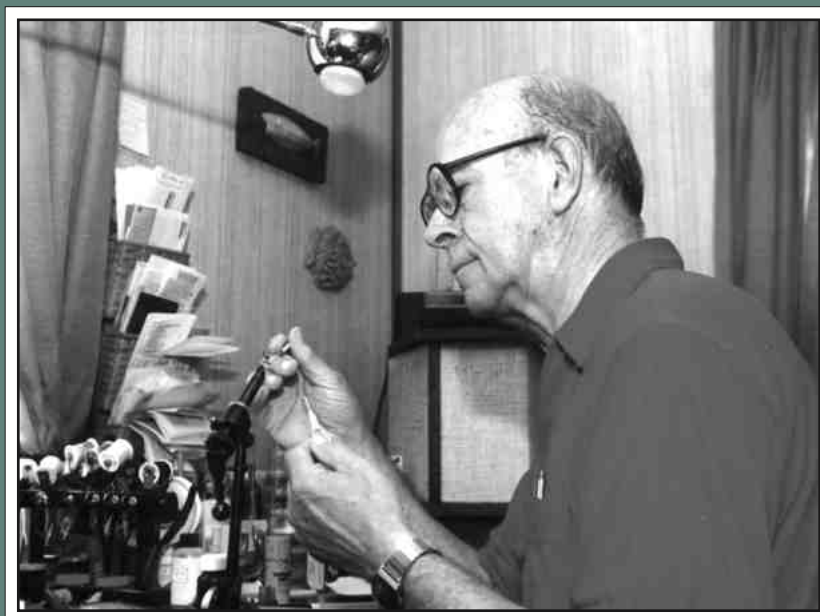


The American Fly Fisher

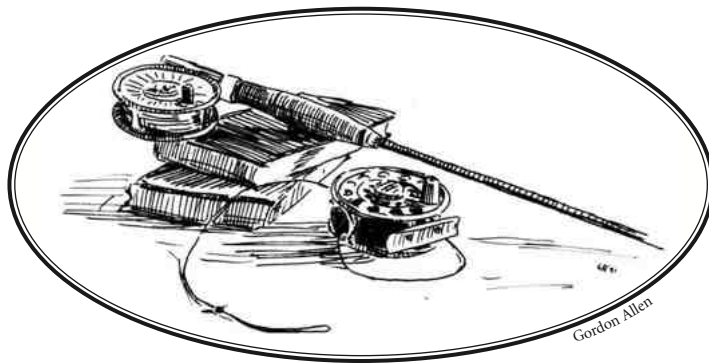
Journal of the American Museum of Fly Fishing



SPRING 2009

VOLUME 35 NUMBER 2

Profiles in Fly Fishing



THE AMERICAN MUSEUM
OF FLY FISHING
*Preserving the Heritage
of Fly Fishing*

FRIENDS OF THE MUSEUM

AS MANY OF YOU are aware, it's the nature of publications for staff to be working on an issue's words and images—like the ones you hold in your hands right now—months in advance of said issue's in-house arrival. Here we are in deep-freeze January putting together the last of the words you will read in the Spring 2009 issue. By the time you open its pages, even we in the Northeast will be donning our waders and hitting the local trout streams, which today seems like a distant dream.

I have a springlike excitement, though, about this issue. If you want to learn a little about some of the characters who have shaped (and are shaping) fly-fishing history, you've come to the right place.

Clarence Anderson notes that until the publication of A. J. Campbell's *Classic & Antique Fly-Fishing Tackle*, John G. Landman of Brooklyn, New York, was just another obscure rodmaker of his time, sorely ignored in rodmaking histories. By insisting on Landman's importance, Campbell elevated the rodmaker's status, provoking interest in Landman in collectors and historians alike. This interest has, according to Anderson, ultimately served to reveal that some of Campbell's conclusions were premature. In "The Invisible Man: John G. Landman" (page 2), Anderson shares what he has since learned about Landman, noting that his own examination "may inspire others to correct its errors and improve on its inadequacies."

In "Chauncy Lively: An Innovative Fly Tier and a Consummate Fly Fisherman," Hoagy B. Carmichael reflects on his friendship with "the fly tier's fly tier." Lively, the originator of reverse palmering, authored the now-difficult-to-obtain *Chauncy Lively's Flybox* and was a longtime columnist for *Pennsylvania Angler* magazine. Carmichael gives a good biographical overview of Lively and his wife Marion, noting especially the importance of the couple's friendship with rodmaker Paul Young and his wife

Martha. To learn more about this legend from one who knew him, turn to page 10.

Kay Brodney, tournament caster, is the subject of this issue's "Gallery" piece (page 17). Brodney, once a trustee of the museum, donated two early fiberglass fly rods made by the Reelon Rod Co. Nathan George, in "Casting for Action, Not Attention: Kay Brodney's Fiberglass Rods," highlights this early-1980s acquisition and gives us some Brodney background as well.


With this issue, we launch what we hope will become a semiregular department called "Keepers of the Flame." The idea is to highlight the contributions of contemporary artisans and craftsmen. Trustee John Mundt, in this inaugural column, begins with "Per Brandin: Split-Cane Rodbuilder." Mundt tells us a bit about how Brandin got from opening that first Orvis Madison bamboo kit in the late 1960s to becoming a rodbuilder with "an order backlog approaching a decade and a closed waiting list." You'll find this profile on page 18.

News of museum activities, both recent and future, can be found on page 20. In "Notes from the Library" (page 19), Gerald Karaska reviews a recently acquired title: Diane K. Inman's *The Fine Art of Angling: Ten Modern Masters*, a book that showcases images by contemporary angling artists.

With springlike enthusiasm, we take special notice of those who helped us be a museum in 2008, both financially (see pages 22–24) and by volunteering (see Executive Director Cathi Comar's "Thank You, Volunteers" on the inside back cover). And many thanks to each and every one of our members, whose support makes possible our ability to continue to, in accordance with our mission statement, promote "an understanding of and appreciation for the history, traditions, and practitioners, past and present, of the sport of fly fishing."

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The Invisible Man: John G. Landman 2
Clarence Anderson

Chauncy Lively: An Innovative Fly Tier
 and a Consummate Fly Fisherman 10
Hoagy B. Carmichael

Gallery: Casting for Action, Not
 Attention: Kay Brodney's Fiberglass Rods 17
Nathan George

Keepers of the Flame:
 Per Brandin: Split-Cane Rodbuilder 18
John Mundt

Notes from the Library 19
Gerald Karaska

Museum News 20

Contributors 21

Museum Donors 22

ON THE COVER: *Chauncy Lively at his tying vise. From the Chauncy Lively*
Archive, courtesy of Anne Lively and Claudia Lively DeVito.

The American Fly Fisher (ISSN 0884-3562) is published

four times a year by the museum at P.O. Box 42, Manchester, Vermont 05254.

Publication dates are winter, spring, summer, and fall. Membership dues include the cost of the journal (\$40) and are tax deductible as provided for by law. Membership rates are listed in the back of each issue. Single copy price is \$10.00 per issue. All letters, manuscripts, photographs, and materials intended for publication in the journal should be sent to the museum. The museum and journal are not responsible for unsolicited manuscripts, drawings, photographic material, or memorabilia. The museum cannot accept responsibility for statements and interpretations that are wholly the author's. Unsolicited manuscripts cannot be returned unless postage is provided. Contributions to *The American Fly Fisher* are to be considered gratuitous and the property of the museum unless otherwise requested by the contributor. Copyright © 2009, the American Museum of Fly Fishing, Manchester, Vermont 05254. Original material appearing may not be reprinted without prior permission. Periodical postage paid at Manchester, Vermont 05254; Manchester, Vermont 05255; and additional offices (USPS 057410). *The American Fly Fisher* (ISSN 0884-3562)

EMAIL: amff@amff.com WEBSITE: www.amff.com

POSTMASTER: Send address changes to *The American Fly Fisher*, P.O. Box 42, Manchester, Vermont 05254.

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The Invisible Man: John G. Landman

by Clarence Anderson

Photos by Clarence Anderson



Ca. 1900 J. G. Landman maker's mark.

THE HISTORY OF American rodmaking seemed, toward the close of the last century, to have been thoroughly investigated by Martin J. Keane's *Classic Rods and Rodmakers*, Ernest Schwiebert's *Trout*, a few other less influential books, and numerous studies in the *American Fly Fisher*, such as those of Mary Kelly. To be sure, many details of the lives and careers of the major rodmakers remained uncertain, or even entirely unknown, but most students of the subject would probably have believed it inconceivable that the name of one of the most prolific and influential builders of the late nineteenth century was not even listed in any of the reference sources mentioned above.

This "invisibility" was at last dispelled by the publication of A. J. Campbell's historical tour de force, *Classic & Antique Fly-Fishing Tackle*, in 1997. Campbell's research and startling conclusions compelled collectors and angling historians alike to take notice of a name then known only to a handful of tackle dealers and antique rod connoisseurs: "the single most obscure" rodmaker of his time, John George Landman, of Brooklyn, New York.¹ Those same collectors and historians of course knew that there

were plenty of other obscure builders producing unremarkable rods in limited numbers, generally using ready-made rod fittings, such as those supplied by Thomas Chubb. Campbell took it upon himself to elucidate, with convincing zeal, that Landman was no such minor leaguer, but on the contrary deserved recognition as an important manufacturer of top-quality rods of all varieties—"some of the most beautiful ever to enter the market"—for many of the most prestigious tackle retailers, such as the historic New York City houses of Abbie & Imbrie and Thomas J. Conroy.²

Although Landman also marketed (how remains unknown) in very limited numbers rods bearing his own name (J. G. LANDMAN—MAKER—BROOKLYN, N.Y.), his greatest influence in the tackle trade was the manufacture—in what Campbell insisted on calling his "sweatshop"—of some of the most finely crafted rod furniture produced in America. But the freshest of "Landmania" that Campbell himself thus stimulated has served to reveal, over the last decade, that some of his conclusions were premature, even as this examination may inspire others to correct its errors and improve on its inadequacies.

THE HUNT FOR LANDMAN

The overwhelming majority of Landman-attributed rods bear other names—the retailers, that is, who commissioned them—but this is not the only reason Campbell's "single most obscure" appellation is so appropriate. Whether by design or accident, Landman left few tracks in the places they might be expected: advertising (or other mention) in sporting periodicals, for example, or sponsorship of the casting tournaments so popular in his day. His name does appear in some commercial directories of the time, but his footprint there is not large: the earliest listing discovered thus far is the 1879 edition of *Lain's Brooklyn Business Directory*, in which his profession is given as "fishing rod maker" at 17 Melrose, Brooklyn. His listing is altered in the 1885 *Lain's* to simply "tackle" and again in the 1895 edition to "fish rods," with the address of 59 Cedar Street, his residence for the remainder of his life. Included in the 1905 edition of *Upington's General Directory of Brooklyn* is John Landman Jr. (but not his father), whose occupation is given as "fish rods." In what is often regarded as the Yellow Pages of the time, *Trow's Business Directory of*

Greater New York—organized by trades and products, rather than alphabetized surname—no listing during the 1890s has been found. Remaining aloof throughout his life from the retail side of the tackle market, and presumably knowing his New York City-area trading partners personally, Landman perhaps believed that advertising to the public conferred no benefits on his largely wholesale business. “Absence of evidence is not evidence of absence,” as the archaeologists say, but thus far the diligent research of several investigators has failed to discover a single Landman advertisement.

