

The American
Fly Fisher

Journal of the American Museum of Fly Fishing



SUMMER 2010

VOLUME 36 NUMBER 3

Summer Hodgepodge: From Barker to Bristol Bay



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

WHEN THIS SUMMER 2010 journal reaches your hands, dear reader, this 30-something-degree May morning will be a distant memory. I will have nearly forgotten what it is to feel cold, seasonally or otherwise. I will have spooled my brand-new, long-anticipated reel, attached it to the bamboo rod that's been waiting for it, and wet a line. I will have wondered why I need to go back to the office at all.

Those July moments are mere seconds from now, if the seeming flight of the last few years is any predictor. When we headed to the Yale Club in New York City on April 29 for our Heritage Award dinner, we could barely believe that it had been two years since we'd last done so, to honor Joan Wulff. This year, we gave the award to an organization for the first time. Casting for Recovery, founded in 1996, offers weekend retreats free of charge to women who have or have had breast cancer—retreats that include learning the sport of fly fishing to promote mental and physical healing. The 2010 Heritage Award dinner was a joyous occasion. Read more about it on page 24.

We have another honor to announce. Fly-fishing historian, frequent journal contributor, and friend of the museum Frederick Buller recently became a member of the Order of the British Empire (MBE). Angling Heritage (UK) founder Sandra Armishaw reports his accomplishment on page 20.

But amidst all this celebration is sadness at the loss of two members of the museum family: trustees emeriti Dick Finlay and Keith Russell. Finlay (page 22) played a major role in this museum's beginnings and was one of our longest-serving and best-loved volunteers. Russell (page 26) was a conservationist, author, and founder of the Canvasback Duck Society. They are missed.

One of the frustrations of publishing a quarterly, for authors and editors alike, is how long it often takes to get an article into print. I am excited that this one is at long last making its debut. Thomas Barker's 1651 book, *Barker's Delight: or, the Art of Angling*, is not only the first angling book in English to offer specific fly-tying instructions, but also the first to show an engraving of a reel.

The ever-curious John Betts set out to build this reel based on those engravings. Join him as he walks us through what he did and why. You'll find "Building a Barker Reel: Improvisation Then and Now" on page 2.

Bristol Bay, Alaska, is home to the world's largest runs of salmon. It's also home to the largest deposits of gold, copper, and molybdenum in the world. This combination, says Samuel Snyder, "makes the region ground zero for one of the largest environmental battles in Alaskan and American history." If the proposed Pebble mine project is approved, the world's largest open mine pit will sit at the headwaters of the world's largest salmon ecosystem. In "Fishing in Bristol Bay: Three Histories, One Threat," Snyder looks at the history and economics of subsistence, commercial, and sport fishing in the region and considers the implications of a mine (page 9).

Our regular departments are well represented this quarter. "Documenting a Career and a Passion," our Gallery offering (page 23), features recent donations from the estate of fly tier and writer Jack Gartside. Notes and Comment (page 18) includes two pieces this time: Clarence Anderson revises the chronology of H. L. Leonard rod markings, and Timothy Benn, founder of Creel Press, discusses the process of putting together fine limited editions, in particular *Dry Flies in the Sunshine: J. W. Dunne and His Dry Fly Patterns* (reviewed in the Winter 2010 issue). And to encourage summer reading during off-stream hours, Gordon M. Wickstrom, in "Rainbow Trout: The End of an Affair," reviews Anders Halverson's *An Entirely Synthetic Fish: How Rainbow Trout Beguiled America and Overran the World* (page 21).

Museum News (page 26) reports on both what we have been and will be up to. In fact, why not use the Angling and Art Benefit Auction featuring George Van Hook (July 31), the Fly-Fishing Festival (August 14), or Equipment Appraisal Day (October 16) as your excuse to visit us in Manchester? We look forward to seeing you.

KATHLEEN ACHOR
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ON THE COVER: *Commercial fishing boats sailing out of Naknek to the Bristol Bay fishing grounds. Sailboats were mandated for fishing in Bristol Bay until the 1950s. Photo: Ward Wells, Ward Wells Collection; Anchorage Museum, B83.91.S156.R17A.*

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Building a Barker Reel: Improvisation Then and Now

by John Betts



This painting, attributed to Chinese artist Ma Yuan, is one of the oldest depictions of a fishing reel. Southern Song Dynasty, 13th century. Ink and color on silk. Tokyo National Museum.

IN 1660, EDWARD MONTAGU (1625–1672) was created the 1st Earl of Sandwich. He was a military man of ability, courage, and esteemed reputation. He was chosen to sail to Holland and bring back Charles II to restore the monarchy after the failure of the commonwealth. In the Battle of Sole Bay (1672), he remained in full view on the deck of his burning ship, the *Royal James*, until she exploded. His body was found, and he was buried in Westminster Abbey.

During his life, he was a friend and patron of Samuel Pepys. Through hard work, solid judgment, persistence, and ability, Pepys transformed the Royal Navy into what became the most powerful fighting force in the world for the next two centuries. His nine-volume diary records everything he did for nine years and makes for fascinating reading. Pepys accompanied Montagu on the trip that returned Charles to England and was eventually appointed secretary to the admiralty.

Queen Elizabeth I (1533–1603) knew that her nation was surrounded by water

and weather that did not permit a cavalier attitude toward it. The channel slowed adventurers like William the Conqueror and gave the Royal Air Force time to win the Battle of Britain, thereby helping its allied partners gain air superiority and eventual victory in Europe.

The intricate shoreline and currents around the British island leave it both vulnerable and defensible. Elizabeth, with the help of the weather, better guns, able men, and the Spanish command, defeated the Armada of 1588. She knew that she had to fortify her coast. Over time, this was done with “wooden walls.” The idea never really got off the beach until Samuel Pepys stepped in nearly a century later. Since then, the “wall” of the Royal Navy has never been permanently breached, and it could be moved anywhere to protect an empire upon which the sun never set.

There was a great deal in play at this time. Cromwell had left things in shambles. There was the threat of the return to Catholicism through the Stuarts. There were increasing economic and military

pressures, foreign opportunists, and depleted national funds. It was the fragile beginning of the Restoration.

INTO THIS, A BOOK OF FIRSTS

Nestled down in all of this was a small, slender volume of some twenty-odd pages. Its author says he was older than sixty, which, in 1651, gives him a birth year in the reign of Elizabeth I around the time of the Armada. The first edition of his book was printed in London by “R. H. and are sold by Oliver Fletcher, near the Seven Stars at the west end of St. Pauls. Anno Domini 1651.” The author was educated and an elected member of local government. By profession, he was a caterer and chef of some status. Among his customers were Oliver Cromwell, perhaps the royal family, Cromwell’s general Robert Venables (*The Experienced Angler*, 1662), possibly Pepys, and definitely Edward Montagu and his family. The author not only cooked their food, but indicates that he may have caught some of it as well. He in fact lived

I will now shew you the way to take a Salmon.

THe first thing you must gain must be a rod of some ten foot in the stock, that will carry a top of six foot pretty stiffe and strong, the reason is, because there must be a little wire ring at the upper end of the top for the line to run through, that you may take up and loose the line at your pleasure; you must have your winder within

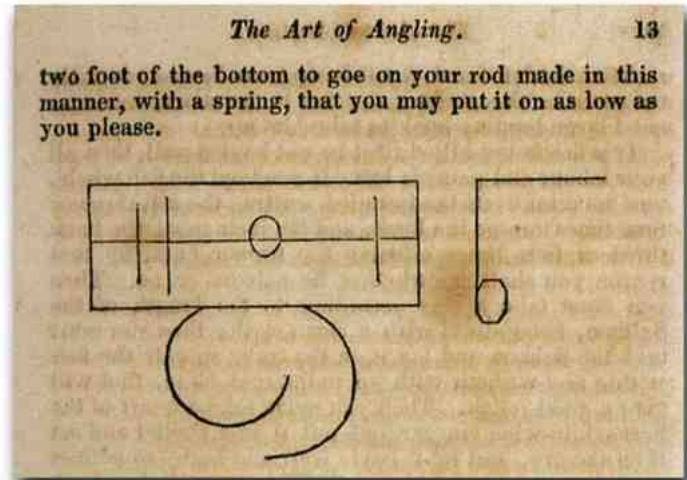
Figure 1 (above). From the 1826 Hodgson and Co. reprint of Barker's *Delight: or, the Art of Angling*, page 12.

Figure 2 (right). Engraving of Barker's reel from the 1826 Hodgson and Co. reprint of Barker's *Delight: or, the Art of Angling*, page 13.

Figure 3 (below). From the 1826 Hodgson and Co. reprint of Barker's *Delight: or, the Art of Angling*, page 15.

NOW we will see whether we can take a Pike.

There was one of my name the best Trouler for a Pike within this Realm of England: the manner of his trouling was with a hasell rod some twelve foot long, with a ring of wire in the top of the rod for his line to run through: within two foot of the bottom of the rod there was a hole made to put in a winder to turn with a barrell, to gather up his line and loose it at his pleasure. This was his manner of trouling with a small fish.



several doors down from Montagu, "in Henry the 7th's Gifts, next door to the Gatehouse in Westm." It is to Montagu that the book is dedicated.

The dedication has some substance. Sandwich was a national hero. His celebrity value carries an implicit warning that pirating the book might not be a good idea. Further, the earl's acceptance of the dedication was an endorsement of the author and his work. The close relationship between the author and the earl and his family is expressed at a personal level when the earl's wife and children are referred to as "your good Lady" and "sweet Babes."²

In this work, we are given two firsts in an English-language angling book: the first specific fly-tying instructions and the first detailed engraving of a reel. The author is Thomas Barker, and the book is *Barker's Delight: or, the Art of Angling*.

BUILDING THE REEL

Frederick Buller, a frequent writer for this journal, said to me that "no one really knows how something works until he's made at least part of it." The reel depicted in Barker's book has always seemed to me to be something that was obvious, straightforward, and practical, even

though it was hard to make sense of. People tend to draw what they see and are, for the most part, accurate observers who may lack artistic style or precise measurements. Working from Barker's engraving, I decided to take a guess at making his "reel" just to see where I ended up. The above passages and engravings are from the Hodgson and Co. reprint of 1826 (Figures 1–3).^{3–5}

There are several things about Barker's engraving (Figure 2) that I think are interesting:

1. The reel appears to be reasonably well proportioned.
2. The images are drafted engravings requiring squares and ruled edges. Time must be taken when doing this.
3. The images are basic, with no frills or extra curlicues.
4. The images match the text.
5. The images seem to be deliberately organized to fit on the page of a small book—i.e., they are horizontally arranged.

6. I cannot tell if the "box" shape is square, rectangular, or round in three dimensions.
7. If the box and L-shaped piece are repositioned, then we have a side-mounted reel held by spring-clip arms to the rod (Figure 4). Reels mounted this way have been in existence for at least a thousand years.

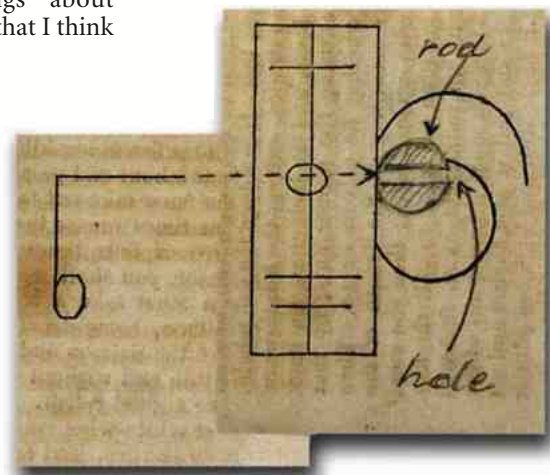


Figure 4. The dotted line indicates the path that the leg follows to pass through the housing and into the hole in the rod (not to scale).



