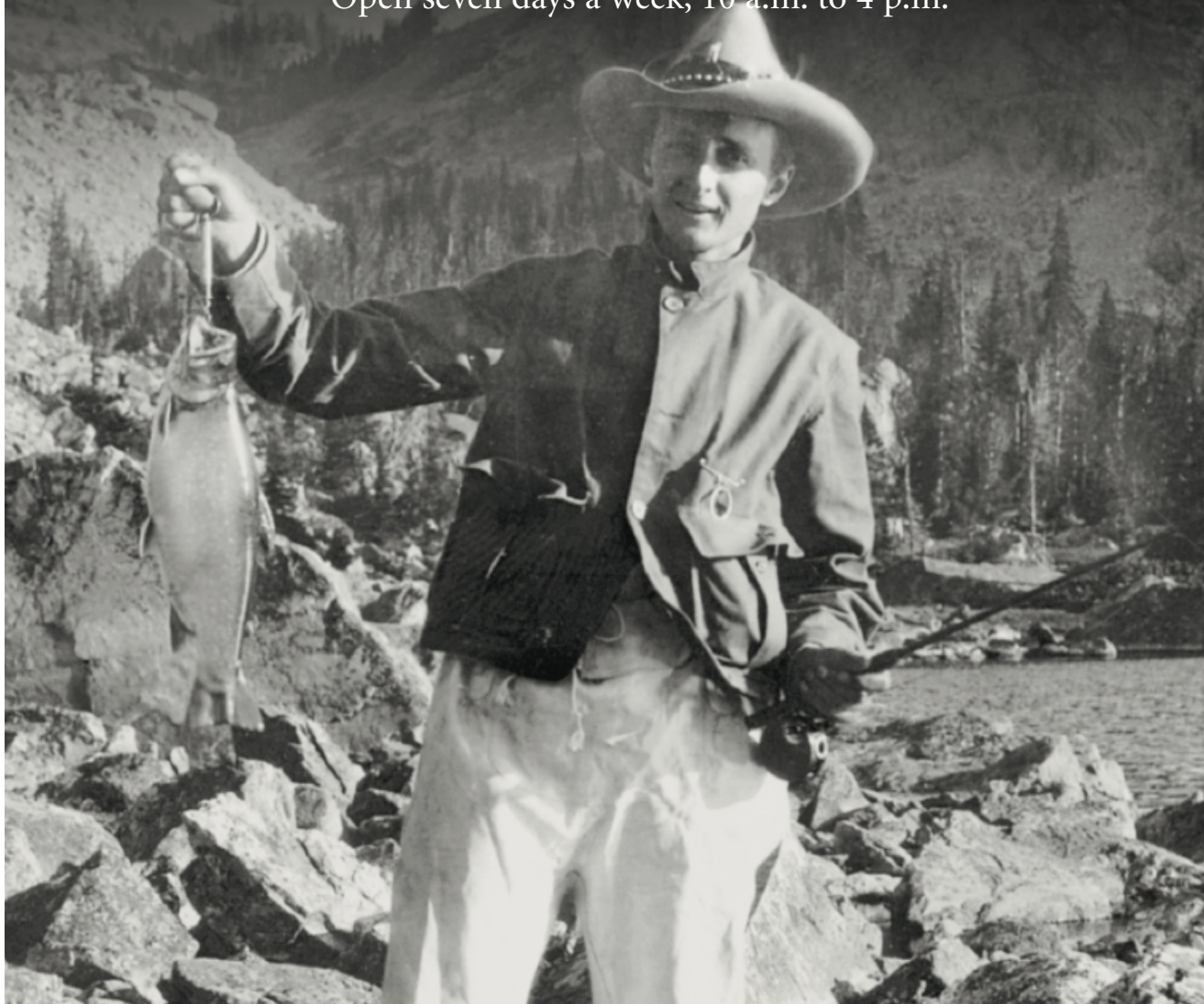
THE SPORTING GRAND TOUR

The American Museum of Fly Fishing
Ends October 31, 2008

Enjoy viewing more than fifty watercolor and oil paintings created by master sporting artist Ogden Pleissner as you tour the great fishing and hunting locales of the 20th century.

Admission fee is \$10 for adults,
\$5 for children ages 5–14.
Free admission for museum members.

Open seven days a week, 10 a.m. to 4 p.m.



Members: The What and the Why

Yoshi Akiyama



A section of the Anglers All exhibition at the Peabody Museum of Natural History at Yale University. Exhibitions at various venues across the country allow AMFF members the opportunity to see the collections.

DURING THE PRIVATE opening of our exhibition, *Ogden M. Pleissner: The Sporting Grand Tour*, I was pleased to be greeted by so many of our local and New England members. It was, after all, a Saturday evening event that involved traveling to Manchester for a two-hour celebration, and we did not expect members to come from too far away.

One gentleman walked up to me and introduced himself (and his lady friend) as a member from Canada. He was on a business trip to Boston and wanted to include a stop in Manchester. I *thought* he said he was from Ottawa. That would make some sense—that beautiful city is a day's drive away. He also mentioned that this was his first visit to our current location, so I encouraged the two of them to visit the second-floor library, as they had traveled quite a distance to attend the event. After a while, they came to say good-bye and express their appreciation for a lovely evening.

I later received a nice “thank you, again” e-mail and learned that this gentleman was not from Ottawa, but Edmonton, Alberta! You can imagine my surprise to realize that a member from so far away had gone to the trouble of visiting the museum to celebrate the opening of our exhibition and tour the building. I was truly inspired by his efforts.

This is a great opportunity to let all of you know how much the staff and board of trustees appreciate the members of the

American Museum of Fly Fishing. You are the ambassadors of our mission; you are the marketers who spread the word about the museum throughout the United States and around the world; you are the connoisseurs who are eager to see our exhibitions and attend our programs; you are the messengers of news from the fly-fishing community; you are the supporters who donate to the permanent collection and annual fund, attend our fund-raising dinners, and visit us at the trade-show booths; you are the lenders who make exhibitions possible; and, most importantly, you are the visitors who come through our museum doors, recounting stories of the many years you have watched the museum grow. You validate *the what and the why* that drive our efforts to preserve the history and legacy of this fine sport.

Wherever your home, wherever your business may take you, we hope that—like Bruce from Alberta—you can plan a visit. We will always do our best to offer stimulating exhibitions, programs, and events to encourage you to see what *your* museum is doing.

We hope to see you soon.

CATHI COMAR
EXECUTIVE DIRECTOR



The American Museum of Fly Fishing

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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.

JOIN!

Membership Dues (per annum)

Associate	\$40
International	\$50
Family	\$60
Benefactor	\$100
Business	\$200
Patron	\$250
Sponsor	\$500
Platinum	\$1,000

Call for details about our Friends of the Museum program.

Membership dues include four issues of the *American Fly Fisher*. Please send your payment to the membership director 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, and the Vermont Museum and Gallery Alliance.

SUPPORT!

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