The hard, verifiable facts uncovered thus far about Landman can be related in a single paragraph. He emerges briefly out of his obscurity on page 15 of the 1880 U.S. Census for Kings County (Brooklyn), where he is identified as a “fish tackle maker,” aged thirty-two years. His household included a wife, Bertha, of the same age, and four children: John G. Jr., aged eight; Maggie, five; Minnie, three; and Anna, an infant. Landman’s birthplace is given as New York, but that of his father and mother as Bavaria, suggesting the family probably felt comfortable among the large German emigrant community then making “the City of Trees” its home. This census seems to be the only one between 1860 and 1910 in which the Landmans

were enumerated. In 1890, he was awarded Letters Patent No. 434793 for one of the earliest locking reel-seat designs, the first patented use of the screw-lock principle. On 29 March 1917, John Sr., “a well known fishing rod manufacturer,” died “after a lingering illness,” according to his brief obituary notice in the following day’s *New York Times*.³ Exactly the same notice appeared in the *Brooklyn Eagle*.

Well, make that two paragraphs, because the *Times* obituary writer, while saying no more about Landman’s business interests, thought it relevant to add in the next day’s edition—that of March 31—that the deceased was a charter member of the Jamaica Bay Yacht Club and an organizing member of the Belle Island Yacht Club. Perhaps this additional detail (not reported, strangely, by the *Eagle*) does tell us something more, indirectly, about Landman’s career: that it was successful enough to allow him to indulge in what is ordinarily considered a rich man’s hobby. Familiarity with these tantalizing details of Landman’s personal life possibly prompted Campbell to make the startling and unexplained (most regrettably) assertion that “he was not a fisherman.”⁴

As there are fly tiers—a few, at any rate—devoid of any serious interest in fishing, it is not inconceivable that there are rodmakers of the same ilk. But whereas ignorance of fishing might not

gravely handicap the former, ignorance of casting must unavoidably impair the work of any rodmaker. Thus, it is gratifying to discover evidence that Landman, if not a passionate angler, was at least a skilled caster. At the Madison Square Garden Sportsmen’s Exposition of 1897, *Forest and Stream* (one of the promoters of the event) reported that one “John T. Landman” placed second in the “Obstacle Fly Casting for Accuracy and Delicacy” contest and fifth in the “Single-Handed Long-Distance Fly Casting” event.⁵ Perhaps he competed in other events, but usually only the top five or so finishers were identified. That this initial T in the contestant’s name was a typographical error seems beyond doubt (Hiram Hawes’s name was also misspelled here), because at the following year’s exposition, John G. Landman is identified in the program as referee of another of the many casting competitions, the “Black Bass Fly Casting” event.⁶ Why, if troubling to attend the exposition at all, he participated in no other capacity, is a mystery.

But not the greatest mystery, which is the true identity of the *George Landman* for whom scores were recorded in several other casting events that year of 1898. The most obvious candidate is son John Jr., although there is no record of him being called by his middle name; in fact, newspaper accounts of the Bushwick Wheelmen cycling club, of which John Jr. was a prominent member, reveal that his nickname among that group was Pompadour John!⁷ Nevertheless, when father and son share the same name, families often settle on some simple expedient for distinguishing between them, and referring to John Jr. by his middle name would have served as one such means of avoiding confusion. As with so many other Landman uncertainties, this one remains for others to resolve. No Landmans at all are recorded as participating in later expositions, which attracted such angling celebrities as Reuben Leonard, his cousin Hiram Hawes and bride Cora Leonard, most of the Mills family, and other notables too numerous to list.

THE THOMAS & EDWARDS CONTROVERSY

Campbell’s most controversial conclusion regarding the nature of Landman’s operation, pronounced with a confidence that implies evidence beyond mere speculation, was this: “The shafts . . . were not built at his factory because Landman had no facilities for their construction.”⁸ Valid this assessment may be, but disquieting to some readers was the absence of



Patent marking on screw-lock ring, which (unusually) is also repeated on black celluloid seat.



Possibly Landman's earliest maker's mark, ca. 1885, on a heavy saltwater rod.

even so much as a suggestion as to the nature of the evidence that impelled the author to such an unequivocal judgment. Did examination of the cane work on different specimens of rods assumed to have been assembled by Landman demonstrate that they were probably constructed in different shops, by different craftsmen? Has a floor plan, equipment inventory, or eyewitness description of his shop that failed to mention "facilities for their construction" been discovered?

Some continued uncertainty about the matter may be warranted because by 1884, the year that Landman began supplying his distinctive work to T. J. Conroy's famous Manhattan tackle store (according to Campbell's canny interpretation of subtle changes in Conroy's advertising), split-cane construction was no longer the arcane craft it had been twenty years earlier.⁹ (An outstanding example of one of these early Conroys is on exhibit in one of the museum's permanent display cases.) Enough of the "secret" of Leonard's revolutionary beveling machine had seeped out, or been guessed, to allow others to construct similar devices, and a considerable body of workmen, it seems reasonable to believe, had by then learned the rudiments of the craft. Those rudiments could be acquired, in all probability, at least as quickly as the skill in precision soldering necessary to fabricate the impeccably executed nickel-silver ferrules and reel seats for which Landman is now best known. Before 1880, in the New York City area alone, at least four split-cane builders are known: William Mitchell, Edward Vom Hofe, J. B. Crook, and Frederic Malleon. (One of these might

even have been Landman's employer at the time of the 1880 census, and Malleon was the previous Conroy rod-builder supplanted by Landman.)

"Many of Landman's shafts appear to have been built . . . by Thomas & Edwards."¹⁰ As if the ambiguities surrounding Landman's work were not sufficiently confusing, Campbell's identification of Fred Thomas and Eustus Edwards as principal supplier of rod blanks to Landman (in exchange, he hypothesizes, for rod fittings) introduces a puzzle of equal perplexity. That this much-bruited partnership was indeed real, if ephemeral—and not merely apocryphal, as some skeptics have suggested—is con-

firmed by a report on their nascent enterprise in the February 1900 issue of *Maine Sportsman*.¹¹ Although no Thomas & Edwards–marked rod has ever been reported, this article documents irrefutably the existence of a shared workplace and post-Kosmic partnership between the two Leonard-school alumni. By 1901, however, Thomas, according to research by Mary Kelly published in this journal,¹² was listed in the Bangor-Brewer business directory as an individual rod-builder, sans partner, whereas Edwards reemerged as a studio photographer. Many partnerships, of course, fail to survive any longer; but the nagging problem with these facts for angling historians is that the quantity of rods now attributed by dealers and collectors to Thomas & Edwards appears to exceed the most optimistic production estimates for a two-man shop, assuming even that a helper or two was also employed.

Identifying so-called Thomas & Edwards rods, given the absence of any markings on them save those of a tackle retailer (and occasionally not even that), offers generous latitude for creative interpretation. Typically, it is no more than the presence on them of Landman-produced hardware—his unique copper- or brass-tipped male ferrules and distinctive soldered-rail reel seat—that makes the case. Campbell combined the assumption that Landman himself could not be responsible for his rod shafts with the observation that many models of the Thomas & Edwards–patented Kosmic line bear celluloid seats closely resembling those seen on certain Landmans and deduced the possibility of a working



Landman's signature: brass plugs in male ferrules. Characteristic also of his form cases are the brass tacks.



Rods, top to bottom: three-piece, 8½-foot, 4⅜-ounce Landman “Maker”; unidentified three-piece, 9-foot, 4½-ounce rod with characteristics commonly ascribed to Thomas & Edwards; three-piece, 8-foot, 4-ounce T. S. Conroy; three-piece, 9-foot, 5⅝-ounce Chubb “Superb”; three-piece, 6½-foot VL&A bait caster; three-piece, 6-foot VL&A bait caster; three-piece, 9½-foot, 6¼-ounce Abbie & Imbrie “Empire City Special Grade”; and two-piece, 5-foot VL&A bait caster (dated 1914).

partnership between these parties that survived the breakup of the Kosmic confederacy. The argument is perspicacious and not implausible, but a good way short of proven.

Among the several idiosyncracies that Campbell attributes to Landman’s work, the most unmistakable, as noted above, are his rolled and soldered nickel-silver ferrules (produced both in the modern configuration and the earlier spiked, or doweled, design). These are most commonly seen on top-of-the-line models sold by T. J. Conroy, Abbie & Imbrie, Von Lengerke & Antoine (VL&A to collectors), Von Lengerke & Detmold, Folsom Arms, and, of course, the scarce Landman “Maker” rods. Equally distinctive are Landman’s handsome rolled and soldered nickel-silver reel seats, which exhibit a level of craftsmanship that would seem to belie Campbell’s prejudicial “sweatshop” characterization of the Landman operation (“small hands soldering ferrules for 12 hours a day”), factual evidence for which was not presented.¹³

Such metalworking skills as machine-tool operation, gun making, and engraving were not uncommon among the talented German emigrants who settled around Brooklyn and greater New York, and for decades afterward, many of the New World’s most eminent gunsmiths and engravers originated from within this old-world artisan community.

Not only do these seats exhibit fine workmanship, but it would have been essential that the fabrication of each be accomplished relatively *quickly* in order also to be done cheaply enough to compete with the mass-produced stamped and drawn products of the undisputed king of rod hardware, Thomas Chubb, the “Fishing Rod Manufacturer”¹⁴ (identified by Campbell as another likely supplier of rod blanks, especially lancewood, which Landman used on some commissions). Considering the precision hand labor required, especially on Landman’s ferrules, it is difficult to understand how he remained in the race with Chubb (and later Montague) as long as he did,

which was at least as long as he lived and probably well into the lifetime of his son and successor.

Landman’s own patented seat of 19 August 1890, the one the inventor might naturally be expected to prefer and even push for commissions, is encountered much less frequently than the sliding band seat. Yet compared with the latter, with its many soldered parts, the locking seat actually *appears* to require less handwork in its fabrication, thus justifying Landman’s own characterization of it in his patent description as “simple” and “inexpensive.” Whatever its cost, offering a locking seat when such devices were still something of a novelty might have served as a useful marketing tool, and it is thus surprising Landman made no greater use of it. In terms of its utility, it functions at least as well as other quick-release mechanisms and better than some, such as Leonard’s jam-prone design. Following expiration of Landman’s patent in 1914, the management of the Fred Divine Co. displayed the sincer-

est form of flattery by offering unmistakable copies of it on several models produced during the 1920s.

While the patent remained in force, however, the locking seat was most commonly found on rods retailed by VL&A. The possibility of occasional use of these seats on rods other than VL&As and the scarce Landman-marked specimens cannot be excluded, but it can be said such use, if any, was rare. Therefore, the *known* evidence begins to suggest that VL&A enjoyed some sort of exclusive privilege to market the patented seat. A VL&A tackle catalog of the 1890 to 1910 era might well explain such restricted distribution if reference was made to any special arrangements, but VL&A catalogs are at least as scarce, alas, as marked Landman rods.

Few classic cane fanciers are unaware that Jim Payne once marketed his work through Abercrombie & Fitch, but less well known is his comparable retail arrangement with VL&A. How early this relationship came to be established, and whether in the lifetime of Ed Payne, is uncertain, but E. F. Payne-marked VL&A fly rods displaying the general styling characteristic of the early 1920s have been found (though by no means frequently!), and at least one of these rods was fitted with a copy of a Landman screw-lock seat, this example in nickel-silver. So even if no “special arrangement” between Landman and VL&A ever existed on paper, it seems indisputable that the management of the tackle department was partial to his design.

A conflict of interest may have limited the potential application of Landman’s patented seat. One of his best customers, the great New York tackle house of Abbie & Imbrie, had previously acquired rights to another locking ring design patented 10 January 1888 by fellow Brooklyn inventor, tackle dealer, and angling celebrity Henry Pritchard. Given this vested interest, Abbie & Imbrie not surprisingly chose to give pride of place to Pritchard’s seat and separately patented (1881) hard-rubber grip, both of which were standard, or optional “without extra charge,” on all but the lowest-priced models. Many Abbie & Imbries (including top-of-the-line Best models: “guaranteed to be better than the best of anybody”!) are found fitted with a combination of Pritchard’s seats and Landman’s ferrules, but only the trademarked Empire City



Comparison of wraps and reel seats on Landman-made VL&A (upper) and Kosmic; doubled intermediates of VL&A are repeated at each ferrule and tip.

line of rods in two grades—Special Grade and Hand-Made—exhibited *both* ferrules and metal seats of Landman’s distinctive design. His *patented* seat, however, has not been reported on any Abbie & Imbrie. Telling evidence that these Pritchard/Landman hybrids were being assembled by Landman himself is provided by those specimens featuring not only Landman’s ferrules but his (almost) unique doubled intermediate wraps.¹⁵ A legion of craftsmen must have been employed to supply the astonishing vari-

ety of rods offered at this time by Abbie & Imbrie, so the possibility that he provided other models built around the Chubb fittings seen on many Abbie & Imbries cannot be excluded, although it is most improbable, given the production capacity of the Chubb plant.¹⁶ And the source of the Pritchard-designed components remains unknown, like so much else in this problematical story.