Figure 5 (above). Parts of a reel arranged similarly to the engraving in Figure 2.

Figure 6 (top right). The crank side of the reel showing two of the six screws that hold the halves of the housing together (three screws per half).



Figure 7 (bottom right). A head-on view.



Figure 5 is an arrangement similar to the engraving in Figure 2. The parts are two curved spring-clip arms, here on top of the “box” (from now on called a housing); a wear ring or bushed hole in the side of the housing that may or may not be backed by a leather valve with either a hole or a slit; and some screws that attach the brass edge bands to the wooden sides of the housing.

To the right of the housing is the crank. It is composed of three parts: an attached knob that may or may not have rotated (it doesn't need to function properly); a crank arm that goes from the knob to the leg; and a leg that serves as a spindle, arbor, and stabilizer for the “reel” when it's mounted on a handle or rod. The hole in the leg is for attaching the line. I still can't be certain what the three-dimensional shape is, so I chose round. It's easier to make and hold, and it's customary.

In the engraving, the “unknobby” leg appears to be too short to allow for the leg to span the housing and still be seated in the hole drilled in the butt of the rod. Nevertheless, Barker says it does just that (see Figure 3). Even if the text and drawings represent each other, one must

take precedence over the other; the universal rule is that text takes precedence over illustration until proven otherwise. The reel I've made from Barker's book needed a longer “unknobby” leg, so it was given one. Why did the leg seem to be too short? Was it done on purpose? I have no idea.

The crank side of the reel (Figure 6) shows two of the six screws that hold the halves of the housing together (three screws per half). These are wound into standoffs inside the housing. The line can be seen coming out of hole in the leather valve behind the brass wear ring that has been set in the brass edge bands (Figure 7).

Turned in the way it is, the knob seems to be a spacer that prevents the crank arm from getting in too close to the side of the housing and making it hard to use. Also, with the knob mounted on the inside of the crank arm, it won't catch on anything.

The crank arm is curved. Barker's engraving does not indicate whether it was curved or straight. I chose curved. It was common on all types of crank-driven machinery for centuries and is still found on some modern reels. However, modern

modification of the curves in reel cranks may have left the original purpose behind for the sake of cosmetics.

The curve in the arm creates a space “inside” the curve of the arm between the knob and the pivot point of the crank. Depending on the size of the crank, the space inside of the curve gives fingers, hands, arms, or shoulders room to crank with less interference from the crank's arm.

With the curved arm, the force of cranking seems to be more parallel to the path of cranking than would be the case with a straight crank arm. I don't know if this offers any better mechanical advantage or not. It “looks” like it would, but I don't trust that. What I do know is that the combination of the knob and the curved crank arm create a very secure purchase for my fingertip. It's also prettier than straight.

Figure 7 provides a head-on view. The knob and edge of the crank arm can be seen to the left of the housing. The end of the leg of the crank is in the center of the spring-clip arms. It runs through the middle of the housing. The small roundish hole in the center of the hous-

ing (see Figure 2 and most of the photographs) may be for the line to go through to be wound on the arbor. The hole might have been lined with a wear ring and backed by a leather valve. An opening in the leather could have been either a hole or a slit. The valve would have protected the line from the wear ring and the wear ring from the line.

In the spring-clip side of the housing (Figure 8), two of the three mounting screws can be seen in the wood side, as can two in the edge bands. The leg of the crank is emerging from the housing through the center of the spring clip.

In Figure 9, the mounting screws have been loosened on one side, and the halves of the box are separated a bit to show the brass flange sprung into the inside of the

cavity of the housing. The leather strip with the valve is sprung in behind the flange. Together they form a good stable internal brace with the two halves of the housing screwed together.

Figure 10 shows the interior of the housing. On the left is the crank-side side plate. Above it is the brass flange enclosing the leather strip and its valve. On the right is the spring-clip side plate with the three internal standoffs in place. Corresponding holes for the screws in the crank-side side plate can also be seen.

The spring clip is out of sight in Figure 11, but its position is shown by the two nutted screws on either side of the center hole. The center holes in the side plates are bushed to prevent the problem of the wood swelling if it got wet. The

wear ring will be set in one of the semicircular reliefs made for it in the brass edge bands.

What keeps the crank from being pulled out of the housing? The line comes through the wear ring, then the leather valve, and is attached to and wound around the shaft of the leg. The size of the line prevents it from being pulled through the side plates, and because it's attached to the leg of the crank, that can't be pulled through, either.

The groove in the edge of the wear ring seats the halves of the semicircular reliefs in the brass edge bands and keeps the ring from falling out once the halves of the housing are screwed together.

There is an odd white rectangle in back of the wound-up line. This is an



Figure 8. The spring-clip side of the housing.



Figure 9. The brass flange sprung into the inside of the cavity of the housing.



Figure 10. The interior of the housing.

Figure 11. Another look inside the reel.



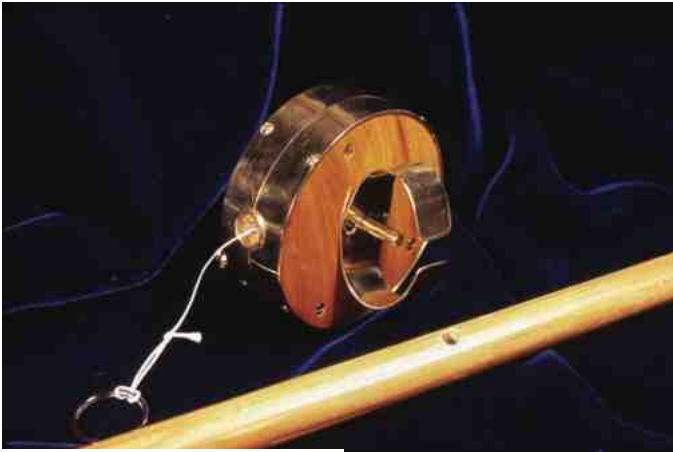
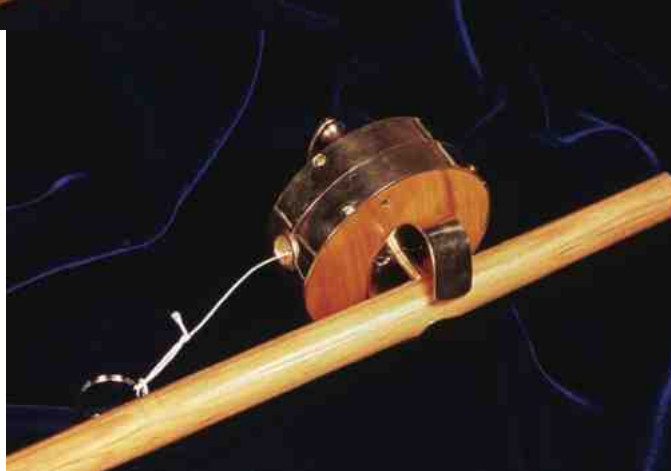


Figure 12. The assembled reel ready to be mounted to the rod.

Figure 13. The leg of the crank partially inserted into the hole in the rod.

Figure 14. The leg of the crank fully inserted.



unintended reflection on the back of the brass flange.

A gap has been left between the ends of the brass flange. It creates the space for the brass wear ring. The ends of the flange contact the edges of the wear ring inside of the housing and prevent the flange from sliding out of place and covering the valve or wear-ring opening. When the tension is applied to the line, it will self-center in the valve or wear ring.

The next step is to mount the reel on the rod. In Figure 12, the assembled reel is next to the rod. A small rod was used for the sake of the photograph. The leg of the crank can be seen protruding from the inside center of the spring clip. It is point-

ing to the hole bored for it in the handle of the rod (see Barker text in Figure 3). The rod is then rotated 90 degrees.

The leg of the crank is partially inserted into the hole in the rod and is beginning to be held there by the spring clip (Figure 13). In Figure 14, the leg is fully inserted, and the spring arms are ready to be bent into place. With repeated bending and unbending, the arms would become malformed and not be tight enough. I suspect they may have been temporarily bound in place with cord or leather straps. If they were made of fairly thin brass, they could be bound tight.

Important: The spring clip holds the reel on the rod but does not prevent it

from sliding up and down the rod nor revolving around it. The leg going into the hole prevents the reel from sliding up and down or revolving. As mentioned earlier, the line wound around the leg of the crank inside of the housing keeps the crank from being pulled out. Someone knew what they were doing.

The reel is mounted on the side of the rod and not on the top or bottom (Figure 15). This was a common type of attachment. Using the knob and curve of the crank arm, I can wind up the line as easily, quickly, and comfortably with my fingertip riding on the surface of the side plate as I can with my thumb and forefinger on a more modern reel.

AFTERTHOUGHTS

Reels have been in existence in all shapes and sizes for equally varied uses since the year dot, making their way into angling ages before Barker. Their limited appearance in our literature until then was due to a number of factors. A major one may have been the ease, practicality, and effectiveness of fixed-length lines compared with the problems that accompanied early reel design and manufacture. In 1651, Barker knew about reels. He mentions other people using them and makes no claim to have invented them (see Figure 3). He and others say that they were used for large fish (e.g., trolling for salmon and pike). The reel in Barker's engraving may have been a pretty substantial piece.

Eleven years after Barker, Robert Venables published *The Experienced Angler* (1662). In the frontispiece (Figure 16) is a pretty normal-looking reel. This means that by 1662, or earlier, reels may have been sufficiently standardized and common enough to illustrate a book by a

well-known author. This indicates that anyone reading the book would recognize it for what it was without needing the hyperbole of "original" or "revolutionary" to identify it.

The engraving of Barker's reel has appeared in the several editions of his book. The engravings may not be identical but are virtually the same. The ideas do not seem to be repeated in the contemporary or later works of other authors.

Very often the text of seventeenth-century books had not yet encompassed a system of uniform expression. Reordering the passage in Figure 3, we can go from "... to put in a winder to turn with a barrell ..." into "... to put in a barrell to turn with a winder ..." A "barrell" is an arbor or drum that has a line, cord, rope, cable, or chain wrapped around it. Large drums were and still are made with staves. They look like barrels but without the tapered ends.

A "winder," winch, or reel is a general term for a device that has an arbor or drum around which something is wound. It is generally used to raise or lower

something or to change or maintain tension. In size, they can range from immense to smaller than a fishing reel. A "winder" can also be just a part of the machine—i.e., just the crank assembly.

In the engraving (Figure 2), the "unknobbed" leg (arbor/spindle) appears to be the same length as the width of the housing (the short sides of the box) and too short to span the width of the housing and still have the length needed to accommodate the knob and reach into the hole drilled in the rod. The reel I made from the Barker engraving has been given the extra length.

I doubt that Barker's "reel" was a brass-bound housing with wooden sides. A more sensible idea would have been all-brass halves that were clipped or sewn together. I am a terrible brazier and solderer, and an even worse riveter—hence, the wooden sides and brass screws.

What are the three lines that cross the center line of the housing? Not a clue. They may represent clips or ties that hold the halves of the housing together. They may be for ventilation. They may be part



Figure 15. The reel is mounted on the side of the rod.



Figure 16. The frontispiece from Venables's *The Experienced Angler; or Angling Improved*. This reproduction is from the 1827 reprint of the edition printed by T. Gosden in London. The first edition of Robert Venables's *The Experienced Angler* was printed by Richard Marriot in London in 1662.



Figure 17. A side-mounted reel, possibly made in America about 1870.



Figure 18. The basis for the reel may have come from another field.

of a design that is completely different from what is being suggested here. Whatever they are, they are repeated and consistent—too much so to be dismissed. A look should be taken at tools from other areas.

