

The American Fly Fisher

Journal of the American Museum of Fly Fishing



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Angling to Meet

EDITORS WORK WITH writers they will never meet, and vice versa. Most of the work we do together—at least on shorter jobs like journal articles—can happen without ever speaking to one another. Here at the *American Fly Fisher*, for example, manuscripts are submitted, accepted, edited, and turned into pages. Queries and comments go back and forth between editor and author at each stage, either through the U.S. Postal Service or, now more likely, via e-mail. Occasionally we may need to speak over the phone, but that's rarely necessary.

I feel lucky when I have an opportunity to meet someone who has written for this journal. Most likely, we meet when the author visits the museum. I am more likely to meet writers from the eastern United States, but occasionally a westerner will drop by or even an author visiting from another country.

So I was thrilled when two authors I'd yet to meet invited me to attend the first Flyfishers' Club of London dinner held in the United States, which took place at the Brown Palace Hotel in Denver in September. G. William Fowler and Gordon M. Wickstrom, members and hosts of the event, have written multiple articles for the *American Fly Fisher* over the years and have kept in touch even when they weren't writing for me; still, I hadn't met either one in person. It felt like an opportunity I couldn't pass up, so I bought plane tickets and headed west.

I don't have space to, nor should I necessarily, report on this event, but I will say that it lived up to Wickstrom's promise of "an historic event in a mythic American setting . . . feasting at the Brown, pondering the loved sport, and toasting the Queen," who had sent her official greetings. Anders Halverson, author of *An Entirely Synthetic Fish: How Rainbow Trout Beguiled America and Overran the World*, addressed the group, and Harry Briscoe, CEO of Hexagraph Fly Rods (and author whom I'd met before!), offered a response. Bagpipes were played, and the port was passed. But best of all, I got to meet—at long last and face to face—Gordon and Bill and their families, who are every bit as delightful as I expected them to be. Becoming acquainted with such fine folk is a definite perk of this job.

For the record, I've met two of the four authors whose articles you find before you now.

In the last issue (Fall 2012), Robert E. Kohrman highlighted Daniel H. Fitzhugh Jr.'s role in the history of Michigan grayling fisheries and conservation in Part 1 of "In Search of Michigan Grayling." In Part 2, he focuses on Fitzhugh's contributions through the eyes of the writer Thaddeus Norris,

who, near the end of his life, fished with Fitzhugh and wrote about their adventures. Norris's description of Fitzhugh's Au Sable river boats helps to make the argument that Fitzhugh was the inventor of this watercraft. Fitzhugh's model of the boat, built for the 1876 Philadelphia Centennial Exhibition, belongs to the Smithsonian Institution and was examined by the author. "Thaddeus Norris and the Au Sable River Boat" can be found on page 2.

For years, Stan Bogdan refused to look at other fly reels for fear of design bias. Try as he might, Graydon Hilyard could not talk Bogdan into opening up a particular Philbrook & Paine and having a look. But suddenly, at age ninety-two, Bogdan "finally allowed as maybe he 'was a bit past the prototype stage,' so could safely break his code of silence and look at an Atwood." Together, during that last year of Bogdan's life, Hilyard and Bogdan dismantled two models called the Atwood Patent Variable Tension Reel—one housed at the American Museum of Fly Fishing and the other at the Rangeley Sporting Heritage Museum in Oquossoc, Maine—and deciphered their inner workings. Hilyard provides us with notes on this adventure and a history of the overachieving inventor Leonard Atwood in "Tracking Atwood," which begins on page 12.

More than twelve years ago, Frederick Buller offered readers "Sidelights and Reflections on William Samuel's *The Arte of Angling* (1577)," in which he included notes of his late friend and angling author, Richard Stuart Walker (1918–1985), on that text. Going through his own notes recently, Buller found a copy of a poem written in longhand by Walker; Walker's widow, Patricia Marston Walker (daughter of *Fishing Gazette* editor R. L. Marston), gave Buller permission to share it with us. You'll find it on page 17.

We're happy to include a Gallery feature in this issue (page 18) highlighting our Lefty Kreh collection. And we offer another installment of our Keepers of the Flame series (page 21), in which John Mundt profiles Scott Davis, who is both Maine fisheries biologist and Registered Maine Guide.

To say that we've been busy since the last issue would be quite the understatement. In October, we honored Orri Vigfússon, founder of the North Atlantic Salmon Fund, with our 2012 Heritage Award (page 22), then hosted our annual Fly-Fishing Festival (page 24) to coincide with the meeting of our board of trustees. Even more events are noted in Museum News (page 26). And Executive Director Cathi Comar announces a very special award on the inside back cover.