A few of Landman’s patented seats fitted to salmon or saltwater rods were of all nickel-silver construction (and magnificent they are), but the great majority featured that Landman specialty previously noted, the type of white celluloid often called *ivoroid*.¹⁷ Less commonly used, and easily mistaken for hard rubber, was celluloid dyed black. Use of this, the first successful thermoplastic, made it possible to mold at relatively low cost (compared with the soldered all-metal version) the spiral trackway that Landman’s screw-locking mechanism required. The similarity of this seldom-seen Landman seat to the far more famous Kosmic counterpart (sans locking device, of course) is readily apparent, as Campbell enjoined us to observe, so the hypothesis that Landman was responsible for both is eminently plausible, particularly because no other builder of the time is known to have been working with celluloid.¹⁸

“Working with,” however, implies only that Landman presumably possessed the skills



Unusual as its use on rods may have been, celluloid was, by the time of this ca. 1890 trade card, ubiquitous in everyday life: not only might the angler’s collars, cuffs, and shirt fronts be made of it, but also his combs, brushes, razor handle, eyeglass frames, and, if an older gent, his dentures!



Patented ivoroid seat with 1/8-inch cork rings compared with nickel-silver seat with wire-wrapped sheet cork.

and equipment to melt, mold, dye, and otherwise alter the physical appearance of celluloid, not synthesize it chemically. His most likely supplier would have been the nearby Celluloid Manufacturing Co., of Newark, New Jersey, established in 1871 and owner of both the earliest American patent for synthesizing cellulose nitrate and the registered trademark Celluloid.¹⁹ In addition to offering the material in bulk to industrial customers, this firm manufactured an impressive array of finished consumer goods and through its catalog boasted that it “manufactures special articles too numerous to list.”²⁰ Thus, the possibility cannot be dismissed that Landman merely ordered his patented seats built to his own specifications.

LANDMAN FIELD MARKS

Other than those scarce examples that bear his own name, how can Landman-assembled rods be recognized? Because his easily identified ferrules and reel seats were supplied to other builders, their presence on a rod can serve as no more than a hint to search more closely for other evidence. Only one of his rod-building ideas seems never to have been sold to others, nor copied by imitators: the use of nickel-silver wire to reinforce, and perhaps prettify, his early sheet-cork grips. (And his were among the earliest, most other builders of the time clinging to the use of rattan.) This eccentric detail seems to have been employed between the mid-1880s (the assumed debut of his earliest Conroy rods) and the turn of the twentieth century, but only on his best-quality rods; Von Lengerke & Detmold displayed rods featuring “the usual round handles of cork, lapped with fine drawn silver wire” at the Sportsmen’s Exposition of 1897.²¹ Shortly thereafter,

Landman adopted stacked cork rings, the earliest examples of which appear to have been cut from sheet cork little thicker than that used previously to wrap the grip’s wooden core. Campbell speculates that Landman might actually have been first to construct a grip in this fashion, but if so, his ingenuity would be difficult to confirm, as almost simultaneously many others in the trade began to offer the same. (In the long run, this was a mixed blessing, for whatever its advantages, cork proved to be a good deal less durable than the standard it replaced, rattan. The latter, oddly enough, Landman is not known to have used.)

Campbell set great store, as an aid to identification, by Landman’s use of closely spaced—or “doubled”—intermediate wraps placed adjacent to the ferrules and just below the tip-top guide, presumably to reinforce the cane where the stress is greatest. Although this practice was demonstrably not “singular to Landman,” as William Mitchell, Fred Divine, and perhaps others on occasion wrapped in the same fashion, Campbell is quite correct that Landman is most identified with this peculiarity.²² But the same should by no means be expected, because Landman often saw fit—on rods that otherwise betray unmistakably his handiwork—to omit them. When present, however, this striking pattern is an impossible-to-overlook indicator that the rod displaying them is likely to be Landman’s work.

The 1880 census “proves,” as well as anything in this arena of inference and conjecture can be proven, that Landman was involved in rod work of some kind by that date, although in what capacity—whether as employee of one of the many New York City tackle firms or as independent builder—would be the subject of yet

more speculation. The earliest work that can be reasonably attributed to Landman (based on our woefully inadequate knowledge), his Conroy commissions of the mid-1880s, exhibits the styling characteristics of the early 1890s, and it is Campbell’s primary thesis that Landman was one of the principal designers ushering in the relatively modern look of the 1890s. This view of Landman as innovator, “a gifted rod designer, whose legacy was a rod so striking in appearance that its likes have not been seen before or since,” seems somewhat at odds with Campbell’s unequivocal insistence that Landman depended on others to provide him with unfinished rod blanks, but the facts are too few to resolve the contradiction, if contradiction there be.²³

LANDMAN SUPERCEDED?

Campbell concluded that by 1898, Landman had been replaced as a builder for VL&A because rods of that vintage had lost their rolled and soldered fittings. However, the clearly Landman-built VL&A bait caster (see photo on page 5), hand inscribed with an owner’s name and dated 1914, challenges Campbell’s putative retirement date. Whenever it occurred, such a change in hardware means something, to be sure, but whether it can be interpreted only as evidence of Landman’s replacement (by, Campbell postulated, the ephemeral team of Thomas & Edwards) is open to question. Could it be that Landman turned to a less labor-intensive method of manufacturing ferrules or simply outsourced them? The investigator’s dilemma in attempting to puzzle out Landman’s chronology is that virtually the only available evidence, the rods themselves, are of course undated, usually, and so must be aged by such details as the thickness of the cork rings of the grip. But a general evolutionary trend, such as the use of increasingly thicker rings, may not be valid for every builder. So-called mortised grips and reel seats, built up in diameter by the addition of tapered wooden inserts fitted between the cane strips, were abandoned by most builders by the mid-1880s, but the Montague Rod Co. continued to offer this “antique” feature on low-cost rods manufactured into the late 1920s; an anachronism that would be unbelievable, but for the verification provided by the company catalog.²⁴ In the same period, Montague was offering a premium-priced model, the Superb, seemingly inspired by ca. 1890 Landman styling, complete with a “Landman” nickel-silver seat unmistakably copied from the real McCoy. (A superb photo of this model may be found on page 17 of the *American Fly Fisher*, Fall

1980, vol. 7, no. 4, in Mary Kelly's examination of Thomas Chubb.)

The rods that shout Landman, those with his patented seat and/or doubled intermediate wraps, do indeed seem, as Campbell suggested, to be artifacts of *La Belle Epoch*. But culturally speaking, that beautiful era, otherwise known as the Gay Nineties, actually lingered through the first decade of the new century, until extinguished by the cataclysmic social and industrial changes arising out of the Great War. Thus, some of these rods may be of later vintage than their appearance suggests, as are the "nineteenth-century" Kosmics that continued to be available into the mid-1920s!²⁵ But an incidental mention of Landman well after Campbell judged him to be commercially extinct confirms that Campbell had tolled the bell prematurely. George Parker Holden's great classic of 1920, *Idyl of the Split Bamboo*, noted that "the reader interested in exceptionally high class rod accessories will do well to consult John G. Landman, 59 Cedar St., Brooklyn, N.Y."²⁶ Would that the doctor, who might well have known Landman personally, had spared a few more words of elaboration!

But more revealing than Holden's reference is the *Brooklyn Eagle's* 1935 obituary for son John, which identified him, as it had his father in 1917, as a "manufacturer of fishing rods."²⁷ The biographical details and terminology in obituaries are seldom subject to high standards of accuracy, so perhaps John Jr. was only making rod furniture, or engaged in rod repair, rather than manufacture, or . . . the possibilities are numerous. The *salient* fact is that like his father, he was probably involved in some form of rod work for

most of his professional life. Otherwise, had he been forced by the failure of the rod business to pursue some different occupation, it is reasonable to believe that the more recent second career would have been mentioned, at least, in this obituary.

Fly-fishing historiography, as others have observed, and as any perusal of the literature will confirm, tends to devolve upon the elite among anglers and the Hiram Leonards among rodbuilders. Landman, it may be asserted without fear of rebuttal, was no Leonard. But he was an important part of a large and complex market that catered to the proletarian needs of rank-and-file fly fishers who were unlikely ever to own a Leonard, let alone a Payne, unless it was acquired secondhand with short tips. Those of us who for decades have awaited with bated breath Marty Keane's beautiful catalogs have, unconsciously, indoctrinated ourselves with a badly distorted perception of the true American fly-fishing panorama. A bracing reality check is provided by perusal of the listings of vintage rods put up for sale on eBay: scores of Montagues, Heddens, and South Bends for every Leonard, hundreds for every Payne. And even these numbers are misleading, because high-status articles are likely to be pampered and preserved, whereas their plebeian counterparts usually serve until they become unserviceable, and then—the tomato row.

Until the recent growth of an enhanced appreciation for them (stimulated in good measure by the respectful consideration Campbell accorded them), the term *trade rod* bore with it the stigma of "inferior," despite the common knowledge that many of the best builders—

including Thomas & Edwards, long after both had established their separate shops—produced prodigious numbers of them. Strictly speaking, Mills's Standards, although built on the same benches as "official" Leonards, must be considered trade rods (although the special relationship between Mills and Leonard admittedly clouds the issue). And although it be sacrilege to suggest it, what else but trade rods are the treasured and revered Kosmics? Oh yes, we know *now* the identities of their hallowed builders, but their original purchasers knew only that they were buying products of an athletic supply company (Spalding) or, later, a minor general tackle dealer (U.S. Net & Twine).

If retail price can be regarded as a *very* rough estimate of quality, Landman's Empire City Special Grade sold in 1899 for \$15 versus \$18 for a Mills Standard; a comparable Leonard was priced at \$30, compared with \$25 for a Best model Abbie & Imbrie. The cost of marked Landman rods presumably exceeded that of a Special Grade, and they were bargains if their cost did not approach that of a Leonard. (Leonard is here taken as a benchmark, because at the turn of the twentieth century, the dominance and prestige of the house that Hiram built was unchallenged.)

Somewhere within the collections of one of the innumerable libraries, museums, or historical societies of Brooklyn and New York may repose the data that will permit firm flesh to be stuck upon the bare bones of the Landman story adumbrated above. What has been accomplished thus far is at best merely (with apologies to Churchill) "the end of the beginning."

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POSTSCRIPT

The manifest similarity of Landman's serrated, or crown-cut, ferrules to Reed's patent of 1885 has perplexed me since encountering large, carefully detailed renderings of the latter in Thomas Conroy advertisements of 1885 and 1886. (Actual specimens of Reed's rare ferrules I have not seen.) Is it no more than a coincidence that sometime after Conroy ceased publicizing Reed's work in 1887, he next offered rods of unspecified origin fitted with ferrules that replicated Reed's design, but made no claim to patent protection?

Conroy's purchase of manufacturing rights from Reed would of course explain the similarity, but that Conroy paid for the privilege and then declined to advertise such a valuable asset strains



In this museum file photo from the Fall 1980 issue of the American Fly Fisher (vol. 7, no. 4), the Montague Superb is the lower of the two rods pictured.

credulity. Surely the Conroy dynasty did not acquire the status of New York's oldest—and at one time largest—tackle dealer by ignoring marketing considerations, and in the technology-obsessed Victorian era, much of the trade advantage of owning patent rights derived from their puffery value.