DESCENDED FROM OTHER TOOLS?

For me, the most important part of all of this was a comment made to me by Jim Brown, the author of *A Treasury of Reels*, published by the museum. He put words and clarity to a vague undefined idea that I felt might be the case but never took the time to flesh out. He said, “I’ve always thought that the reel might have come from another field of activity.”

The light went on immediately. I replied, “You mean like a chalk or snap line?” Also included would be level lines, plumb lines, and course lines for flat or vertical masonry or carpentry. Without Jim’s contribution, whatever ideas I had would have continued to languish.

Very little would have to be changed if a chalk box was abducted from its origi-

nal occupation and drafted into service on the stream. Instead of just a stick for a handle, the handle would be the grip area of a fishing rod. Jim went on to say that we might have better luck looking in unrelated areas, such as building trades or textiles. If it was a chalk box, the valve made in the leather strip liner would remove the excess chalk from the line and keep the chalk from falling out. The leather strip can be slid off to the side to expose a larger hole that could be used to replenish the chalk.

Included in *A Treasury of Reels* is this side-mounted reel (Figure 17), possibly made in America about 1870. The basic concept of Barker’s reel is present, but the overall appearance does not lend itself to fishing or necessarily America. It would seem to be more suited to Europe (France?) and a seamstress or decorator. Is the crank original? It doesn’t seem to go with the craftsmanship of the housing.

I think that Barker saw his “reel” in a tool that was already in regular use (Figure 18). He borrowed one that was handy, threw out the line that was on it, removed the leather strip and valve if

there was one, mounted his own line, attached the “reel” to his rod, and went fishing. It was a novel use that made for enjoyable reading—“Isn’t that a clever idea?”—but it may not have been as efficient nor had the flair as something that had been made specifically for angling. Anachronistic conversions from one use in one field to another in fly fishing are common throughout the sport, much of the development of which is based on found materials. Ours is a “leftovers” sport. The trend continues, perhaps because fly fishing is one of the few areas left encouraging improvisation that provides a highly functional end.

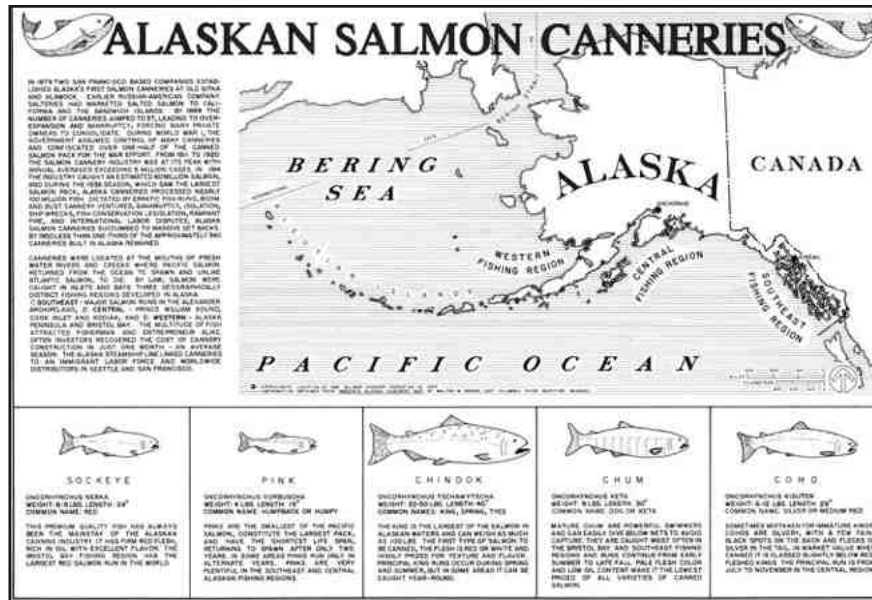
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ENDNOTES

1. From the dedication in Thomas Barker, *Barker’s Delight: or, the Art of Angling* (London: Hodgson and Co., 1826; Gosden reprint of the 1657 edition by Richard Marriot). The first edition appeared in 1651.
2. Ibid.
3. Barker, 12.
4. Barker, 13.
5. Barker, 15.

Fishing in Bristol Bay: Three Histories, One Threat

by Samuel Snyder, PhD



Alaskan salmon canneries. From the Historic American Engineering Record, Library of Congress, Prints & Photographs Division, HAER AK, 22-KAKE, 1. Digital ID <http://hdl.loc.gov/loc.pnp/hhh.ako437>.

Salmon and Alaska have been as closely intertwined as cotton and the South.
—Former Territorial Governor and U.S. Senator Ernest Gruening

BRISTOL BAY, ALASKA, is often described as an otherworldly, “isolated paradise.” It is a “veritable living natural museum that is home to one of the world’s largest great wild fisheries.”¹ According to fisheries biologist Carol Ann Woody, “It is a world out of a dream, a land of caribou, wolves, moose, and salmon.”² All of Bristol Bay’s 40,000 square miles teem with life. Small holding ponds, lakes, and arterial streams connect to the large flowing rivers of the Nushagak or Kvichak, which empty into the bay and eventually the Bering Sea.

Bristol Bay is home to the world’s largest runs of salmon, with up to 30 million returning annually. The Kvichak River claims the world’s largest population of sockeye. The entire Bristol Bay fishery provides more than 30 percent of Alaska’s total annual commercial salmon catch and generates an estimated \$330 million a year in state revenue.³

Along with salmon, some of the world’s largest rainbow trout and arctic char create a sportfishing Mecca. If fly fishers before and after Norman Maclean have equated the sport with religion, then Bristol Bay is high holy ground for religious pilgrimage. But commercial fishers and sport anglers are not the only ones who flock to these waters for fish. The story of the Bristol Bay fishery dates back at least 9,000 years, and the region’s life-giving renewable resources have supported “indigenous Yup’ik, Alutiig, and Dena’ina people and non-Native Alaskans, whose cultural identities significantly revolve around the annual migrations of salmon.”⁴

Following those streams of fishing back through the generations, the waters of Bristol Bay reveal stories rich in drama, community, and culture. Although different in their ways of approaching the fishery, subsistence fishing, commercial fishing, and sportfishing each share a common bond to Bristol Bay’s waters. And, as we move into the twenty-first century, each shares a common threat in mineral exploration. Bristol Bay is not only home

to the world’s largest salmon ecosystem, but also contains the “world’s most important accumulations and largest deposits of gold, copper, and molybdenum” and the “second largest copper mineral deposit in the world.”⁵ This combination makes the region ground zero for one of the largest environmental battles in Alaskan and American history. In beginning to understand this history, one realizes that the battle is considerably more than an environmental debate; it is also one of historical and cultural relevance.

CASTING BACK IN TIME: 9,000 YEARS OF SUBSISTENCE FISHING

Most recent evidence reveals that the earliest humans to cross into Alaska appeared no earlier than 13,000 years ago. These early hunter-gatherers, archeologists believe, eventually moved into the lower reaches of North America, becoming ancestors of American Indians. According to anthropologist David Hopkins, a second wave of hunter-gatherers

moved into North America roughly 10,000 years ago who would become the ancestors of Dena'ina Athabascans and Yup'ik Eskimos.^{6,7}

Despite the harsh, remote environment, the fertile reality of Bristol Bay allowed for healthy communities thriving on subsistence activities.⁸ Many of the native communities in the region hunted moose, caribou, bear, and other animals, but “it was fishing that gave stability to their way of life.”⁹ Anthropologist James VanStone has found that as a result of heavy dependence on salmon, Alaska Natives in Bristol Bay developed a wide variety of fishing technologies ranging from dip nets to gill nets, as well as basket-shaped traps. Both dip and gill nets are still common today in commercial and subsistence fishing.

Athabascans settled around the Iliamna Lake region; Yup'ik Eskimo had the widest range in the area. Coastal groups in the region hunted walrus, beluga, and seal while depending heavily on herring, flounder, and, of course, salmon. Russian explorer Petr Korsakovskiy recorded one

of the earliest written accounts of the Yup'ik near the present-day community of Naknek. In his journals, he documented the range of subsistence activities and food while highlighting the centrality of salmon in their daily lives, not to mention religious and spiritual realities.¹⁰

The Russian encounter with Alaska Natives foretold changes to come. The influx of Europeans and Americans drastically changed the cultural landscape of Alaska. The rise of canneries attracted Scandinavians, Chinese, Japanese, Filipinos, Mexicans, Italians, English, and Irish, turning the Bristol Bay into one of the most ethnically diverse population areas in Alaska.

For Alaska Natives, canneries also brought the first opportunities for wage employment. Of all employment opportunities available today, research shows that Alaska Natives had the easiest transition into commercial fishing, as it was the closest to subsistence fishing. Moreover, the quick seasonal nature of commercial fishing has allowed Alaska Natives to “enhance their customary and tradition-

al subsistence existence” by infusing their livelihoods with seasonal cash incomes.¹¹ The changes were not all positive, what with the impacts of disease and overfishing of salmon. Regardless, the lives of Alaska Natives would forever be intertwined with the story of commercial fishing and the future of Bristol Bay.

FROM SAILBOATS TO SUSTAINABLE SALMON

Commercial fishing in Bristol Bay began in the mid-1800s, when sailing ships fished with gill nets and preserved the fish by salting and smoking them in wooden barrels.¹² Americans quickly recognized the quality of Bristol Bay sockeye salmon and touted them over other strains of Pacific salmon. For example, an 1872 edition of the San Francisco-based *Alaska Herald* proclaimed the flavor of Bristol Bay salmon to “be superior to Columbia River salmon.”¹³

Salting fish was an early means for curing, storing, and shipping salmon.



Eskimo children stand under salmon drying on a rack. Photo by Frank H. Nowell, 1906. From the Library of Congress, Prints and Photographs Division, LC-USZ62-114925. Digital ID: <http://hdl.loc.gov/loc.pnp/cph.3c14925>.



Two Yup'ik Natives stand with their kayak boat made of skins and their catch of King Salmon, near Nushagak, Alaska. Photo: P.S. Hunt, Crary-Henderson Collection; Anchorage Museum, Gift of Ken Hinchey, B62.1.1397.



Photo by Henry C. Fassett of the Bristol Bay Cannery at low tide in 1900. Photo courtesy of National Archives and Records Administration, U.S. Fish and Wildlife Service, RG 22-FF-A2518.

Therefore, salting stations preceded canneries in Alaska's commercial fishing industry. The first station was built on the Kenai River by the Alaska Commercial Company in 1878. The first two canneries in Alaska were built in southeast Alaska, near Sitka and at Klawock. In Bristol Bay, the first salmon salting station was built in 1883 by the Arctic Packing Company in Kanulik, 2 miles north of Nushagak Village. Within a year, it was converted into a full-time cannery.¹⁴

Once a foot was in the door, the commercial fishing industry boomed. By the late 1880s, four canneries were operating in Nushagak Bay, and thirty-plus years later, the number of canneries in the

entire Bristol Bay region had swelled to around fifty. As the canneries multiplied, so too did the impact of Bristol Bay on the Alaskan commercial fishing scene, and by the early 1900s, as much as 40 percent of Alaskan wild salmon came from Bristol Bay.¹⁵ Those numbers remain relatively steady today, hovering around 35 percent.

The canneries dominated the visual and physical scene of the bay. Their presence was matched by the colorful sails of commercial fishing boats, which were the mandatory boat for fishing until 1951, when a law change allowed the use of motorboats. The sailboats are remembered for their bright, vibrant colors depicting cannery affiliation.