KATHLEEN ACHOR
EDITOR



CATCH AND RELEASE
THE SPIRIT OF FLY FISHING

Our Mission:

The American Museum of Fly Fishing is the steward of the history, traditions, and practices of the sport of fly fishing and promotes the conservation of its waters. The museum collects, preserves, exhibits, studies, and interprets the artifacts, art, and literature of the sport and uses these resources to engage, educate, and benefit all.

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The American Fly Fisher

Journal of the American Museum of Fly Fishing

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ON THE COVER: *Fishing and hunting guide Chief Shoppenagon in a late-nineteenth-century image. Photo courtesy of the Public Libraries of Saginaw Local History & Genealogy Department; Saginaw, Michigan.*

We welcome contributions to the *American Fly Fisher*. Before making a submission, please review our Contributor's Guidelines on our website (www.amff.com), or write to request a copy. The museum cannot accept responsibility for statements and interpretations that are wholly the author's.

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In Search of the Michigan Grayling

Part 2: Thaddeus Norris and the Au Sable River Boat

by Robert E. Kohrman

To run the Au Sable, sitting in the bow of a fairy-like shell of a boat, with Len Jewell and his setting pole in the stern, to direct its course, whipping its smooth, rapidly-gliding pools, is the ne plus ultra of fly-fishing.

—Thaddeus Norris

AFTER READING exuberant reporting about the grayling in the national sporting press during 1873 and 1874, it is easy to imagine the response of Thaddeus Norris when he received a written invitation from Daniel H. Fitzhugh Jr. to come fish the Au Sable River in Michigan. Fitzhugh had maintained some earlier correspondence with the iconic “Uncle Thad,” and despite Norris’s somewhat advanced age of sixty-three and his more-than-five-years hiatus from camping out on the ground, he was eager to accept this proffered fishing opportunity. In the late summer of 1874, he undertook long train rides from Philadelphia to Bay City, Michigan, to join Fitzhugh in a quest for the Michigan grayling.

Norris’s experiences on this angling adventure proved to be so outstandingly positive that he made subsequent trips to Michigan in 1875 and again in 1876. After a remarkable career as a successful businessman, author, fish culturist, fly-rod builder, fly tier, and avid fisherman, these demanding trips were the culmination of his angling life. His lengthy accounts, written almost immediately upon his return to Philadelphia and published in *Forest and Stream*, provide great insights into the nature of fishing adventures with Daniel H. Fitzhugh Jr. and what it must have been like to fish for grayling in almost virgin waters. These stories provide compelling reading and are among the last articles written for publication by Thaddeus Norris.¹

However, in November 1879, *Scribner’s Monthly* also included a paper by Norris titled “The Michigan Grayling,” which summarized the same three trips made by him to the waters of northern Michigan.² In contrast to the original descriptions, the *Scribner’s* article was considerably shortened and published in a widely distributed periodical that was primarily nonsporting in content. In 1883, this same article was also included as a chapter in a book edited by Alfred M. Mayer.³ More recently, much of the *Scribner’s* article has been reprinted with commen-

tary highlighting this 1879 version of Norris’s adventures in search of the Michigan grayling.⁴

Unfortunately, the *Scribner’s* article has been a bit of a distraction from the details provided in his original, more immediate *Forest and Stream* narratives. It contains several factual errors, including incorrect names and dates, and confuses the reader on some important topics. Some of these problems might be attributed to it being a posthumous publication—almost thirty months after the death of Norris, who died on 11 April

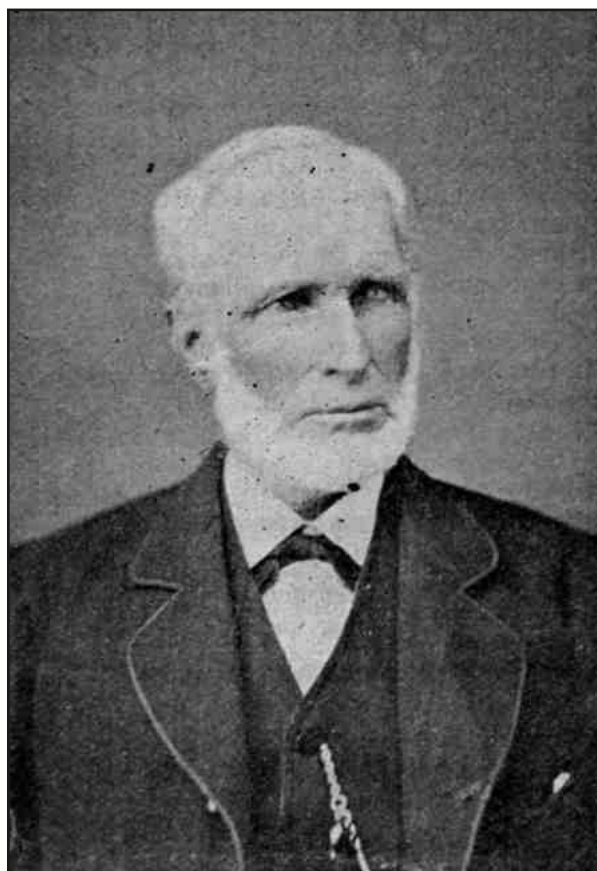


Photo of Leonard “Len” Jewell taken from
Fred Mather, “Men I Have Fished With,”
Forest and Stream, 29 May 1897.