So what might be an alternate explanation? That Conroy, reared in the trade, acted so recklessly as to commission someone such as Landman to reproduce Reed's design without legal sanction? Unthinkable! *unless* Mary Kelly's conjecture about Reed's abrupt disappearance from the Chicago trade directories ("perhaps he died") was more prescient than she imagined.²⁸ If Reed died suddenly, intestate, and without lawful heirs—circumstances unusual but by no means unknown—an extralegal opportunity may have arisen that Conroy was able to exploit without legal complications. That such a hypothetical scenario is speculative is obvious, but not more obvious than the similarity of the two ferrule designs.

Compounding this mystery is an unmistakable reference to Reed's ferrules by the most gifted fly designer of the 1880s, John Harrington Keene, who extolled the design as "the ideal ferrule . . . I will never purchase a rod without it. Unfortunately it is patented and only the best makers are licensed to use it." Although these comments appeared in Keene's lengthy contribution to an 1892 anthology edited by G. O. Shields, *American Game Fishes* (page 522), it is entirely possible, and perhaps even probable, that they were originally composed several years earlier for one of Keene's numerous articles in the *American Angler* or one of the other sporting periodicals. Keene did not identify Reed by name, but because he reproduced the same ferrule illustration used by Conroy, there can be no doubt as to his meaning.

ACKNOWLEDGMENTS

For first exposing him to the Landman virus, the author blames A. J. Campbell, and for exacerbating its virulence, he holds Landman aficionados Bruce Handley and Jeff Knapp culpable; without the assistance of both of the latter, this work would not have been possible.

ENDNOTES

1. A. J. Campbell, *Classic & Antique Fly-Fishing Tackle* (New York: Lyons Press, 1997), 112.
2. *Ibid.*, 99.
3. *The New York Times* (30 March 1917), 11.

4. Campbell, *Classic & Antique Fly-Fishing Tackle*, 112.

5. *Forest and Stream* (20 March 1897, vol. xlviii), 231.

6. *Forest and Stream* (22 January 1898, vol. I), 65.

7. *The New York Times* (23 March 1896), 6. This report, and several similar accounts in other issues, revealed that John Jr. and most of the Bushwicks were also avid bowlers who competed as a team against other clubs and civic groups. Could this be why Campbell thought he and his father had little interest in fishing?

8. Campbell, *Classic & Antique Fly-Fishing Tackle*, 112.

9. A fly in the ointment: According to Kelly (see endnote 12), between January 1885 and 1887, Conroy advertised "finest quality" rods featuring "Reed's Patent Serrated Ferrules," referring to Chicago rodbuilder William Reed's 1885 patent for the same. This incongruous fact casts doubt on Campbell's chronology, as it seems unlikely that Conroy offered *both* Reed's work and that of Landman concurrently. Because Kelly found no trace of Reed subsequent to his 1887 listing in the Chicago business directory, that year—or the year following—more likely marks Landman's debut with the Conroy dynasty. In *Fishing Tackle: Its Material and Manufacture* (London: Ward, Lock & Co., 1886), J. H. Keene includes an unmistakable illustration of Reed's ferrule, described as the best design then available, superior even to that of Leonard, but attributes the invention of it to Brooklyn rod and reel manufacturer Frederick Malleson! This error suggests that Malleson was manufacturing the ferrule for Reed.

10. Campbell, *Classic & Antique Fly-Fishing Tackle*, 114.

11. *Maine Sportsman* (February 1900), 9.

12. Mary Kelly, "Spalding and the Kosmic Connection," *The American Fly Fisher* (Summer 1984, vol. 11, no. 3), 2.

13. Campbell, *Classic & Antique Fly-Fishing Tackle*, 99.

14. An honorific Chubb awarded to himself, not undeservedly.

15. Excellent photos of two of these extremely rare Best models may be found on pages 60 and 90 of Jeff Hatton's *Rod Crafting* (Portland, Ore.: Frank Amato, Publishers, 2005). The hundreds of photographs (including those of many other Landmans) in this unique volume make it indispensable for collectors, but Mr. Hatton accepts unreservedly Campbell's Thomas & Edwards provenance theory for rod work that this writer attributes, tentatively, to Landman himself.

16. Catalog No. 161, Season of 1899, Abbie & Imbrie, New York, N.Y.

17. *Ivory* was another trade name; neither, apparently, were trademarked. Not merely the color, but an artificial grain suggested the genuine substance; but as those striations or contrasting layers were sometimes omitted from the manufacturing process, creating a bland, homogeneous appearance, the comparison to ivory is not always apt.

18. With the solitary exception of Charles Wheeler of Farmington, Maine, who tended to choose from among a diverse selection of

rod fittings. Ivoroid seats have been reported on one or two of his rods, which apparently date from the turn of the twentieth century. More complete descriptions of these seats are not available, but whatever their origin, Wheeler used them but rarely.

19. Patent infringement litigation initiated by a British competitor resulted in an 1880 U.S. federal court decision that—to simplify a complex ruling—voided Celluloid Manufacturing Company's American patent without sustaining the plaintiff's cause of action. In effect, the basic manufacturing process was thrust into the public domain. About one year later, yet another British competitor established the American Zylonite Co. in Adams, Massachusetts, to manufacture their trademarked Zylonite formulation of cellulose nitrate. For reasons unknown, the newly formed Kosmic partnership contracted with the Adams firm—rather than their "next-door neighbor," Celluloid Manufacturing Company—to supply the celluloid used for Eustis Edwards's patented ferrule reinforcements. Not only does Zylonite appear in Kosmic's initial advertising in 1890 (which also offered Zylonite form cases!), but the term is even used in Edwards's 1889 patent application. After January 1891, however, Zylonite was replaced by Celluloid in Kosmic advertising, because (perhaps to the chagrin of Edwards et al.) in that month American Zylonite was vanquished in a Celluloid Manufacturing Company-initiated lawsuit, purchased, and then dissolved by the triumphant Celluloid Manufacturing Company. But Zylonite, as a trade name, clung to life for years thereafter, perhaps because of its exotic connotations, and appears in the 1899 Abbie & Imbrie catalog referenced above to describe a (molded?) grip covering.

20. Catalog 117 (undated, but on internal evidence, ca. 1910), the Celluloid Company, 30-36 Washington Place, N.Y., 2.

21. *Forest and Stream* (20 March 1897, vol. xlviii), 231. Von Lengerke & Detmold rods are so uncommon (unlike VL&As) that without this reference it might be difficult to establish a relationship between Landman and the New York City firm. The two Von Lengerkes were brothers, but so far as is known, the companies were managed as independent entities. Both sold firearms, but Von Lengerke & Detmold made a specialty of it, becoming the exclusive importer of several fine European guns. VL&A later merged with Abercrombie & Fitch.

22. Campbell, *Classic & Antique Fly-Fishing Tackle*, 114.

23. *Ibid.*, 112.

24. Undated 38-page catalog of the Montague Rod & Reel Co., Montague City, Massachusetts; internal evidence suggests publication between 1927 and 1930.

25. Kelly, "Spalding and the Kosmic Connection," 2.

26. George Parker Holden, *Idyl of the Split Bamboo* (Cincinnati: Stewart and Kidd Company, 1920), 114.

27. *The Brooklyn Eagle* (3 November 1935).

28. Kelly, "Spalding and the Kosmic Connection," 3.

Chauncy Lively: An Innovative Fly Tier and a Consummate Fly Fisherman

by Hoagy B. Carmichael



All photographs are from the Chauncy Lively Archive, courtesy of Anne Lively and Claudia Lively DeVito. All flies were tied by Chauncy Lively.

Chauncy Lively at his tying vise.

IT IS UNLIKELY that one would be drawn to the rolling hills of western Pennsylvania if fly fishing for trout were the sole purpose of the trip. The perception is more of dank, soot-shrouded afternoons, the steel mills of Andrew Carnegie, Rolling Rock beer, America's early oil discoveries, or the Steelers' stunning last-minute "immaculate reception" on that cold December day of 1972. Pittsburgh, swaddled between the Allegheny and Monongahela rivers, is known more for its Slavic work ethic and the union-busting tactics of steel and railroad barons than for the gentle art of inducing a trout to swallow a small piece of bent steel, carefully concealed by fur and feather. And so it was with some mixed feelings that I, brought up on the clear waters of Vermont's Batten Kill River, took the job in 1971 to work for Fred Rogers in the Steel City, far from what I thought was the sophistication of my eastern friends who were alleged to be closer to the cradle of American fly fishing.

Within weeks of settling in, I found someone who knew what a Gray Fox

Variant was, which led to encouraging tips as to where to go for an afternoon's fishing. He also introduced me to a local enthusiast, George Aiken, who appeared to know everyone in Allegheny County who could throw a fly more than 10 feet. We arranged to have a small group of guys gather at my house in Shadyside, an ad hoc meeting of what was known as the Pittsburgh Fly Fishers, an informal local group made up of extremely knowledgeable men and women. I had my fly-tying vise at the ready and was convinced that we could share some patterns, and I would, if asked, tie a parachute dry fly that would probably be enough entertainment for the boys until dinner was served.

One of the men who came to the house that evening was a person I had never heard of who had the unlikely name of Chauncy Lively. He was a balding, 5-foot, 10-inch man of average weight, with face-wide glasses and a broad grin pierced only by a cigarette that was almost always lit. His western Pennsylvania accent seemed to cover almost every sentence. After much of the usual talk, and a viewing of my 7-foot rod made by my friend, Everett Garrison,

Chauncy mentioned that the annual sportsman's show was in two weeks and kindly invited me to sit beside him in the Trout Unlimited (TU) booth and tie flies—a first for me in a public setting. I had about seven patterns under my belt by then, one of which was fresh from Dudley Soper's vise, a minimalist's take on the crane fly called the Gangle Leg.

Armed with youthful exuberance—and little else—I set off for the arena that cold Saturday morning. I had decided to reveal to the sporting world my own version of the Breadcrust Nymph. Chauncy was busy getting set up, and I was thrilled to see so many people crowding around our booth, undoubtedly marveling at my dexterity. The crowd was growing, but I was too busy trying to get the throat hackles to sit correctly to notice that Chauncy was spinning a parachute hackle *under* the wings of an extended-body March Brown dun. When I did finally whip finish the head on my fly, it didn't take me long to see what the commotion was about. I too joined the fan club, quietly slipping my modest kit under the counter, and then witnessed why the quiet man to my left is often called "the fly tier's fly tier."

This article originally appeared in the Fall 2007 issue of the *Anglers' Club Bulletin* (vol. 82, no. 2).

A MUSICIAN FIRST

Born in 1919, Chauncy King Lively came from the small town of Charleroi, Pennsylvania. His father, Chauncy Clinton Lively, was the head of the psychology department at Waynesburg College in southwestern Pennsylvania. Chauncy King dutifully majored in psychology and science, with an eye that he might follow his father's career and become a science teacher. While in school, he met Marion Aiken, whom he married in 1943.

Music ran deep in Chauncy's family background. He began playing the trombone as a young man, and later took music theory and composition classes at Waynesburg College, where he joined their school band his freshman year. When World War II came, Chauncy enlisted in the Army's Special Services, where, stationed in Texas, he led one of the Army bands, waving his hand to some of America's great melodies when he wasn't playing the trombone. After the service, Chauncy became one of the musical arrangers for the KDKA radio station in Pittsburgh. It was a full 50K-watt station that reached far across the country in the evening. In those days, larger stations had live bands, even full orchestras, that played music throughout the day. Lively played the trombone for a nationally known band called Larry Funk & His Band of a Thousand Melodies. He also headed his own group of musicians known as Kay Lively, His Trombone and Orchestra. Chauncy was a dedicated, well-schooled musician, but the burgeoning world of television and changing musical tastes eventually put him on the sidelines, so he joined his father-in-law's mortgage business, Fred L. Aiken Associates, where he worked unenthusiastically until retirement. He knew many of my father's songs, and some of the stories that went with them, so we would often talk "musician-speak," a different kind of conversation from the many fish tales and wonderful long fly-tying sessions that we had over the years.