Boats had white, gray, or brown sails or were painted robin-egg blue, rusty red with white trim, or red and black.¹⁶ As historian John Branson mused, "On a sunny day, the sailboats fishing the mouths of the Nushagak, Kvichak, and Naknek must have accorded a viewer a kaleidoscopic seascape."¹⁷ During the supposed heyday of Bristol Bay fishing between the 1920s and 1930s, one could see an average of 1,500 sailboats on the water.

The sails and canneries were powerful images, indeed. As Branson explained, "The cannery based commercial fishing economy has physically dominated the mouths of the Nushagak, Kvichack, and Naknek Rivers with its huge industrial plants looming uneasily on the edge of the Bering Sea." However, "over time, these behemoths have proven to be very ephemeral."¹⁸ By 1950, as sailboats gave way to powerboats, thirty-six of Bristol Bay's original canneries were abandoned, relocated, or destroyed by fire.

One of the more famous fires occurred in 1936, when, on July 8, a fire burned the largest cannery in the Alaska Territory, the Bristol Bay Packing Company cannery at Pedersen Point near Naknek. The fires were indicative of a changing scene in Bristol Bay. Today, most canneries have closed down or moved their operations south to Seattle. Instead of taking fish to the canneries, commercial boats drop their catch at larger processing boats, which can more easily motor south at the end of the season.

The story of commercial fishing has been defined by changing salmon populations, boom and bust; shifting seafood markets; and contested legal and management policies between federal and state agencies. This last reality is crucial to understanding both the future of Bristol Bay and the history of the region.



An early view of commercial fishing boats sailing out of Naknek to the fishing grounds. Sailboats were mandated for fishing in Bristol Bay until the 1950s. Photo: Ward Wells, Ward Wells Collection; Anchorage Museum, B83.91.S156.R17A.

salmon to globalized seafood markets flooded with farmed salmon. As canneries in Bristol Bay declined, canning and processing shifted to Seattle. Today, fewer processors control a consolidated market. As data published by the Alaska Salmon Marketing Institute (ASMI) revealed, today's market is the opposite of the early to mid-1900s when canneries and markets competed for the fishermen, giving them the best prices for salmon. In the contemporary, consolidated, and globalized market, salmon fishermen compete for the markets. In a situation like this, prices drop, processors win, and fishermen lose.²³

However, in an age of sustainability and wild and organic food markets, some fishermen—such as Lindsey Bloom, a second-generation fisherwoman who has fished in Bristol Bay for fourteen years—are trying to find ways to market salmon as wild and sustainable. Marketing is essential for Alaska salmon. ASMI estimated that in 1980, Alaska salmon provided 41 percent of the world salmon supply. By the mid-1990s, that number dropped to 29 percent, largely because of the increase in farmed salmon on the global market.²⁴ However, chefs, food lovers, and groups such as Slow Food are finding ways to turn attention back toward the cultural, ecological, and nutritional values of wild Alaska salmon.²⁵ This has as much to do with protecting the ecology of Bristol Bay as it does celebrating the culture of Bristol Bay salmon fishing.

Throughout its history, commercial fishing in Alaska has been characterized by a paradoxical combination of family and cooperation amidst competitive and

aggressive fishing. As Bloom tells it, one minute a boat might cut you off, leading to screaming and cursing. However, if that boat gets into trouble, fishermen will drop what they are doing to help. "It is a tough reality out there fishing, everyone is in the same water, so you have to help someone out because you don't know when you will need the help."²⁶

The hard reality of commercial fishing fosters a shared identity among Bristol Bay fishermen, who understand what it takes to fish commercially and to fish one of the most intense fisheries

with extreme tides, extreme weather, and rapid pulses of salmon. The common identity and camaraderie off the water is crucial for fighting the biggest fight in the history of Bristol Bay to protect the region from external threats, such as the mineral development proposed by Pebble Partnership. However, to do that, commercial fishermen have to be united with other fishermen in the region: the sportfishermen.

SPORTFISHING: RAINBOW TROUT AND FLY-OUT FLY FISHING

Sportfishing is the most recent incarnation of fishing in Bristol Bay. Robert Griggs's *The Valley of Ten Thousand Smokes* (1922) contains the first written record of sportfishing in Bristol Bay. Griggs details an occasion during a National Geographic expedition to study the famous 1912 volcanic eruption near Mount Katmai. Fishing was a momentary diversion from their research. As soon as they wet a line, they realized they were in the middle of "an angler's paradise," yet found themselves outmatched by the large rainbow trout.²⁷ Griggs proclaimed, "The only trouble our fishermen experienced came from the great size and weight of the fish; they were so big that they soon broke all of our tackle."²⁸

After the expedition's encounters with larger-than-life rainbow trout, the first sportfishermen would not make their



A native village west of Naknek Packing Co., Albatross, Alaska. Photo by Stefan Claesson, 1900. Gulf of Maine Cod Project, NOAA National Marine Sanctuaries. Courtesy of National Archives.



The Lower Naknek Cannery of the Pacific American Fisheries. Photo by George B. Kelez, ca. 1938. NOAA's America's Coastlines Collection, National Marine Fisheries Service.



Ray Petersen at the mouth of the Kijik River on Lake Clark sometime in the early to mid-1950s. Image from the Ray Petersen Collection. Used with permission.

way to the region with the sole intention of fishing for two more decades. Before the 1937 trip of Fred Hollander and Ray McDonald, which was the first trip made solely for fishing in Bristol Bay, others fished the region, but always as a side note to big-game hunting. Since then, the region's popularity has grown exponentially, owing special thanks to planes and lodges.

If salmon, sailboats, and permits dominate the story of commercial fishing in Bristol Bay, sportfishing in the region is built on airplanes and rainbow trout.²⁹ Roadhouses such as Severson's in Iliamna served as early de facto lodges, hosting parties such as the Hollander and McDonald trip. However, it was not until 1950 when Ray Petersen, airline pilot and CEO of Northern Consolidated Airlines, founded Anglers Paradise Lodges that the lodge industry in Bristol Bay was officially born. Petersen's influence on the fishing landscape of Alaska and Bristol Bay was so profound that on 20 February 1999, the Twentieth State Legislature voted Petersen the "Father of Alaska Sport Fishing Lodges."³⁰

Petersen's first and most famous camp was situated on Brooks Lake, an area known as much for its bears as its fishing. He hosted roughly 130 guests his first

season at Brooks, and by 1959, word had spread so much that more than 1,000 guests visited Brooks that season.³¹ Petersen was hardly the only lodge visionary on the scene. Future business partners and lodge owners such as Bud Branham, who built Kakhonak Lodge at Kakhonak Falls on Iliamna Lake, or Ed Seiler, whose Enchanted Lake Lodge was the first to compete directly with Petersen's Anglers Paradise Lodges, both followed Petersen's lead. Many have followed in their footsteps, with varying degrees of success.

More famous people than one can count have visited Bristol Bay in pursuit of large rainbow trout and its famed salmon. Early visitors included President Franklin D. Roosevelt, who hired pilot and guide Bud Branham on a 1944 visit to Alaska. Braham reported that despite polio, Roosevelt "could cast 60 feet from a sitting position. He loved fly fishing and he was good at it."³² A year before Roosevelt, the Alaska Game Commission issued the first nonresident fishing license to Walton E. Powell, son of the famous fishing rod designer and builder, E. C. Powell.³³

Like the commercial fishing industry, permits and licenses have in some ways defined sportfishing in Alaska. Once

issued, fishing licenses provided important revenue for the management of Alaska's fisheries. By 1990, nonresident fishing licenses outnumbered resident licenses 182,779 to 180,214. Since then, those numbers have grown to more than 250,000 nonresident licenses sold annually. Of those, an estimated 13,000 nonresident anglers wet their lines in Bristol Bay in 2005, the majority of whom (65 percent) prefer fly fishing to other types of sportfishing.³⁴

Historically, while resident anglers tended toward conventional tackle and bait, nonresident anglers have preferred fly fishing. Ray Petersen recognized this reality in the late 1940s and became the first to advocate that the Brooks River be limited to fly fishing only. On one hand, he saw this as a potential conservation measure for the fishery. On the other hand, he was also thinking about tourism and ensuring his clients a "wilderness experience" without crowds similar to those on the Russian and Kenai Rivers.³⁵

Shortly after Petersen's Anglers Paradise Lodges opened on the Brooks River in Katmai National Monument, the Fish and Wildlife Service established its first monument-wide fishing regulations. Among other things, on the Brooks River, tackle was restricted to two



*Alaska Sportsman's Lodge, Kvichak River, Bristol Bay, Alaska.
Courtesy Brian Kraft. Used with permission.*

flies. Petersen got his wish with a fly-fishing-only river. These regulations have shifted over time from fly-fishing-only to catch-and-release regulations, the negotiation of which reveals a crucial story in understanding the relationships between state regulators and the National Park Service and U.S. Fish and Wildlife Service. Managing Bristol Bay sportfishing outside of Katmai is a more difficult story, as lands vary between state and federal ownership.

If rainbow trout were often—and remain—the impetus for a fishing trip to Bristol Bay, Bo Bennett believes that a guide named Bob Cusack gets “the lion share of the credit for pioneering the great king salmon fishing” in Bristol Bay, beginning with the Alagnak River.³⁶ Today, anglers flock to rivers and streams throughout the 40,000 square miles of Bristol Bay with dreams of fishing for monstrous rainbow trout, Dolly Varden, and king or sockeye salmon, and will even enjoy the pull of a pink or chum salmon. Since the groundwork of Petersen and the early players of the Bristol Bay lodge story was laid, many lodges have been built, succeeded or failed, or passed from friend to friend or through family members.

Whether tent camps or high-end lodges, Bristol Bay has options for everyone. The scene remains dominated by airplanes and navigated by jet boats. For those who visit, the lure is as strong and powerful as it was for Petersen and the early lodge owners. And those who have experienced it tend to return for the fishing and for the growing sense of fishing tradition of the region. As Bennett wrote, “I believe the greatest reason that

clients, employees and owners alike return to Bristol Bay’s fishing lodges is the sense of belonging to a special family.”³⁷ Fishing might bring people here, but Bennett believes it is the family feel that brings them back.

More than family, though, the vast, rugged, open spaces, miles of water, and huge, wild fish tug and pull at the imagination in ways that can truly affect the soul. Bristol Bay guide Miles Nolte has written:

Fishing is my faith-based activity and this is my sanctuary: a quiet place for a loud mind. Since I’m using the religious comparison already, I might as well affirm that rivers are my church; they’re places of peace and safe haven. That being the case, wilderness Alaska is my Jerusalem, my Vatican—a place that is the archetype of something sacred but somewhat flawed by the conflicting desires and beliefs of those who love it.³⁸

Today, however, that sacred space is under threat.

MINING FOR GOLD, THREATENING HISTORY

The controversial Pebble Mine is proposed by a conglomerate of Northern Dynasty Minerals Ltd. and Anglo American PLC (the world’s second-largest mining company). If approved by state and federal agencies, Pebble will access one of the largest copper-gold-molybdenum deposits in the world. The proposed mine sits in the geographical saddle that straddles the North and

South Branches of the Kuktuli River and Upper and Lower Talarik Creek, which respectively flow into the Nushagak-Mulchatna Rivers and Iliamna Lake and the Kvichak River. In short, the world’s largest open pit mine is being planned for the headwaters of the world’s largest salmon ecosystem. Despite promises by the Pebble Partnership of “no net loss” and proclamations that if the company “can’t protect the fish and the water and the wildlife, then we won’t proceed with the project,” many in the region who are dependent on the fishery are more than suspect of the mine.³⁹

Although the numbers seem large—with estimates of 72 billion pounds of copper, 4.8 billion pounds of molybdenum, and 94 million ounces of gold—when analyzed closely, the low-grade nature of the ore is apparent. At most, 10.6 pounds of metal would be recovered from every ton of ore.⁴⁰ In another perspective, “of the eight billion tons of ore that comprise” the project, “the Pebble Mine would produce more than seven billion tons of waste.”⁴¹

The waste ore would need to be contained in tailings ponds, the largest of which is proposed for placement at Frying Pan Lake, the headwaters to the Kuktuli River. The dam for impounding the largest tailings pond would be at least 740 feet high and 3 miles long.⁴² Containing these compounds indefinitely is of great concern to opponents of the mine, considering the mine and tailings ponds would be located within miles of active fault lines.⁴³ These concerns don’t include the infrastructure needed to complete the project, such as an improved deepwater port, a 104-mile road, 100-mile-long pipelines to carry the slurry ore to the port, or the necessary power production to run the mine. The Pebble Project has already applied for permits requesting up to 20 billion gallons of water per day.⁴⁴ These water withdrawals alone have fish advocates nervous for the health of the fishery.