After fifty-four months of Army service, Chauncy was looking for a hobby following his discharge. Marion bought him several of the few books on fly fishing that one could find in those days, which led to numerous trips to the local tackle store, buying poorly constructed bamboo rods with lines and reels that did not match. Chauncy's first rod, an 8-foot, 6-inch, three-piece split-cane production company rod, was said to pos-

sess modern dry-fly action. The thin, poorly tapered rod tips that could not hold a no. 5 DTF in the air for very long soon looked like spaghetti. Flies, other than several standard all-purpose patterns that were endorsed by Ray Bergman (*Trout*, 1938), were hard to find in post-war Pittsburgh, as were rubber-based waders that could withstand more than two trips to a river. Chauncy and Marion often went to a picturesque little stream less than an hour from downtown Pittsburgh, Dunbar Creek, or to Sandy Creek in Venango County, plying their



Chauncy Lively with his trombone, ca. 1946.

scant knowledge against trout that were seldom bothered by fly fishers, yet were too smart for the young couple. "Nobody wanted to help us," Chauncy once told me. "When other fly fishermen saw you coming, they were slow to answer questions, or simply moved away from you. We were on our own."

MR. LIVELY MEETS MR. YOUNG

It was not long after their first missteps that Chauncy decided to invest in a better rod for Marion, one that was well made and suited to small-stream fishing. In 1947, he answered one of Paul Young's ads in *Field & Stream* magazine, suggesting that a new line of rods was in the works, and within days received a copy of Paul Young's fifteen-page booklet, "The Story of Your Rod." Chauncy was impressed by the thoroughness of Young's approach to

the craft, which led to an order—the first of many—for Marion in August 1948 of a 7-foot, 6-inch, two-piece "Dry Fly," followed by an 8-foot, 6-inch, two-piece "Parabolic" for himself.

Early in their long and fruitful relationship, Lively sent a nymph that he tied to "Mr. Young" and received a letter months later addressed to "Mr. Lively," thanking him for the fly with which he had caught several nice trout. The frequency of their letters quickly increased, which culminated in the two families finally meeting in 1954 when Paul Young came to Pittsburgh

for a visit. He took Chauncy's daughter, Anne, out on the lawn with a 6-foot, 9-inch, 2¼-ounce rod that Young called "The Pumpkin Seed Special" (probably a prototype) and, after several successful casts by young Anne, he gave her the rod, a well-cared-for treasure that she still uses.

Chauncy was not inclined to entrust the most vital link of trout fishing—the design and construction of the fly—to a small cadre of men whose spare writings, for the most part, centered on the patterns used on eastern freestone streams. He was a born tinkerer, someone who was not afraid to incorporate a new idea that he considered an improvement. By 1950, Lively was beginning to reconsider some of the fly patterns that he was able to purchase, many of which were poor imitations of winged insects that he was taking from the western Pennsylvania rivers for study in his small "fishing room" upstairs.

Beetles, grasshoppers, crickets, and ants were among the creatures that he knew trout fed on, and, save for Vince Marinaro and Charlie Fox—along with the innovative soft-hackled, subsurface work of Allentown's "Big Jim" Leisenring's 1941 classic, *The Art of Tying the Wet Fly*—few had given flies, other than the traditional mayflies and some caddis patterns, much thought. "The three of us [George Aiken, Marion, and Chauncy] made good use of the Black Deer Hair Beetle as described in John Crowe's *Book of Trout Lore*," George Aiken remembered. "We found it to be an excellent representation of the Japanese beetle which was infecting the Cumberland Valley and which provided us with many days of excellent angling for big fish on the LeTort Spring Run. This fly has also been excellent on all waters we have fished, and it led to Chauncy's development of the Carpenter Ant Fly. Although difficult to see on the water, this fly can bring surprising results when fished

under overhanging brush.”¹ Chauncy’s developing knowledge, bolstered by a creative imagination and the freedom of expression known to musicians, began to foster an array of new patterns that were the basis of a long inventory of ingenious tying ideas, now commonly used by many nontraditional tiers, usually those who can take their time and don’t need to produce quantities of commercial flies.

SHARED VACATIONS

By the mid-1950s, the Lively family began to share vacations in Michigan with Paul and Martha Young, first to an area on the North Branch of the Au Sable River known as Lovell’s, then finally settling on a two-bedroom cabin overlooking an undistinguished section of the South Branch, almost next door to the one used by the Young family. Chauncy, Marion, and their children, Anne and Claudia, made the trip almost every year, fishing the smaller flies known to that river system in July and August. By the mid-1960s, Chauncy had begun to settle on several tying ideas that would better solve the problems of the highly selective brown trout, first introduced to the Au Sable around 1910, who fed in those gin-clear waters. Sitting in a slow-gliding, flat-bottomed, Au Sable riverboat and hurling a large Skunk pattern to large unsuspecting trout that may be lurking under the umbrella of cedar sweepers was not Chauncy’s idea of fly fishing. He wanted to fool rising brown trout that were sipping small flies under the sun of the late morning, and he soon realized



Martha and Paul Young in their Detroit rod shop, 1959.

that it would take a sophisticated understanding of “what the trout saw” in fly silhouette and light refraction, much the same as the published work of Edward R. Hewitt and the other Pennsylvania fly theorist, Vince Marinaro. “Reading Marinaro [*A Modern Dry Fly Code*, 1950] many years ago motivated me to build a small, glass slant-tank, through which I could get a trout’s underwater view of floating insects and/or fly patterns representing them,” Lively recounted.² This “applied science” piece of the puzzle came easily to Chauncy, which helped take much of the guesswork out of his burgeoning theories, in time producing a series of lasting patterns.

Marion’s brother, George Aiken, a very skilled angler in his own right, was almost as interested in solving the mysteries of the floating fly as was Chauncy. George started fishing for trout with a fly at the same time as his sister and Chauncy. George, once again paying homage to the tax lawyer from Harrisburg, Pennsylvania, later wrote:

We had read Vince Marinaro’s book *A Modern Dry Fly Code*, where Vince introduced the thorax style of tying to better imitate the way the mayfly rides on the water, and the resulting light pattern as that seen by the fish. The thorax style was difficult to tie and often did not ride properly on the water. Since



The Carolina Reverse-Palmered Fly.

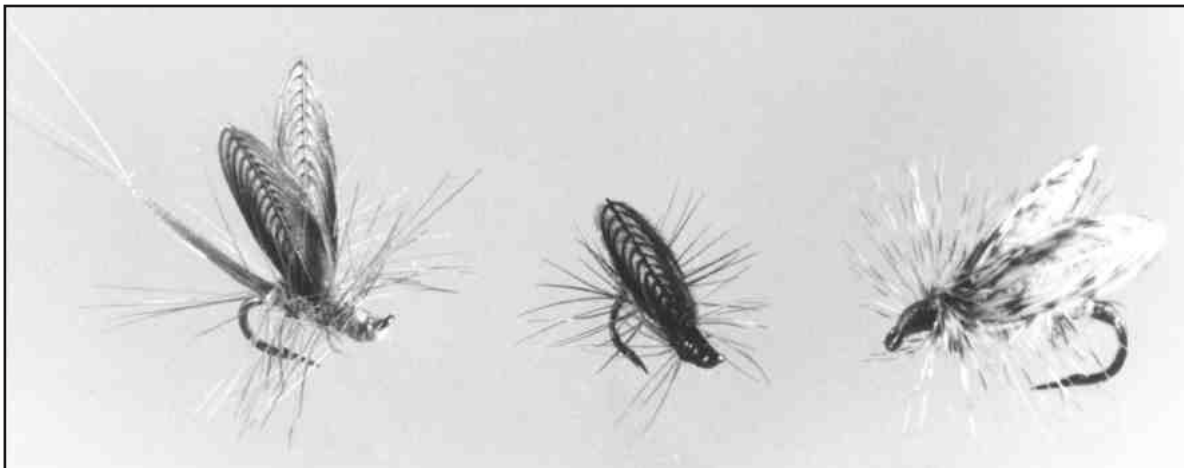
For a number of years I have been using a hackling style I call “reverse palmering.” In reverse palmering, the hackles are tied in by their stems behind the eye, at right angles to the shank, on edge and with the hackle dull, or convex, sides facing the eye. The body material is then reverse-wound back to the bend and tied off, and the thread is anchored at the rear of the body. Now the hackles are wound individually from front to rear in equally spaced turns, the second hackle following the path of the first, and each is tied off at the rear of the body.

Reverse palmering also arranges the hackle fibers in a way that provides exceptional balance on the water. With the hackles tied in with their convex sides toward the eye, the first turn angles the fibers forward—ever so slightly—and subsequent turns toward the rear tilt the fibers in that direction. The result is an arrangement of hackle fibers matching the posture of an insect’s legs on the water. This configuration provides maximum support to the rear half of the fly, where it is needed most because of the weight of the hook’s bend.

—Chauncy Lively, from the *Pennsylvania Angler*, August 1993, page 20

Note: The reverse-palmer hackle is tied off with a whip finish at the rear of the hook. This technique also eliminates the need for tail support: the tail is usually just a few whisks of fiber if any.

—Bob Berls, editor, the *Anglers’ Club Bulletin*



Above: Three Wonder Wing Flies,
ready to escape.



Left: The Fore and Aft Gnat.

this pattern was an interesting concept, it led Chauncy to build a slant tank so he could observe and photograph floating artificial flies and live insects from underneath. His work supported Vince's observations and led him to try to improve the original thorax style. This soon led to the reverse palmered style hackle, V-clipped along the bottom. We found that this was an excellent style of tying: it is relatively easy, floats well, and almost always lands upright on the water. Another development in Chauncy's search for the perfect mayfly pattern is one with cut or burnt wings with a sparse parachute hackle under the body of the mayfly.³

Chauncy described his reverse-palmer hackle idea in a 1993 *Pennsylvania Angler* article (see sidebar left).

I was fortunate to make three trips out to the Au Sable with Chauncy and Marion, always during August when the *Pseudocloeon* and *Tricorythodes* (known as "Trico") hatches were on. We cooked, talked, and told stories, often sharing a meal with Martha Marie Young, who could still fling a fly with the best of them, but mostly we fished the public water with well-tapered 16-foot leaders, topped off with up to 5 feet of 7X tippet point. Chauncy, with that upright, classic, yet dangerously precise casting stroke, and Marion, hunched over in a

shroud of smoke, "jugging" (momentarily hooking) fish with regularity, were great anglers and a source of knowledge that I gratefully carry with me. When not fishing the dun and spinner falls, we tied flies on the 6-foot table in the main room, waiting for the evening's rise. It was a true test of Chauncy's patience that first year because I was far behind the curve and light-years away from his tal-

ents. I was able to finish my first Wonder Wing Fly in his presence and set the spun hackles on a small dun with the parachute tied *under* the body, done with a tool of his design later to be marketed under the name "The Spiralator." We tied Trico spinners in size 24 with Saran Wrap wings and harder-than-you-think "fore-and-aft" patterns that must have smelled like candy to the trout. I well



Martha Marie Young and the author, Au Sable River, 1974.

remember Chauncy carefully scissoring a V in the hackles under the body of many of his duns, then heating the dubbing needle and lightly singeing the tips with an outward stroke. The idea produced “landing feet,” which helped keep the hackles from piercing the surface film, more like the appearance of the natural fly as seen from under water. His practiced dexterity allowed the often complex design ideas to pour from his vise, but they were always intermixed with a plausible, well-thought-out explanation of why the trout might better accept the presentation were I to consider the fly design. It all flowed in front of me, day after week, much of it at a time in my life when rodmaking was my primary interest and trout fishing my only sport.