Beyond what is known from permit requests or Pebble Partnership documents, the unknown aspects of the project worry most opponents. For example, what impacts will the traces of copper and other minerals have on the ability of salmon to find their way to natal streams? What if there is an *Exxon-Valdez*-size disaster? What would that do to the fishing-based economy of Bristol Bay and Alaska? These are just a few of the questions raised.

The Bristol Bay ecosystem is so pristine and so interwoven that scientists like Carol Ann Woody worry about the plan. “You are talking about the biggest sockeye salmon factory on the whole planet,”

she mused. The mine is really a “great big experiment. And is Bristol Bay really the place you want to experiment?”⁴⁵ Beyond biology, Pebble will potentially affect the economic, cultural, and historical realities of the region. The history of fishing, in its various forms, dates back thousands of years—opponents worry that the Pebble project puts this at risk for something temporary. Jack Hobson of the Nondalton Tribal Council explained to Tim Sohn of *Outside Magazine*, “It’s [Bristol Bay] pristine, and the salmon will always be here. They’re [Pebble Partnership] asking us to risk a lot for something that’s only going to be around for fifty years.”⁴⁶

CONCLUDING ON A COMPLEX HISTORY

Former Alaska Territorial Governor and U.S. Senator Ernest Gruening wrote, “Salmon and Alaska have been as closely intertwined as cotton and the South.”⁴⁷ Although true, some in Alaska would contend that the only thing more intertwined with Alaskan history and identity is mining, which makes the Pebble project so contested. And mining is important to Alaskan history and cultural identity. However, those who are against Pebble maintain that they are not against mining, just mining in this particular location.

When choosing sides, money always comes into play. Depending on global mineral prices, Pebble Mine would generate somewhere between \$200 billion and \$500 billion over the fifty-year life of the project. Pebble has already spent roughly \$350 million on exploration studies and public relations campaigns. Pebble Partnership estimates that the mine project would create an estimated 2,000 skilled-labor jobs during construction and 1,000 skilled labor jobs once the mine is up and running.⁴⁸ Mine opponents highlight the skilled nature of those jobs and insist that most jobs won’t go to Alaskans or Bristol Bay residents—and Pebble numbers reveal the truth in that sentiment, as an estimated 153 jobs would go to Bristol Bay residents.⁴⁹

In contrast, the combination of subsistence fishing, commercial fishing, and sportfishing in Bristol Bay generate an estimated \$330 million annually.⁵⁰ Moreover, the fishery funds an estimated 5,500 full-time jobs held by more than 3,400 Alaskans and nearly 1,600 Bristol Bay residents.⁵¹

Fighting the Pebble mine requires unprecedented collaboration. Commercial fishers in Alaska seem most organized; as Lindsey Bloom reminded me,

they have unions and organizations such as the United Fishermen of Alaska or the Alaska Independent Fishermen’s Marketing Association. As for sportfishers, although the lodge owners are increasingly united, much of the sportfishing protest is coming from the lower forty-eight states, where fly fishermen are reacting to the touring film *Red Gold* and constant reminders in magazines like *Fly Fishermen* or blogs such as *Moldy Chum* or *Trout Underground*. Regional native corporations, tribes, and community organizations such as Nunamta Aulukestai are speaking out for the traditions of Alaska Natives and subsistence ways of life. Together, through the work of groups like Trout Unlimited, the Renewable Resources Coalition, and the Nature Conservancy, the trio of fishing cultures dependent on Bristol Bay are banding together in a united front to protect the ecology of the fishery, the culture of fishing, and the history of Bristol Bay.

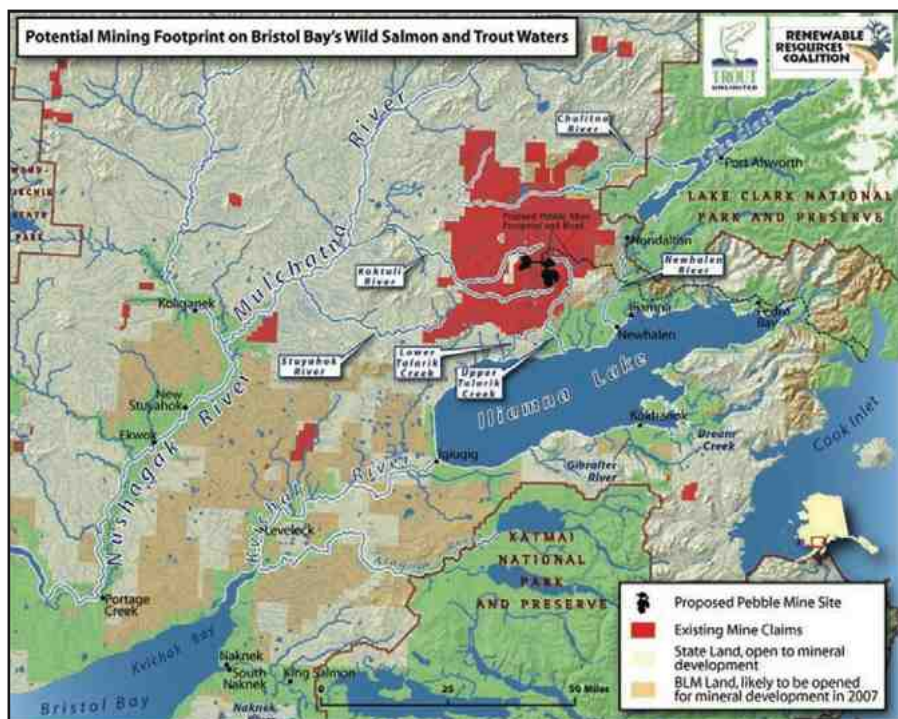
In the end, with much of the fight hinging on ecology and economics, it is important to understand the history, tradition, and cultures of fishing in Bristol Bay. This is a region of Alaska that has been pivotal in shaping the Alaskan identity, as much as the lore of Alaska, to the rest of the world. These are stories that must, alongside environmental policy and economics, be told to the world as it watches one of the greatest environmental battles in Alaskan—and American—history unfold.⁵² Previous battles, such as

those concerning the Alaska National Wildlife Refuge, have engrossed the American imagination and political scene, but at the end of the day, because Pebble is proposed for placement on state land, this battle is in the hands of Alaskans. Regardless, it is important that all those interested voice their opinions while recognizing the culture, tradition, and history at stake in the waters of Bristol Bay. Even if the mine is proposed for state land, the impacts of mining will be felt globally.

For more information, visit www.savebristolbay.org and www.renewableresourcescoalition.org.

ENDNOTES

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Map of Bristol Bay, showing mining claims and the ecological footprint of the Pebble Project. Image courtesy of Trout Unlimited and the Renewable Resources Coalition. Used with permission.

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43. David Chambers, "Pebble Engineering Geology: A Discussion of Issues," White Paper (Anchorage: Center for Science in Public Participation, September 2007).
44. Sam Kean, "Fishing for Gold in the Last Frontier State," *Science* (vol. 327, 15 January 2010), 263–265, 264.
45. Quoted in Jenkins, "The Source," 11.
46. Quoted in Tim Sohn, "Gold Fish," 73.
47. Quoted in Walter R. Boreneman, *Alaska: Saga of a Bold Land* (New York: HarperCollins, 2003), 286.
48. The Pebble Partnership. "Workforce Development." <http://www.pebblepartnership.com/pages/jobs-business-opportunities/workforce-development.php>; accessed 15 January 2010.
49. *Ibid.*
50. Duffield et al., "Economics of Wild Salmon Ecosystems," 35; Parker et al., "Pebble Mine," 8.
51. *Ibid.*
52. In 2008, anti-mine groups lobbied for a ballot measure, Proposition 4, which sought higher water standards for large-scale mining. This ballot measure evolved into the most expensive political campaign in state history, with a total of \$12.5 million spent. Elizabeth Bluemink, "Pebble Players May Face APOC Penalties for Proposition Fight," *Alaska Daily News* (30 September 2009). <http://www.adn.com/money/industries/mining/story/956166.html>; accessed 14 January 2010.



H. L. Leonard Rod Markings: A Revised Chronology

by Clarence Anderson

SEVERAL OF OUR best-known tackle historians have judged it sufficient to present their conclusions with minimal concern for referencing research sources—what might be called the “take-my-word-for it” school of historiography. But that was *not* the method of frequent *American Fly Fisher* contributor Mary K. Kelly, who distinguished herself by identifying the sources for her findings in carefully annotated detail. By so doing, she established such a reputation for accuracy and reliability that her determinations are by many now esteemed definitive. Her papers were collected and republished in 2007 by Whitefish Press as *The Origins of American Angling*, but her influence is perhaps more evident on the Internet, where many angling and tackle websites recapitulate her assessments, often without attribution.

Mary Kelly passed away in 2009, but “the frustration she felt over reading articles and books by writers that never quite got their facts right about fishing history” leaves no doubt she would have repudiated any published opinion that conflicted with evidence unknown to her at the time of publication.¹ None of her studies have been referenced more often, nor quoted more freely, than “Early Leonard: Firm Dates and Guesses,” which originally appeared in the Summer 1991 issue of *Fishing Collectibles Magazine*.² Unlike the broad examination of his life and career that she composed for the Winter 1979 issue of the *American Fly Fisher*, also titled “Early Leonard,” this later effort aimed more narrowly to correlate the several different reel-seat markings found on Leonard rods with probable dates of manufacture. Wrote Kelly: “Assigning a date . . . with the aid of old advertisements and notices is not too difficult . . . However, in spite of all research studies, some mysteries remain, and in these cases knowledge of a mark is replaced by speculation.”³ The latter point proved too fine for many readers.

The dates Kelly associated with the three markings used before Leonard entered into partnership with William Mills & Son of New York in 1878 have stood the test of time and need not be repeated here; the rods bearing them, moreover, are so scarce that most Leonard aficionados seldom encounter one. But the two subsequent markings, reflecting that partnership, are seen in far greater numbers; stepped-up production was indeed the *raison d’être* for removing from Bangor, Maine, to Central Valley, New York, in 1881, as Leonard later, to his discomfiture, discovered. For establishing the chronologies of these two markings, the changes in advertising copy that Kelly had interpreted as indicators of changes in corporate structure—prompting in turn changes in rod markings—proved misleading.

The earliest reel-seat stamping that included the name of W. MILLS & SON also asserted their legal prerogative as SOLE AGENTS, and because the firm had begun to advertise as “sole agents” for Leonard rods by March 1879, Kelly reasonably inferred that use of the new marking began at that time (or as quickly thereafter as the necessary dies could be cut). Not a

moment, it can be safely assumed, was wasted in applying the company name to their new product, of which the Mills family was immensely proud. Other advertising evidence prompted Kelly to conclude that the sole agents marking was retired between 1885 and 1887, but a Leonard fly rod in a private collection disproves this interpretation, for it is engraved with the date 1893, and another in private hands can be firmly dated to 1892. Dated rods are excruciatingly rare, so 1893 does not necessarily represent the last use of this marking. (The argument that a date might be inscribed not when the item was acquired, but at some time afterward, cannot be positively refuted, but it is inconsistent with human nature—when the initial thrill of ownership has subsided, an owner is far less likely to take that kind of trouble.)

SOLE AGENTS was succeeded by an entirely different and long-used marking that included the legend LEONARD & MILLS CO./MAKERS. Kelly’s analysis of Mills advertising (mainly that found in *Forest and Stream*) led her even further astray in the case of this important variant, as she postulated it had been discontinued at the time of Leonard’s death in 1907, if not before, when Mills presumably acquired full control of the Leonard manufactory. (All this speculation would be unnecessary if records of the Leonard-Mills partnership had survived the dissolution of the company.)

Irrefutable evidence for the true retirement date of the LEONARD & MILLS CO./MAKERS marking was presented by James Douglas—a previously unpublished but manifestly discerning Leonard collector—in a letter to the editor published in the Fall 1991 issue of *Fishing Collectibles*. By means of statements and illustrations in Mills catalogs, Douglas demonstrated conclusively that this marking continued in use until 1923 or, at the latest, 1924, when it was succeeded by a new marking featuring the phrase LEONARD ROD CO./MAKERS (modified in 1927 by the addition of REG. U.S. PAT. OFF.). Kelly’s flawed chronology continues to make waves, but—such was the difference, apparently, in their perceived reputations as “authorities”—Douglas’s perspicacious reexamination scarcely ruffled the water.

ENDNOTES

1. Publisher’s biographical sketch, back cover, of Mary K. Kelly, *The Origins of American Angling* (Cincinnati, Ohio: Whitefish Press, 2007).
2. Published by Thomas B. Reel Co., Plano, Texas (Brian J. McGrath, editor/publisher). This excellent all-tackle quarterly, launched in 1989, went the way of all flesh in the late 1990s.
3. Mary K. Kelly, “Early Leonard: Firm Dates and Guesses,” *The Origins of American Angling* (Cincinnati, Ohio: Whitefish Press, 2007), 66.

Clarence Anderson lives in Upper Jay, New York.

The Making of a Limited Edition

by Timothy Benn

I'VE ALWAYS HAD A passion for beautifully produced books. And so, notwithstanding a full-time commitment to a magazine business my wife and I founded and various long-standing connections to commercial book publishing, I set up Creel Press in the early 1980s to publish limited editions of angling books. Each was to be produced with immense care, and each was intended to make a unique contribution to the literature of fly fishing.

Forty years ago, after I had just parachuted into an ailing family book-publishing firm about which I knew nothing whatsoever, Sir William Collins, head of the great Scottish publishing house that bore his name, told me, "Timothy, always remember that book publishing is the finest test of entrepreneurial skill." Creel Press has been a unique test. It was to have no commissioning editors, no copy editors, no proof-readers, no production managers, no publicists, no sales managers, no reps, no royalty clerks, nor any accountants; I personally was going to fulfill every role. And that is what I've done for each of the dozen or so titles that Creel Press has produced in the intervening years, all of which have been profitable (just!), all of which have sold out within days of publication, and all of which have, over time, accumulated enhanced value in the antiquarian book market.

J. W. Dunne's *Dry Flies in the Sunshine*, so generously reviewed by Gerald Karaska in the Winter 2010 issue of the *American Fly Fisher*, is Creel's latest project, the result of some years of careful thought and planning. It presented a series of particular challenges. To start, J. W. Dunne is pretty much an unknown now. And he was highly eccentric. Would anyone care about his theories? The first author I approached turned the project down flat. Dunne to him was a complete nut case! The typescript that his successor produced went, by mutual consent, through a number of revisions. Then, finding the hooks and unique materials that Dunne specified, not available commercially for more than fifty years, would have done credit to Sherlock Holmes. Who was the best possible fly tier for the project? Someone with the skills of an aeronautical engineer? Who would tie the flies with precise accuracy? Mounting such large and delicate flies was a near impossibility until a picture framer with a computerized cutter volunteered to cut and then stick together by hand the 2,000 pieces of card required to make the mounts for the edition. Next, how to display the incredibly beautiful flies that John Smith—one of the world's finest tiers—had painstakingly made seemed to be an intractable problem. It was solved through the genius of Terry Griffiths, who developed a method hitherto not tried in any UK-produced book: using drilled plastic posts to hold each fly. Printing and binding of great quality is a prerequisite for all of



Sara Wilcox

The five mayflies included with the box set *Dry Flies in the Sunshine*: J. W. Dunne and His Dry Fly Patterns. Flies tied by John Smith.

our editions, but the folds for the mounts were complex this time because of their size. Then flyer and sales letters had to be produced. Orders had to be fulfilled. And, finally, some very kindly reviews had to be pasted into the guard book—none more fulsome than Gerald Karaska's.

Few reviewers or readers are fully aware of the mechanics and the trials and tribulations involved in producing a book to this sort of standard. Such matters rarely appear in reviews, though sophisticated readers do indeed comment to me about all the disciplines that must have been needed to bring the book through production and, along with the specific contributors, the skill of the driver of it all. The small profits that editions like this one earn, published to this sort of standard, surely prove old Sir William's adage about book publishing being such a unique test of entrepreneurial skill—but the finest reward for any publisher of special editions is in having readers who recognize and appreciate the bookmaking efforts that went into the final book.

Timothy Benn has published many leading British anglers and worked closely with Nick Lyons to publish notable American fly fishermen before Nick established his own publishing house. The sometime editor of the journal of the Flyfishers' Club in London, he currently publishes acclaimed limited editions.

Frederick Buller, MBE

by Sandra Armishaw

IN JANUARY 2010, the UK Honours' team justly awarded an MBE (Member of the Order of the British Empire) to Frederick Buller, a regular contributor to this journal. Buller's nomination for this prestigious honor was roundly supported by many of his contemporaries. In a letter from the secretary of state and the minister for sport, both congratulated him on his award and acknowledged his contribution "as an angling writer, historian and world authority on the history and development of fishing tackle through the centuries."

The following extract from his nomination provides a brief insight into the charming, modest man who has achieved so much for the sport of angling and gun making.

Frederick Henry Ernest Buller was born in London on the 12th of October, 1926, and at the age of four, he and his parents moved to Kingsbury. His earliest memories of fishing are trying to catch newts in a net from the pond near to his home. There began a fascination with all things piscatorial. Grammar school educated, he excelled in science, and his drive and determination to gain knowledge, meticulously researching facts whilst seeking the truth, led to his scientific development and his first job with the Freshwater Biological Association, based at Windermere in the Lake District. There he worked diligently under the guidance of the scientist Dr. E. B. Worthington, who died a few years ago. He was a man for whom Buller had tremendous respect, and the knowledge and experience gained from his peers in his formative years laid the foundation for his later development as a respected writer and revered historian. In the world of angling, he is unequalled.

In a literary career spanning over forty-three years, he has written and co-authored many books and countless articles, and at the age of eighty-three is still researching and writing books, some of which form the cornerstone of angling history. His dedicated research over a number of years has resulted in major works of reference, such as *The Domesday Book of Mammoth Pike* (Stanley Paul, 1979) and *The Domesday Book of Giant Salmon* (Constable, 2007), a supplement to which is due for publication by Constable later this year. His latest publication is entitled *Fish and Fishing in English Medieval Church Wall Paintings* (Medlar Press, 2009); this book is a testament to Buller's dedication as he travelled far and wide during his research.

However, when asked during the recording of *Recollections I* in 2007 what he felt had been his most significant work, he replied *Dame Juliana: The Angling Treatise & Its Mysteries* (Flyfishers' Classic Library, 2001). This fascinating book is the result of over thirty years of tireless research, and it is regarded as *the* definitive work on the subject.

In 1997, the American Museum of Fly Fishing recognized Buller's contribution to angling history by honoring him with the Austin Hogan Award for excellence in writing about the heritage of the sport of fly fishing, and in 2002, he received the Lifetime Achievement Award for Services to Angling presented by the Country Landowners' Association.



Frederick Buller and his wife, Margaret, at Fred J. Taylor's MBE award ceremony in 2008. Photo courtesy of Sandra Armishaw, River Reads.

In addition to his significant literary achievements, Buller cofounded the Moncrieff Road Development Company with champion sea caster Leslie Moncrieff. As a patron of Angling Heritage (UK), he recently made a significant donation to that charitable trust of the world's first carbon fiber rod "produced from a prototype batch of blanks manufactured following a collaboration between Hardy's, Richard Walker of the Moncrieff Rod Development Company, and Leslie Phillips of the Royal Aircraft Establishment, Farnborough" (*The Recollections of Frederick Buller & Fred J. Taylor, MBE* [River Reads, 2009], 64). He also founded Chubbs of Edgware, another successful business. On "retiring," he handed the reins of that business to his son.

In congratulating him on his award, one sincerely hopes that he will never retire and that Frederick Buller, MBE, will long continue to research, write, and enrich angling history worldwide.

SANDRA ARMISHAW
RIVER READS, DEVON, ENGLAND

Sandra Armishaw is founder of Angling Heritage (UK), a charitable, non-profit-making trust committed to the preservation of oral and filmed history, together with photographs, letters, and associated ephemera. For Buller's complete bibliography, visit www.riverreads.co.uk, and for information on Angling Heritage (UK), visit www.anglingheritage.org.

Rainbow Trout: The End of an Affair

by Gordon M. Wickstrom

WHEN I SAT DOWN with Anders Halverson's astonishing new book, *An Entirely Synthetic Fish: How Rainbow Trout Beguiled America and Overran the World*, I was soon amazed at all that I had not known before, or knew imperfectly, about rainbow trout, which is revealed so impressively here. I believe that this is a pivotal book, one to separate cleanly those who have read it from those who have not.

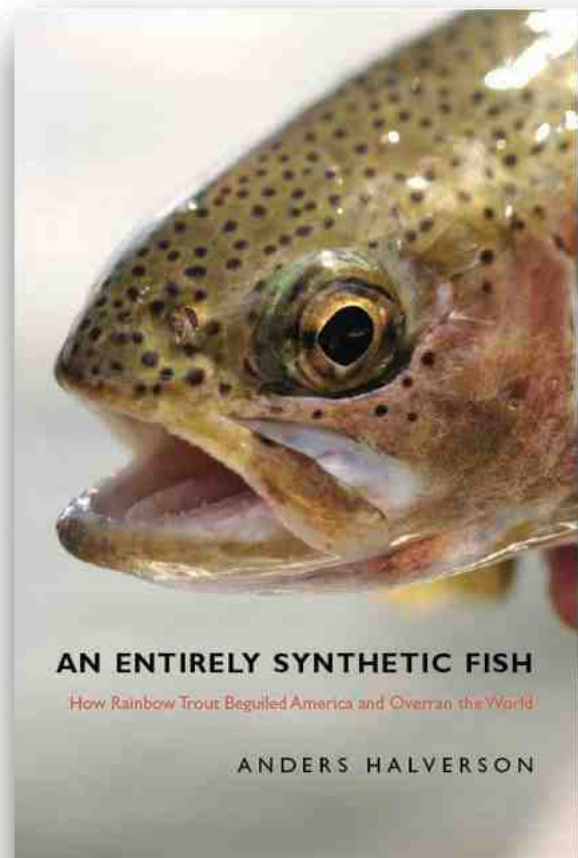
I see now, quite clearly, where I was as an angler long ago, where I have been forced by cultural circumstance to come, and where I am apt to have to go—right along with Halverson's rainbow trout. He surprises and worries us out of our conventional and complacent acceptance of the rainbow and brown trout as all that a sensible angler could ever want in a fish. Bred out of the Rocky Mountains and polished with a PhD in molecular biology by Yale, Halverson is a new sort of fishing writer, a mix of scientist, social thinker, and historian with a big story to tell of the rainbow trout's discovery, cultivation, and spread to become the world's trout.