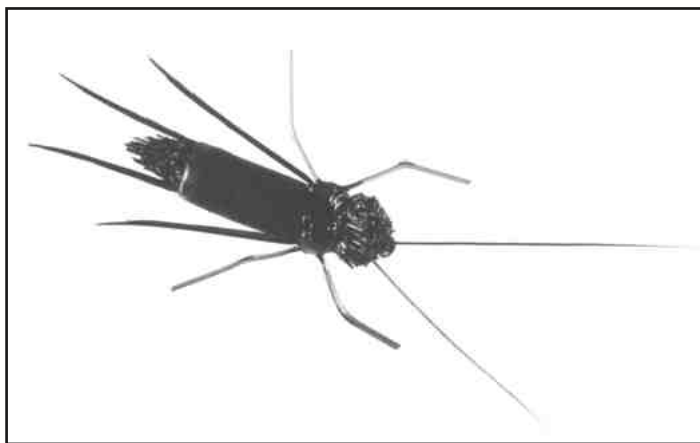
One morning we had exhausted the short Trico spinner fall on the Main Branch and decided to have lunch at Cal Gates’s Au Sable Lodge, not far from Stephan’s Bridge, then headquarters for many who annually fished the Au Sable waters. Cal, a big man with a fistful of stories, was always behind the counter, selling flies and waders or taking lunch orders for those on the terrace that overlooked the river. After ordering our sandwiches, we noticed a man and his wife sitting near our table, he looking like the accountant that he was, dressed in well-pressed DAKS, white shoes and belt, with what was unmistakably a Paul Young rod in a tube that was unques-

tionably on its first fishing trip. He ambled down to the riverbank to have a practice cast or two, and we carefully watched our novice pull out a bright red reel from a new box that had been concealed by his Orvis tackle bag. As he was stringing up the rod, we could see from 200 feet that it was a brand-new Martin automatic reel, loaded with a dark brown line that wanted a leader. He awkwardly tried to get some line out, slapping it against the lawn behind him as he launched what he could into the air. Chauncy and I had the same reaction—we swiftly walked down to the hapless tyro. We introduced ourselves, and, before he was able to collect his thoughts, or break a tip on his Young rod by “retrieving” the line with the spring-loaded Martin, we took the rod from him in as cordial a manner as possible. It was a brand-new 7-foot, 6-inch “Perfectionist” (in my opinion, Young’s greatest taper), given to him by employees ten years before as a gift. He had never taken the promised fishing vacation, so the spanking-new “outfit” had been laid aside, rod and reel waiting, it seemed to us, to be separated from each other forever. We tactfully explained why the reel was a metallic, unsuitable menace, leading our new friend up to Cal’s shop and assisting him in the purchase of a new Hardy LRH reel, some backing, and a WFF no. 6 line. The ice had melted in our sodas by the time the rescue mission was completed, but we

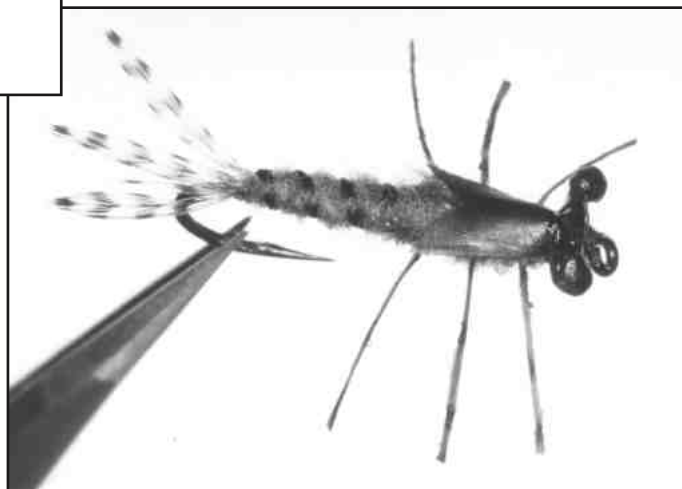
ate what remained with the satisfaction that we had probably saved a fine example of Chauncy’s late friend’s work. Chauncy told the story for years.

SHARING IDEAS

Chauncy Lively was not at all interested in celebrity. He fished his unusual patterns for years in obscurity until he was persuaded in 1968 to begin writing his fly-tying column for the *Pennsylvania Angler*, then a monthly, which he did until the May/June 2000 issue, just months before his death. Many anglers across the country subscribed to the magazine (now called *Pennsylvania Angler and Boater Magazine*) expressly to see what Chauncy would come up with next. His writing was lean, yet warmly descriptive, always with the emphasis on a concise explanation of a fly-tying solution that was easy enough to understand so the reader might take the time to try it. In all, he wrote 160 articles for the *Pennsylvania Angler*, all of which should, in my opinion, be collected and republished. Some of the article titles begged further reading: “The Caterpillar as a Dry Fly” (February 1995), “A Foam Cricket” (June 1992), or “The Tri-Point Hairwing Dun” (September 1989). Others had the sound of an upcoming movie: “Quill-Back Cricket” (February 1969) or “A Worm That Turns” (February 1979). Every article came from Chauncy’s vise—hard-sought-for knowledge and advice



Above: Quill-Back Cricket.



Right: Damselfly Nymph.



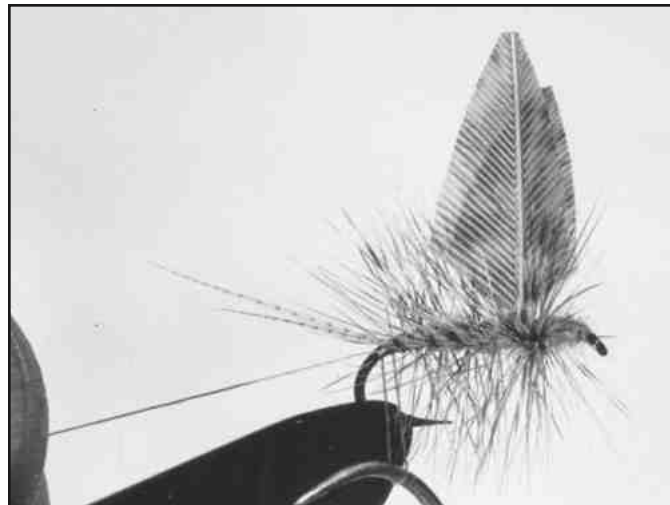
Chauncy and Marion with their Paul Young rods on Silver Creek, Idaho, 1954.

offered by a man who unselfishly enjoyed sharing many years of personal experience.

Lively also contributed articles to *Fly Tyer* (1983), *United Fly Tiers Roundtable* (1976), and *TU's* magazine, *Trout* (1970), as well as a number of general articles for *Riverwatch* (1976), a quarterly newsletter of north Michigan's conservation organization, the Anglers of the Au Sable. He did all the photography for the articles, taking hours on weekends in his upstairs study to get the images right. Some of the ideas that he felt made tying easier, and that he later wrote about, gained currency, becoming "innovations" in the growing field of fly dressing. The vest-sized, laminated "Chauncy Lively's Mayfly Proportion Chart," a handy guide to the wing, body, and hook length for more than 150 mayflies nationwide, sold in tackle stores for decades. Over the years, Chauncy received hundreds of letters from readers asking for examples of his flies. It is the mark of this ultimate gentleman that he always wrote back, suggesting that if the reader would send one of his flies, he would return the favor—which he did. Fly collectors covet Chauncy Lively's flies, and I feel fortunate to own a wonderful shadow box with many of his patterns that he sent to me, out of the blue, as a gift. To my knowledge, he never sold a fly to anyone.

Marion and Chauncy Lively always went on fishing trips together. In time,

she developed into one of the best, and certainly one of the most enthusiastic, female anglers I have ever seen. Chauncy tied the flies, and, when Marion was not mothering her daughters or taking their Maine coon cats to a cat show, she was on the river with Chauncy, fishing with his flies. Marion, too, began to write for



Chauncy's reverse-palmered Ginger Quill, with cut-wings.

the *Pennsylvania Angler* under the byline "The Feminine Angle," and for Angler's of the Au Sable's *Riverwatch*, later changing her pseudonym to "Effie Merella." She wrote about fly fishing with an emphasis on the distaff point of view. "Being a woman fisherman has some fringe benefits," she said. "I'm often the lone woman on fishing trips and during the year I usually attend several meetings where the ratio of men to women is approximately twenty-five to one. Well, by

the time the evening is over, I usually feel like a cross between the belle of the ball and a den mother."⁴

For years I had talked to Chauncy about coming to my home turf, Vermont's Batten Kill River. In those days, many pools still held plump brook trout and large, wary browns that came to the surface after sundown. The evening hatches were often as good as one could find on an eastern freestone stream, with long, cool stretches of water that seemed unruffled by time. When the day finally came, we picked up my friend Sam Melnor (who ran the Fly Fisherman's Bookcase, a book-and-tackle retail operation based in Croton, New York), and the three of us headed north. As is often the case when one wants to show off a river, the fishing was poor, but Sam, who had a much better eye for business than I did, recognized the unusual elegance of Chauncy's patterns and saw the potential and wisdom of a book based on his work. By Sunday afternoon, when we left Mrs. McCarthy's Pink House, hard by the bank of the river in Arlington, Vermont, Sam had overcome Chauncy's born reluctance for the public eye with an assurance that he would consider the publication of some of his *Pennsylvania Angler* articles. I promised to call Jerry Hoffnagle of Stackpole Books, who had done a wonderful job distributing my rodbuilding book based on the methods of Everett Garrison. It was almost that easy, and by the spring of 1980, less than two years later, Stackpole came out with a small edition, in paperback no less, called *Chauncy Lively's Flybox: A Portfolio of Modern Trout Flies*. It contains more than thirty-five unusual fly patterns that he created, with photos, along with his succinct tying instructions. Ironically, the photo of a fly box on the cover of the book is *not* one of Chauncy's nymph boxes. I had seen them all, and I suspect that someone at Stackpole composed the photo art for the cover without

thinking very hard about the subject matter. Regardless, I strongly recommend that every angler interested in fly dressing make the effort to find a copy of this little-known, out-of-print book.

A FISHING VEST AND FLIES

I was excited at the opportunity to host Chauncy for an evening program at the Anglers' Club that was scheduled for March 1984. The weather was terrible in

Pittsburgh, grounding his plane, but finally, on the twenty-fifth of November, he came to the club with his one prop, his fishing vest, and a host of fabulous slides of natural flies and his ingenious imitations. In fact, his vest was filled with treasures: an insect net, a pen and notebook, a marrow spoon with which to reach into a trout's stomach to see what it had been eating, a film canister that held fly dressing of his own make, and the main event, the green plastic oval-shaped boxes that had once held a product known as Soap-on-a-Rope. They were about 2 inches deep, into which Chauncy fitted a foamlike material that was soon festooned with flies, lined up in a parking lot of color by size and genus. When I first saw him open one of these boxes, I was sure that the contents, perched on that cream-colored runway of foam, would, seeing daylight, quickly spring into the air and escape into the trees. I seriously questioned how anyone would allow them to get wet and then, inevitably, swallowed by fish. Although it seemed like a desecration, I can attest that trout liked the looks of every pattern I saw him fish, and fish them he did.

RETIREMENT

As the years slid by, our paths seemed to slowly bend away from each other. Chauncy and Marion moved to their house on the North Branch of the Au Sable, where they became active in local conservation activities. Marion's hoarse voice was the precursor to her illness, and in 1995 she gave way to complications of emphysema, exacerbated by fifty-five years of heavy smoking. I, on the other hand, began to pay more attention again to the entertainment and music side of my life, and although we spoke several times, I regret not making the effort to go to their house on the North Branch for that promised summer fishing trip we had talked about. I tried to get Chauncy interested in joining me on the Grand Cascapedia River for what would have been his first week of salmon fishing, but I could tell that he wasn't very interested. Much of his love for the sport was rooted in the problems presented by the feeding habits of trout in the rivers of the midwest. Like Sparse Grey Hackle, casting at a fish that doesn't eat and that takes flies that are not necessarily trying to resemble food was not anything Chauncy could relate to. He had spent much of his life understanding the feeding habits of trout, and the enigmatic, often senseless theories of why salmon take a fly were anathemas to him. I guess at the time I hadn't thought that through.