This is no ordinary fishing book with conventional lauds sung to the wonders of nature and big trout. This is a tough-minded story of what can happen when nature lovers play fast and loose with her. It demythologizes our love affair with our very most favorite trout—from our early romance in its discovery and initial cultivation into the glamour trout of the century, to the sad end of an affair—with an inferior fish, overbred, inbred, and sold the world over in monocultures of ever less appeal.

Halverson looks far and wide and is, in fact, sketching a portrait of the American nation and coming up with a worldview—all as seen through the genes of this trout. He studies his fish from the enthusiasm of its discovery and cultivation in the name of the Industrial Revolution, to its triumph in the fisherman's creel in the first half of the twentieth century, to cultural/scientific reexamination and the reappraisal of the late-century skepticism. Then it's on to the melancholy (dare I say *post-modern*) proposition of a future that he notes only on the last page of his book—wouldn't you know?—about China today and tomorrow.

It is a surprisingly quick, quiet note, a descending chord, a tocsin, to alert us that China, which once severely punished such decadent, bourgeois amusements as fly fishing, is now eagerly promoting the rainbow trout as a suitable diversion for its people. The rainbow, so easily and economically cultivated, so adaptable to less-than-ideal waters, is now just the thing to serve China's gigantic population—who, like it or not, will, in their turn, contribute to the further degradation of this once splendid fish. Once it was imperial; now it is only *imperialist*.

Halverson faces full-on the complexities, not to say contradictions and paradoxes, of our engineering and synthesizing a trout for the whole wide world.



The question before the house is whether we are coming to the time when the “masses” shall be reduced to complacency by a mess of once wild-silvered rainbow trout—now as grumpy as those in supermarket plastic—whose genes have lost all memory of the grandeur of the great Pacific Rim they once called home.



Anders Halverson
An Entirely Synthetic Fish: How Rainbow Trout Beguiled America and Overran the World
 New Haven, Conn.: Yale University Press, 2010
 288 pages
 \$26.00 (hardcover)

G. Dick Finlay III

23 January 1922–17 January 2010

G. Dick Finlay III passed away earlier this year at the age of eighty-seven. Dick played a major role in the beginnings of the American Museum of Fly Fishing, doing almost everything a person could humanly do to get the place up and running. He had titles that ranged from technology consultant to curator to member of the board of trustees. He served on the board from 1977 through 1995, when he was named trustee emeritus.

Gerald Karaska contributed an extensive profile of Dick Finlay to this journal titled “Fly Fishing, Skiing, Orvis, and the Museum: Dick Finlay, the First Volunteer” (Fall 2005, vol. 31, no. 4). I urge you to go back and take a look. When Dick migrated from Manchester to more northerly parts of Vermont, then-curator Sean Sonderman wrote a lovely piece for us, bidding him fond adieu. “Our Man Finlay Moves North” appeared in the Spring 1999 issue (vol. 25, no. 2). Because it so eloquently explained who Dick was to us, we’d like to reprint it in its entirety here.

WHEN TRUSTEE EMERITUS and museum volunteer G. Dick Finlay announced that after fifty-two years he was saying goodbye to his Manchester home to be with his children in the Northeast Kingdom of Vermont, we at the museum were sad and disappointed to see him go. Dick routinely dropped by, armed with a wealth of fly-fishing knowledge and an unwavering smile. A day when Dick visited was always a good day.

We are still realizing the void his departure from Manchester has left.

Some of us knew G. Dick Finlay as a fixture at the American Museum of Fly Fishing events, the man who never seemed too busy to lend his expertise at fly-tackle identification or to host a fly-casting demonstration for visitors. Others remember Dick as a twenty-year employee of the Orvis Company, a founder of the museum, and a dedicated family man. Some were lucky enough to have known him all along.

Dick graduated from Williams College in 1943. He served in the 10th Mountain Division in World War II and worked for the Orvis Company after the war. He did two ten-year tours of duty with Orvis, 1947 to 1957 and 1961 to 1971, and was integral in establishing the Orvis Fly Fishing School in 1966.

Along with Hermann Kessler, then art director at *Field & Stream*, Dick promoted the idea of a fly-fishing museum in Manchester. Leigh Perkins took the reins of the Orvis Company in 1965, he liked the idea, and the museum became a reality. Dick quickly became the museum’s heart and soul. He served as first registrar in 1967, and along with others who supported the idea of a fly-fishing museum—such as Austin Hogan, Martin Keane, Ken Cameron, and Ben Upson—he began the ardent task of collecting, preserving, and identifying thousands of fly-fishing items. He nurtured the collection along and rapidly built a fine one.

Dick also found time to serve as advertising manager at *Fly Fisherman* magazine, contributing editor at *Rod & Reel* and *Fly Tackle Dealer*, and associate curator at the museum, and to work at the Orvis Fly Fishing School in the summer and a ski



As the museum’s first registrar and curator, G. Dick Finlay collected thousands of fly-fishing items, including Winslow Homer’s B. F. Nichols fly rod, pictured above in 1969.

school supervisor at Bromley Mountain in the winter. His contributions to the sport of fly fishing are too numerous to count and too broad to comprehend. G. Dick Finlay is living proof that those who remain behind the scenes are often the most important. We all should be grateful for the energy he devoted and the patience he found to save a large part of our angling history for future generations.

In October, Dick packed up the plantation and moved to Hyde Park in northern Vermont. We hear he is still digging out the snow at his roofline. Although he lives a little farther away now, Dick is always close to our hearts. He will forever be our favorite visitor at the museum. Or are we the visitors at *his* museum? Thank you, G. Dick Finlay—best wishes and tight lines.

—SEAN SONDERMAN

Sean Sonderman is now dean of academics at Long Trail School in Dorset, Vermont.

Documenting a Career and a Passion

Photos by Sara Wilcox



Some of Jack Gartside's well-used and well-loved fly-fishing equipment, including a pair of rods, a Hardy reel, his chest pack, and his signature red baseball cap. Also pictured left, top to bottom, are three of Gartside's original fly patterns: the Gurgler, the Slider, and his Secret Minnow.

EARLIER THIS YEAR, the museum was fortunate to receive materials from the estate of John Clarence “Jack” Gartside (1942–2009). Gartside was a prolific writer, an accomplished fly tier, and an unforgettable fixture in the fly-fishing community. Over the past three decades, his fly-tying and fly-fishing career has been well documented in magazine articles, books, and interviews, but the collection donated to the museum tells a different type of story: the story of how one man documented his own passion.

The Gartside collection includes books he published from 1993 through 2008, including *Striper Strategies: Secrets of a Striper Bum* (2008), *Fly Patterns for the Adventurous Tyer* (1993), *Scratching the Surface: Strange but True Tales & Techniques* (1999), and *The Soft Hackle Streamer* (1995). In all, there are twelve books written by Gartside and two catalogs detailing his flies. Gartside was an avid reader, and his home was filled with books of all kinds. One can only imagine the great pride Gartside took in his published works to place them on his shelves alongside the likes of William Shakespeare. To avid anglers, Gartside's books proved invaluable resources.

The collection also includes more than one hundred flies tied by Gartside. As Gartside fished both fresh and salt water, the variety of flies is astonishing. Most of the flies are Gartside's versions of popular Woolly Buggers, Minnows, Caddis, and Deceivers, but some were his own creation. Among the original

Gartside's in this collection are his Secret Minnow, Beastmaster, Chicken Poop, Gurgler, Slider, and Gartside Bug patterns. These were created as Gartside strived for different ways to tempt a fish to a fly. All of these Gartside flies have become favorites around the world.

The last part of this collection affirms the minimalist philosophy of Jack Gartside. It has been well published that Gartside left his teaching job many years ago to pursue his love of the sport. His main concern was his next fishing trip (near or far), but he would accept various jobs to maintain his modest lifestyle. Many were familiar with the Boston cabbie who tied flies at his steering wheel. This modest style of living, as well as his belief that rod and reel were merely a vehicle for the fly, was reflected in his fishing gear. Within this collection are basic reels and fly rods that many anglers would pass up simply because they are not high-end equipment. Gartside felt that if it got the fish, that was just fine. His signature red baseball hat is also part of this collection.

The museum appreciates the assistance of Kate Lavelle, Dale Linder, and Melvyn Harris for making sure that this important collection now has a place at the American Museum of Fly Fishing.

—CATHI COMAR
EXECUTIVE DIRECTOR

Casting for Recovery Receives 2010 Heritage Award



*AMFF Board of Trustees President
Dr. James Heckman presents the Heritage Award to
CFR Board President Hillary Coley.*

Photos by Kim Murphy



*CFR founding members Dr. Benita Walton,
Seline Skoug, and Gwenn Perkins reminisce.*

THE AMERICAN MUSEUM OF FLY FISHING was all dressed up in pink and purple on April 29 as we honored Casting for Recovery, our thirteenth Heritage Award recipient, at the Yale Club in New York City. There could not be a more worthy recipient than this organization, which promotes fly fishing through a series of no-cost retreats to women who are recovering from breast cancer. Joseph Sofhauser, who joined us for the event and is the widower of Kay Sofhauser, a CFR attendee featured on the cover of the supplement to the Spring 2010 *American Fly Fisher*, said it best: “CFR got my wife to do what I had been trying [to get her to do] for forty years—to go fishing! And then I couldn’t stop her.” This is true for many retreat participants, who use the venue not only to learn about fly fishing but for emotional and medical support throughout the recovery process.

The presentations began when the AMFF Board President Dr. James Heckman was joined on the podium by CFR President Hillary Coley to receive the Heritage Award. Next, CFR Executive Director Lori Simon took the opportunity to present a few awards of their own. CFR founding board members Gwenn Perkins, Dr. Benita Walton, Seline Skoug, Susan

Balch, and Margot Page were recognized, and a corporate sponsor award was given to the Hartford Insurance Agency. Georgia Welles was honored with a Legacy Award, and Peg Miskin was given the Volunteer Award.

A spirited auction capped off the evening, including a special appearance by basketball legend Walt “Clyde” Frazier, who provided a unique auction item by autographing basketballs for six lucky winners. The occasion was filled with laughter, tears of joy and sadness, and a sense of altruism in helping promote a worthy organization.

There is never enough room to give credit to all those who help in the success of such an enormous event. The museum would like to graciously thank Dr. Gary Sherman and the other six members of the dinner committee, the nine event sponsors, the eighteen families who donated money in honor of CFR, and the forty-three people and organizations who donated to the auction. A special thank you to Roger Plourde, who helped dress up the evening with his Pink Lady fly pins, created especially for the Heritage Award dinner.





Joseph Sofhauser remembers the positive influence CFR had on his wife, the late Kay Sofhauser.



CFR Executive Director Lori Simon presents the Legacy Award to Georgia Welles.



Peg Miskin, recipient of the Volunteer Award, recalls what CFR has meant to her.



Walt "Clyde" Frazier autographs a basketball as AMFF Executive Director Cathi Comar looks on.



Museum News

Kim Murphy

Kim Murphy



Above: Paul Sinicki answers questions during the museum's Fit to Be Tied Event in January. He ties flies, flowers, and animals of all types from his home in upstate New York.