I doubt that I ever knew a better man. He was a giver, a person who enjoyed the company of people who were thoughtful and intelligent. He was always willing to share ideas and methods with anyone who would listen. Together, Chauncy and Marion, like John and Maxine Atherton before them, gladly worked more than forty years for the enrichment of their favorite sport. One could not count the number of conservation meetings and banquets that Chauncy and Marion attended, and I suspect that there are hundreds of Lively-tied flies, given to winners at TU and other conservation dinners all over the country, hanging on walls across America. The rewards for their innovation, more than thirty years of articles, and their efforts on behalf of habitat preservation work was not monetary, yet both have earned the currency and respect of anyone who took the time to read, and think about, their many creative ideas.

Chauncy lived on alone in the cabin on the North Branch of the Au Sable after Marion died, writing, fishing when he could, and sharing summer vacations

and holidays with his daughters and grandchildren. He succumbed to pneumonia in February 2000. Chauncy will be, maybe already has been, knighted as one of our country's great innovative fly tiers. If not, let the line start behind me and the thousands of others whose enjoyment of the sport of fly fishing has been enhanced by the thoughtful, trombone-playing, highly intelligent, "smoke-'em-if-you-got-'em" regular guy from Pittsburgh. I can now effortlessly put the throat hackles on a Breadcrust Nymph, for which I have Chauncy to thank.



ENDNOTES

1. George Aiken, "Fishing with Chauncy," *The Riverwatch* (October 2000, no. 35), 11.
2. Chauncy Lively, "Fly Tying at the End of the Millennium," *The Riverwatch* (April 1999, no. 31), 4.
3. Aiken, "Fishing with Chauncy," 11.
4. Effie Merella, "Some Advice," *The Riverwatch* (November 1993, no. 16), 13.



Chauncy Lively, on Penn's Creek, 1972, with his camera, chest fly box, and a vest loaded down with fly boxes.

Casting for Action, Not Attention: Kay Brodney's Fiberglass Rods



Photos by Nathan George



Above: Kay Brodney's 7 1/2-foot Reelon rod. She preferred this rod for accuracy and distant casting.

Left: The 7 1/2-foot Reelon rod has unique rainbow wraps.



Above: Brodney's 9-foot Reelon rod bears Johnny Dieckman's signature. Note the indentation on the grip.

Below: Brodney won several competitions with the 9-foot Reelon rod, including the Women's Dry Fly Championship in 1956.



KAY BRODNEY'S NAME is somewhat obscure in the public consciousness. Women such as Carrie Stevens and Joan Wulff stay fresh in the minds of most fly fishers, but Brodney, whose contributions to the sport are just as significant, has remained in the shadows. This is likely because she was a private person and did not relish attention. Brodney was a fly fisher first and a celebrity only when it was unavoidable. Fortunately, Brodney saw fit to donate a substantial number of her fishing-related belongings to the museum.

Born in Fond du Lac, Wisconsin, in 1920, Kay Brodney became involved in fly fishing in 1948 when she witnessed a casting tournament in San Francisco. Apparently, this was a turning point in her life. A few years later, she was a dedicated fishing bum, traveling all over the Pacific Northwest fishing and working a variety of jobs to support her habit. Eventually, after completing a degree in zoology, she earned a masters degree in library science from Rutgers. She then took a job with the Library of Congress, which provided her with ample income for fishing trips.¹ Brodney passed away in 1994.

Brodney was no stranger to the museum. She was a trustee in the 1970s and put her professional library skills to use compiling an index of fishing tackle patents in the museum's possession. She also compiled the first index of the *American Fly Fisher* (1978, vol. 5, no. 4). In 1982, Brodney made the generous decision to donate a substantial amount of tackle to the museum. Among the donated items are two early fiberglass fly rods made by Reelon Rod Co. Both rods were made in 1952 or 1953 by Johnny Dieckman during his tenure at Reelon. The company, based in Costa Mesa, California, remains fairly obscure; there were many fiberglass rod companies in California at this time, many of them evolving into or being taken over by other companies. Dieckman also remains virtually unknown, although Brodney mentions him by name in her museum correspondence at the time of donation.²

One rod, a 7 1/2-foot, 4-ounce two piece, was made with an aluminum reel seat and butt cap, nickel silver ferrules, and conspicuous rainbow wraps. The color pattern of these wraps is not consistent and may be the result of repairs. The blank is dark brown, which may have been an attempt to mimic darkly toasted bamboo. The grip has a small indentation on the top front to accommodate the thumb. Brodney thought very highly of this rod, noting on the donation record, "One helluva [*sic*] stick for accuracy and distance. I hate to give it up!"

The 9-foot, 4-ounce two piece has a similar brown blank, but has a black plastic reel seat, aluminum ferrules, and red and green wraps that are as noticeable as those on the shorter rod. The ferrules are painted green to match the wraps. It also has the same indentation on the grip for the caster's thumb. The rod's action is very soft, which is typical of fiberglass, especially early rods. Brodney used this rod to win a number of casting competitions. Interestingly, she does not express much sentiment or enthusiasm for this tournament rod. Her note on the documentation simply reads, "It took Natl [*sic*] Women's Dry Fly Championship 1956, etc." This is consistent with Brodney's philosophy of fishing first and posing for the camera later. Although she competed many times, it never seemed to satisfy her as much as casting a line knowing that there was at least a chance of something biting.

—NATHAN GEORGE

ENDNOTES

1. Clive Gammon, "Please, Don't Fall in the Water," *Sports Illustrated* (18 May 1981, vol. 54, no. 21), 78–82, 84, 89–92.
2. Donation documentation, Kay Brodney's notes to the American Museum of Fly Fishing, October 1982.

Per Brandin: Split-Cane Rodbuilder

by John Mundt



Photographs by the author



Above: Cross-section of a hollow-built Brandin rod.

Left: Per Brandin in his shop.

AS WITH MOST great craftsmen, Per Brandin's rise to prominence as one of the world's premier rodbuilders began with a spirit of necessity inspiring innovation. In countering the prevailing wisdom of the 1970s, Brandin believed that split-cane rod designs and building techniques could be refined to produce a rod that would match the performance characteristics of the synthetic rods that were revolutionizing the sport of fly fishing. It was a challenging undertaking that eventually resulted in his having an order backlog approaching a decade and a closed waiting list.

Per began fly fishing with a fiberglass rod while growing up in the Catskill tradition. In the late 1960s, he built an Orvis Madison bamboo kit rod and became motivated to study everything he could about split-cane rods. In the ensuing years, he cast various rods made by Bailey of England, Edwards, Howells, Leonard, Orvis, Powell, Thomas & Thomas, Winston, and others, and recorded micrometer measurements of the numerous tapers he encountered. Living in New York and working as a professional photographer, Per's growing interest in rods brought him into contact with Peter Phelps of the Bedford Sportsman and Hoagy Carmichael, who helped keep the traditions of

split-cane rodbuilding alive as the synthetic revolution continued. Phelps encouraged Per to build rods, and Carmichael provided assistance during the early stages.

Using Everett Garrison and Hoagy Carmichael's *A Master's Guide to Building a Bamboo Fly Rod* (1977) as his reference, Per produced his first rod in 1984. During the effort, he had overcome various challenges concerning procurement of the necessary planing forms and ferrules for four-sided or *quadrate* rod designs. In 1989, he relocated his burgeoning operation to the San Francisco Bay area and used western rivers and the ponds of the Oakland and Golden Gate Casting Clubs as the proving grounds for his ongoing developments.

Brandin's signature rod is four sided and hollow built. It traces its heritage to the historic Edwards quadrate taper of eastern tradition and the western hollow-building techniques practiced by E. C. Powell. Per explained to me that he was able to achieve the greatest performance advantages from the quadrate design and through a proprietary "scalloping" technique he developed, by which he could remove a higher percentage of inner core material throughout the entire length of the rod. To someone holding a Brandin rod, the outward appearance is that of a

solid four-sided rod, but beneath the surface is a complex series of honeycomb spaces and supporting cross-sections or "dams" that greatly reduce the weight of his rods without compromising strength.

The resulting power and smoothness in such a lightweight rod make it a joy to cast. The quality of the hardware, wraps, and varnish work on each rod personifies the pride that this great craftsman puts into his work. I was warned years ago by my friend Jack Coyle that I should get on Per's waiting list before it became too late. At that time, a Brandin rod was selling for around \$2,500. They currently range in price from \$3,500 to \$3,950 for trout rods and from \$3,950 to \$4,950 for salmon and steelhead rods, but the only place you might be able to purchase one is on the secondhand market, where you seldom see them offered for sale.

Per Brandin is a true keeper of the flame, and the heritage of our sport is preserved and enriched by those like him.



John Mundt is a trustee of the American Museum of Fly Fishing.

For more information about Brandin rods, visit www.brandin-splitcane.com.



THE MUSEUM HAS RECENTLY received—by way of Stephen O'Brien Jr. Fine Arts of Boston—a beautiful book by Diane K. Inman, *The Fine Art of Angling: Ten Modern Masters* (Incline Village, Nev.: Di Les Books, 2007, introduction by Stephen O'Brien Jr., 205 pages, \$75). Each of the ten artists are represented by ten images. The selection well represents the artists' skills, and the accompanying texts reveal interesting aspects of their development, which helps the reader to understand their styles. Briefly, here is a little about each artist.

Shirley Jean Cleary's work comes from her early interest in miniatures. Her brilliant, sharp, gouache pieces are small, but they do not neglect the detailed landscapes of many fly-fishing regions.

Inman describes Rod Crossman's art this way: "One might call it soul, or spirituality, or an ethereal sentence that emanates from his work like an aura" (p. 22). The images are quiet scenes of a reflective moment by an angler. His use of oils produces strong contrasting colors.

The masterful expressions of light and texture by Thomas Aquinas Daly complement his impressionistic approach to nature in angling scenes. I would offer the opinion that no other artist can capture Daly's portrayal of the relationship between sky and water. We only see light like this on rare occasions on the water; having a Daly image in our home means that we can see it every day.

Luke Frazier's paintings stand out because they suggest stories of an angling moment—for example, *The Tillamock Creel*, *Drying Out*, and *Granddad's Three Piece*. His passion for antique creels is evident in almost every scene. Most interestingly, his colors, especially oils, give an unusual, hazy vision of air, water, and sky.

The selections of Eldridge Hardie, a small sample of his prodigious work, nicely reveal his skills in portraying the natural environment surrounding some of fly fishing's heritage. Inman comments that his oils "are resplendent and reveal the payoff of . . . enormous preparation" (p. 93).

If one loves the art of Winslow Homer, one can appreciate the images of Chet Reneson, with their simplicity and strong colors. Reneson eschews realism, beautifully using muted colors and vaguely defined objects as abstract art.

The dramatic, narrative art of Arthur Shilstone reflects his early career as an illustrator. He creates striking images of a variety of waters: quiet flows, raging torrents, massive waterfalls, and serene meadows.