Left: The American Museum of Fly Fishing said good-bye to an old friend in March. This Austrian pine—estimated at close to 200 years old and 71 feet tall—was registered with the Vermont State Division of Forestry on their “Big Tree” list of the largest and oldest trees in the state. Over the past several years, the museum had tried to save and resuscitate the tree, but it was ultimately deemed unsafe and had to come down. We will miss it.

In Memoriam

Keith Cushman Russell, trustee emeritus, passed away on January 10 at the age of eighty-nine. Russell was born and raised in Ohio and was an investment broker by trade. It was his love and appreciation for the outdoors that led him to become involved with several conservation organizations and charities. During his life, Russell served on many boards of trustees, such as those of the American Museum of Fly Fishing, Trout Unlimited, Ducks Unlimited, and the African Wildlife Foundation. He also founded two organizations: the Canvasback Duck Society to protect this duck species and the Dead Flyfisher Society to commemorate anglers who were “off” to better fishing waters.

Russell also published five books, most of which are still available for purchase. Two of his best-received publications—*Fly-Fishingest Gentleman* and *Duck Huntingest Gentleman*—compile stories about fly fishing and duck hunting, and exemplify his passion for both sports.

Keith Russell served on the museum board from 1984 until 1990 and was named trustee emeritus in 1992. In recognition of Russell's contributions, a commemorative brick will be added to the museum's pathway this spring.

Fit to Be Tied

As anglers retreat indoors to await the spring thaw, many take up their vises and stock their fly boxes for the anticipated season. This is the perfect time to visit the museum! Our second annual Fit to Be Tied event was held on January 30 with much success. Guest appearances by Mike Valla, who was signing his new book, *Tying Catskill-Style Dry Flies*, and Jim Krul from the Catskill Fly Fishing Center and Museum made the day unique.

A special thank you to George Butts of the Green Mountain Fly Tyers; Gloria Jordan from the Gloria Jordan Fly Rod Shop; Paul Sinicki, who showed us that fly tying can go well beyond midges and nymphs with his hand-tied flowers and intricate dioramas of tied moose, beaver, and fish; and Deputy Director Yoshi Akiyama, whose colorful clown flies are always a hit with the younger tiers.

Our apologies to anyone who missed this event as a result of the date change after the Winter 2010 issue of the *American Fly Fisher* had gone to press. When planning your visit, and for the most up-to-date event information, always check our website at www.amff.com.



Kim Murphy

Colum Coyle and his father, Michael, drove nearly three hours from their home in Franconia, New Hampshire, to take part in the AMFF Spring Training Day on March 27. Colum, who was doing a school project on fly fishing, took part in the many activities to teach the basics of the sport. The day drew a good mix of kids, adults, novices, and experienced anglers to build practice-casting rods, tie flies, learn the basic knots, and feel what it's like to have a fish on the line. Above, Colum shows off his casting skills. Thanks to fly tiers Paul Sinicki and Bill Newcomb, who shared their time and fly-tying skills with the day's visitors.

Anglers' Club Dinner

A custom going back more than ten years continued on March 4 when the museum visited the Anglers' Club of New York in New York City. Steeped in tradition and rich in history, this event is eagerly anticipated by museum supporters and angling friends who convene there each year. The museum would like to thank Dinner Chairman and Trustee John Mundt for helping to organize the evening. We also thank the countless donors who supply trips and collectibles for the auction; Pamela Murray, who volunteers her time to help with the auction; and the hospitality of the Anglers' Club staff, who feed us well and keep our glasses full. We look forward to continuing the tradition next year!

Recent Donations

Marcel Rochelean of Hyde Park, Vermont, donated a box of Ray Bergman fly-tying material. **K. Phillip Dresdner** of Princeton, New Jersey, gave us a wood-carved mount of a record Atlantic salmon caught on 11 June 1995 on the Restigouche River. He also donated a first edition of Louis Rhead's *American Trout-Stream Insects* (Frederick A. Stokes Company, 1916).

Melvyn H. Harris (executor for the estate of Jack Gartside) of Lincoln, Massachusetts, donated items of the late Jack Gartside's, including flies designed by Gartside and his personal fly-fishing equipment. (For a detailed list of this donation, please contact the museum.)

Richard Warren of Bangor, Maine, gave us four guest registration books: "Mooselucmeguntic" Upper Dam, guest register, January 1878–October 1899; "Upper Dam House" Upper Dam, main guest register, May 1900–October 1920; "Upper Dam House" Upper Dam, main guest register, May 1921–October 1944; and "Upper Dam House" Upper Dam, main guest register, May 1945–October 1950.

In the Library

Thanks to the following for their donations of recent titles that have become part of our collection:

Amato Publications, Inc., sent us Skip Morris's *Fly Tying Made Clear and Simple II* (2009) and Cecilia "Pudge" Kleinkauf's *Fly-Fishing for Alaska's Arctic Grayling: Sailfish of the North* (2009).

Skyhorse Publishing sent us a 2010 rerelease of Roderick L. Haig-Brown's 1946 *A River Never Sleeps*, with an introduction by Nick Lyons and an afterword by Thomas McGuane; Dave Whitlock's *Trout and Their Food: A Compact Guide for Fly Fishers* (2010); and Kirk Deeter and Charlie Meyers's *The Little Red Book of Fly Fishing* (2010).

Upcoming Events

July 17

Ice Cream Social with Fly-Fishing Activities
American Museum of Fly Fishing
Manchester, Vermont

July 31

Angling and Art Benefit Auction
Featuring George Van Hook
Manchester, Vermont

August 14

Fly-Fishing Festival
American Museum of Fly Fishing
Manchester, Vermont

September 23

Gathering with Russell Chatham
San Francisco, California

October 16

Gallery Program: Equipment Appraisal Day
American Museum of Fly Fishing
Manchester, Vermont

October 28-29

Friends of Corbin Shoot
Andover, New Jersey

November 6

Annual Membership Meeting
Manchester, Vermont

December 4

Gallery Program: Hooked on the Holidays
American Museum of Fly Fishing
Manchester, Vermont

Always check our website (www.amff.com) for additions, updates, and more information or contact Kim Murphy at (802) 362-3300 or kmurphy@amff.com. "Casting About," the museum's new e-mail newsletter, offers up-to-date news and event information. To subscribe, look for the link on our website or contact the museum.

CONTRIBUTORS

AMFF file photo



Liz Hodges-Snyder



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

Betts has been a featured artist at the American Crafts Museum in New York. His last contribution to the journal was a review of Fred Buller's *The Domesday Book of Giant Salmon* (Summer 2008).

Samuel Snyder received a doctorate from the University of Florida's Graduate Program on Religion and Nature. As an educator, conservationist, and historian, he uses fly fishing as a tool for understanding the intricate relationships between humans and the natural world. Building on a fellowship from the National Sporting Library, he is working on a book that details the role of fly fishing in the history of American cold-water conservation. He blogs about fly-fishing history at www.headwatersofhistory.com. Snyder lives in Anchorage, Alaska, where he works with groups like the Renewable Resources Coalition and Trout Unlimited to protect the world's largest salmon runs of Bristol Bay from invasive mining and resource extraction. His last contribution to this journal, "Restoring Natives in New Mexico," appeared in the Summer 2009 issue.



Vermont Farm by George Van Hook (oil on canvas)
Representational work—not included in auction

Help support the museum and its programming through the purchase of artwork at this Manchester event.

Angling and Art Along . . . the Waterways of George Van Hook

**Art auction to benefit the
American Museum of Fly Fishing
Saturday, July 31, 2010**

George Van Hook often paints landscapes and riverscapes along the Batten Kill and Mettowee Rivers in Vermont and New York, and is currently exploring the waterways of the western United States to create new works exclusively for this show. To view the offerings and submit absentee bids, check our website often at www.amff.com.

July 12–30

Preview in museum library

July 31

6:00–7:00 p.m.: Auction preview
and artist reception

7:00 p.m.: Live auction begins

If You're Happy and You Know It, Tell Your Friends!



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

FOR MANY YEARS, the number of members at the American Museum of Fly Fishing has fluctuated between 1,100 and 1,400. When you consider that millions of men and women, both young and old, enjoy the sport of fly fishing across the world, this membership number seems that it could and should be much higher. How, then, do we increase our membership?

Of course, there is always marketing and promotion through trade magazines, newspapers, radio, websites, and other types of media. We have used all of these vehicles for advertising, and we have received inquiries that have led to some new members. And though many of these media outlets charge the museum discounted rates, the combined figure adds up quickly. In the end, our annual marketing budget dictates the frequency and placement of our advertisements.

Our staff and volunteers also do a lot of work to promote the museum. We spend time with gallery visitors and encourage them to read the *American Fly Fisher* to see what the museum is all about. We also try to make sure that everyone leaves with a brochure and schedule of events in hand. Under the guidance of our faithful volunteer, Rose Napolitano, we mail the same brochures and schedules to area hotels, motels, sporting goods stores, and businesses. We have started a new lodge-sponsorship program for local businesses and, as part of that program, pass along complimentary museum passes for the businesses to hand out.

To entice new members, we have also attempted to maintain and increase the number of quality membership benefits.

Some of our recently added benefits include five gallery programs a year; a changing or rotating exhibition schedule that features a variety of objects from our permanent collection (some of which have never been out on public view); better documentation of the artifacts and archival collections for ease of use; improved access to our casting pond with the addition of a handicapped-accessible platform; coordination of the annual Fly-Fishing Festival to offer vendors, demonstrators, and buyers a convenient meeting place; and changing the associate level of membership to include everyone in your household. We continue to offer many benefits instituted by previous administrations, including research access to the collection, the publication of our award-winning journal, and an attractive building and grounds to host our many events.

As a member, you can also do your part to promote membership. Spread the word about the museum and all of the benefits and urge at least one of your fellow anglers to become a member. Also consider giving an annual membership as a gift. If each current member is able to bring one new member to the fold, that would be a terrific boost in our numbers and give us the ability to improve our program offerings and membership benefits. It's a win-win for us all.

So, if you're happy and you know it, don't just clap your hands—tell your friends!

CATHI COMAR
EXECUTIVE DIRECTOR



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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, exhibitions, and public programs provide documentation of the evolution of fly fishing as a sport, art form, craft, and industry in the United States and abroad from its origins to the present. Rods, reels, flies, tackle, art, books, manuscripts, and photographs form the basis of the museum's collections.

The museum provides public programs to fulfill its educational mission, including exhibitions, publications, gallery programs, and special events. Research services are available for members, visiting scholars, students, educational organizations, and writers. Contact Yoshi Akiyama at yakiyama@amff.com to schedule a visit.

VOLUNTEER!

Throughout the year, the museum needs volunteers to help with programs, special projects, events, and administrative tasks. You do not have to be an angler to enjoy working with us! Contact Sarah Moore at smoore@amff.com to tell us how we would benefit from your skills and talents.

JOIN!

Membership Dues (per annum)

Associate	\$50
Benefactor	\$100
Business	\$250
Sponsor	\$500
Friend	\$1,000
	\$5,000
	\$10,000

The museum is an active, member-oriented nonprofit institution. Membership dues include four issues of the *American Fly Fisher*; unlimited visits for your entire family to museum exhibitions, gallery programs, and special events; access to our 7,000-volume angling reference library; and a discount on all items sold by the museum on its website and inside the museum store, the Brookside Angler. To join, please contact Sarah Moore at smoore@amff.com.

SUPPORT!

The American Museum of Fly Fishing relies on the generosity of public-spirited individuals for substantial support. Please contact us if you wish to contribute funding to a specific program, donate an item for fund-raising purposes, or place an advertisement in this journal. We encourage you to give the museum consideration when planning for gifts, bequests, and memorials.