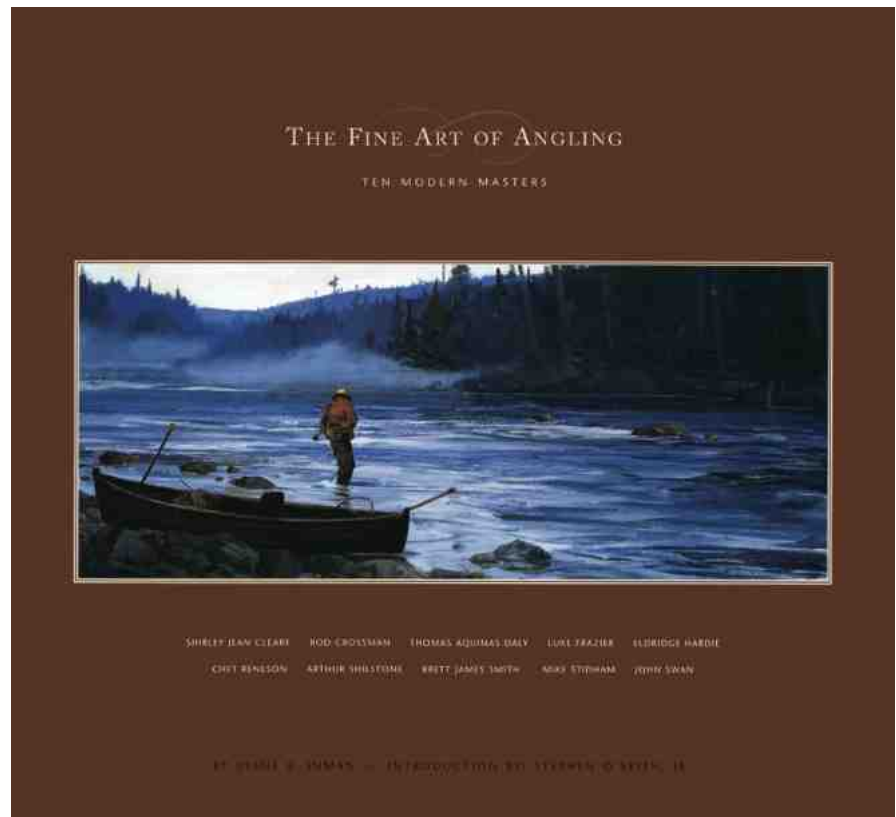
In strong contrast to most modern angling artists, Brett Smith's paintings are aptly called "nostalgic," evoking, perhaps, the 1930s and 1940s. His careful research has captured the clothing and equipment of a time long gone, especially in his depiction of camping scenes.

In contrast to the angling action paintings of most contemporary artists is Mike Stidham's art of "fishscapes." His underwater environment of sand, grass, etc., is reflected on the underside of the surface water. This approach makes the viewer feel that he or she is swimming next to the fish. Stidham also paints images of flies as well as large angling landscapes.

It is fitting that the last artist represented in the book is John Swan. Acknowledged as one of the premier "sporting" (though he doesn't like the term) artists, his work is difficult to describe. On the one hand, he paints in the style of Pleissner or Homer, but his palette is ecstatic with brilliant oils of wonderful environments, such as the Rangeley Lakes and the wilderness of the salmon waters of New Brunswick and Québec. His passion for canoes is almost always in evidence.

In summary, *The Fine Art of Angling: Ten Modern Masters* is a marvelous collection of angling art by some of the very best contemporary artists. Their work represents an artistic benchmark for the future. Of course, we can expect that they will continue to create more art themselves, and it will be interesting to see how that art may evolve.

—GERALD KARASKA



Museum News



Photos by Kim Murphy



Above: Stone fly nymphs were beautifully demonstrated by Eric Nelson.



Upper right: George Butts of the Green Mountain Fly Tyers shows a young tier the proper technique.



Lower right: Professional tier Geoff Schaake teaches the steps to make a wet fly.

Fit to Be Tied

Off season for anglers is winter. It's when many come indoors to wait for the ice to melt and hone their tying skills while dreaming of the thawing spring. What better time to spend a cold and snowy day in January than at the American Museum of Fly Fishing at our Fit to Be Tied event? With William Cushner's framed flies as inspiration around us, thirty-five participants of all ages came to the gallery for the afternoon to learn to tie, with four tiers on hand to teach and demonstrate their craft. The museum would like to thank George Butts and Eric Nelson of the Green Mountain Fly Tyers, Geoff Schaake of the Angler's Net (www.theanglersnet.com), and our own Yoshi Akiyama for donating their time and sharing their talents with us.

Recent Donations

Allan K. Poole of West Haven, Connecticut, donated a fly box that contains Ernest Hemingway's own flies tied by his wife. **Gardner Grant** of Purchase, New York, gave us a wooden display box that contains 129 salmon flies. **Nathaniel P. Reed** of

Hobe Sound, Florida, donated a two-piece, 7-foot, 6-inch, 5-weight Phillipson bamboo fly rod.

Gary Miller of Williamsburg, Michigan, gave us printing blocks that were used in Paul Young's catalog and copies of catalog pages. He also donated articles on Bart Winnie and his family, along with Michigan Hopper and Michigan Caddis flies tied by Art Winnie. **Michael P. Dryer** of New Bedford, Massachusetts, donated the Sierra Tackle Co. Fly Tying Tools and Materials catalog, ca. 1930.

G. William Fowler of Odessa, Texas, sent us a photograph of Walt Dette taken and signed by Ed Pfizenmair in 1987. And **David Richey** of Buckley, Michigan, donated two books, *Trout of Michigan* by Harold Hinsdill Smedley (Sportsman's Outdoor Enterprises, 1982) and *The Fly Hatches* by David Richey (Hawthorn Books, 1980).

Museum on Facebook

Events Coordinator Kim Murphy has brought the museum further into the twenty-first century by starting a page on Facebook. If you are a Facebook user, search for the American Museum of Fly Fishing and become a fan!

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Volume 6: Numbers 2, 3, 4
 Volume 7: Number 3
 Volume 8: Number 3
 Volume 9: Numbers 1, 2, 3
 Volume 10: Number 2
 Volume 11: Numbers 1, 2, 3, 4
 Volume 13: Number 3
 Volume 15: Number 2
 Volume 16: Numbers 1, 2, 3
 Volume 17: Numbers 1, 2, 3
 Volume 18: Numbers 1, 2, 4
 Volume 19: Numbers 1, 2, 3, 4
 Volume 20: Numbers 1, 2, 3, 4
 Volume 21: Numbers 1, 2, 3, 4
 Volume 22: Numbers 1, 2, 3, 4
 Volume 23: Numbers 1, 2, 3, 4
 Volume 24: Numbers 1, 2
 Volume 25: Numbers 1, 2, 3, 4
 Volume 26: Numbers 1, 2, 4
 Volume 27: Numbers 1, 2, 3, 4
 Volume 28: Numbers 1, 2, 3
 Volume 29: Numbers 1, 2, 3, 4
 Volume 30: Numbers 1, 2, 3
 Volume 31: Numbers 1, 2
 Volume 32: Numbers 1, 2, 3
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To order, please contact Sarah Moore at
(802) 362-3300 or via e-mail at smoore@amff.com.

Upcoming Events

Because of the lead time inherent in producing a quarterly publication, please be aware that this information is subject to change. For additions, updates, and more information, contact Kim Murphy at (802) 362-3300, or check our website at www.amff.com.

May 8–9

Spring Board Meeting
American Museum of Fly Fishing
Manchester, Vermont

August 15

Fly-Fishing Festival
Manchester, Vermont

Now accepting vendor applications. Contact Kim Murphy for more information.



Clarence Anderson but rarely strays from the West Branch of New York's Ausable River, his retirement refuge after a life grilling under the Texas sun in a family oil-field service company. From youth more entranced by old ways and old things than by the ephemeral new, the course his anachronistic propensities would follow after falling under the spell of the long rod was inevitable, leading to membership with the American Museum of Fly Fishing in 1981. A boyhood fascination with antique firearms has resulted in papers for *Man at Arms*, *Gun Digest*, *Gun Report*, and others. Anderson last contributed to this journal in Fall 2007 with his article, "Hiram Leonard: A Review of the Published Biographical Evidence."



After a career in television and films, Hoagy B. Carmichael turned his attention to bamboo rodmaking. He wrote *A Master's Guide to Building a Bamboo Fly Rod* (1977) with Everett Garrison and produced a film chronicling Garrison's work. He is a leading expert in the field of antique fishing tackle and has fished for trout and salmon for forty years. In later years, he has concentrated on trying to catch a few fish on the Grand Cascapedia River while helping to develop their fine museum, the Cascapedia River Museum. Working to understand that river's great history has been a life-giving force. Carmichael last contributed to this journal with his two-part article, "Red Camp," about that camp on the Grand Cascapedia (Winter and Spring 2006), which was excerpted from his book *The Grand Cascapedia River: A History, Volume I*. Volume II is due out in 2010.

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We apologize if any name has been misspelled, placed under the incorrect contribution level, or inadvertently excluded from this list.

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Thank You, Volunteers

Kim Murphy



Volunteer Rose Napolitano took a stab at fly tying during the AMFF Fly-Fishing Festival in 2008.

OFTEN, AN IMPORTANT part of the success of any museum is the unsung heroes who help staff do their jobs. These are the volunteers who willingly undertake tasks and projects and who don't expect, or even want, recognition. At the American Museum of Fly Fishing, you don't need to be a fly fisher; you just need to be interested in history and be willing to work on a variety of projects that will help to make sure that history is preserved. Because this issue of our journal contains the list of financial contributors for 2008, it seems only fitting to recognize our volunteers from this past year.

Heather Berger spent the summer adding object information to the collections database and assisted with the preparation of board packets before the fall meeting. Heather was an intern from the College of Saint Rose and volunteered at the museum as part of her master's program. Nathan George, although no longer a staff member, continued to volunteer his time working on the collections database, monitoring the environmental conditions in our buildings, and writing "Gallery" pieces for the journal. Edgar Auchincloss has been putting together acid-free boxes for the safe storage of the reel collection and is looking forward to many more box assignments!

Gerry Karaska has spent many years cataloging our 7,000-volume research library and identifying duplicate books. Gerry also writes book reviews for the journal. In 2008, Gerry needed to take some time away from library duties, but we appreciate that he continues to submit pieces to the journal.

Our events require many hands, and we are fortunate to have volunteers come forward to do whatever is needed. Pamela Murray efficiently worked the room and sold raffle tickets at our annual Anglers' Club of New York dinner in New York City, Bill Cosgrove and Ron Wilcox flipped hamburgers and hot dogs at our Fly-Fishing Festival, and George Butts and Bill Newcomb spent their day at the festival demonstrating their tying skills. Tim Delisle and Steve Murphy are family members of staff who often help at events to set up tables, move chairs, and secure our tents against the wind. Meghan Goodwin

and Cathy Hall happily greeted visitors and added to the cheerfulness at various events, and Sandra Read worked in the museum building on Mondays during the winter months.

Peter Woods comes to the office once a week to work with the collections and magazine databases, move exhibit cases, pack artwork, and cut and place exhibit labels. Peter will be leaving for college in the fall of this year, and he will be missed as he pursues his career path.

The Board of Trustees is also a group of volunteers. Each board member assists the museum with his or her expertise in financial matters, exhibition planning, collections strategies, fund-raising events, and much, much more. We are fortunate that two board members work directly with the collection—thanks to Jim Hardman and Jim Heckman, the flies and reels are properly stored and managed. It is due to the passion and commitment of our board that the museum is a strong organization.

There is one very special volunteer who works in the gallery and shop, works in the administrative offices, greets people at our events, and calls hotels and motels to make sure they have museum information to hand out to their guests. This is Rose Napolitano. If you are lucky enough to visit when Rose is on duty, she will meet you at the door with a genuine smile and will make sure that your tour is well informed and pleasurable. Rose worked very hard in 2008 to create a comprehensive mailing list of hotels and motels to receive our membership brochures and exhibition flyers. Rose even contacted four-star hotels who agreed to carry our information. She is a true ambassador. We can't imagine our week without Rose and appreciate all that she does for us.

If you would like to join our group of volunteers, please contact the museum. We can always find a job in which your talents can be put to good use.

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!

The museum is an active, member-oriented nonprofit institution. 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, the Vermont Museum and Gallery Alliance, and the International Association of Sports Museums and Halls of Fame.

For further membership information, please contact Sarah Moore at smoore@amff.com.

SUPPORT!

As an independent, 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.