Part 1 of this article, “Daniel H. Fitzhugh Jr., The Father of Grayling Fishing,” appeared in the Fall 2012 issue of this journal.

1877. One of the mysteries seen in the 1879 publication is a misrepresentation by Norris of his own 1868 book, *American Fish Culture*, and the geographical confusion relative to the grayling's distribution contained therein.⁵ Another enigma in the Scribner's article is his description of the now-famous Au Sable river boat. It is not at all clear why Norris, in this article, provided some different measurements of the boat that he had previously described in 1874; but because of the article's ready availability in many public libraries and the subsequent emphasis given to it by later authors, it has gained acceptance as the definitive summary of the three trips by Norris to Michigan after grayling.⁶

The most unfortunate and surely unintended problem with the condensed Scribner's description is that it obscures the hospitality provided by Daniel H. Fitzhugh Jr. on Norris's first two trips to Michigan, as well as Fitzhugh's role in providing the river boats used on these adventures. To learn more about Fitzhugh's contributions, it is instructive to look at a few more details of the *Forest and Stream* publications of Thaddeus Norris. As Norris himself wrote of his first trip in his *Forest and Stream* account, "I hope I am not wearying you and your readers, Mr. Editor, with my description of these handsome fish, the tackle to take them with and the country and streams where they abound. I did not intend to write even this much, but I think the subject justifies it."⁷

DOWN THE AU SABLE, AMONG THE GRAYLING, 1874

Part of the reason that Thaddeus Norris was happy to go to Michigan was Fitzhugh's proposal to turn a novel (for Norris certainly) but otherwise routine fly-fishing trip for grayling into a major adventure. In the almost two years that Fitzhugh had fished the Au Sable River, he and his guests had primarily confined their angling to the first 10 miles or so of the river below the railroad bridge at Crawford Station—today known as the town of Grayling, Michigan. With Norris, Fitzhugh proposed to fish the Au Sable River for about 160 river miles! This challenge was irresistible to Norris. Their intended destination was Thompson, a place located immediately northwest of Tawas City, a town on Lake Huron.⁸ Once docked at Thompson, the plan called for the anglers to make a trek with their boats by wagon to Tawas City and then complete the round-trip by steamship back to Fitzhugh's home in Bay City, Michigan.

ESTABLISHED 1848.

JUDSON & CO.,

Rochester, New York,

Manufacturer of Fly Rods.

Three piece Rods, weighing from 9 to 12 oz., 10½ to 12 feet in length, a specialty. These rods are sold at a low price and are all warranted.

This ad appeared in Forest and Stream from 14 May to 18 June 1874 for a run of six issues. Perhaps one of the reasons for the success of wooden Judson fly rods was the warranty implied by the advertisement. At the time this advertisement was placed, the company had been producing fishing rods for twenty-six years.

Thus, in the summer of 1874, after lengthy railroad rides from Philadelphia, Norris arrived in Bay City. There he had an overnight stay followed by a morning breakfast on July 29 with his host, Daniel H. Fitzhugh Jr. By that afternoon, the two fly fishers were on their way to the Au Sable River via the Jackson, Lansing and Saginaw Railroad (JL&SRR). They were accompanied on the train by Fitzhugh's two boats and two "pushers," John Sharp and Leonard Jewell, whose job it was to use long poles to help stabilize the boats when fishing and to help guide and propel the boats up and down the river as needed. Leonard or "Len" Jewell had a very special and close working relationship to Fitzhugh and enjoyed a formidable reputation as an outdoorsman.⁹ As a measure of Jewell's commitment to his colleague, Fred Mather described an occasion when the indefatigable Jewell carried Fitzhugh on his back almost 20 miles after Fitzhugh had suffered a major attack of gout while they were back in the wilderness.¹⁰

Remarkably, on their train trip from Bay City to the Au Sable River, Fitzhugh and Norris encountered Augustus H. Mershon of Saginaw and his family, who were on their way to set up camp on the river to fish for grayling. One of the children in Mershon's family was William B. Mershon (eighteen years old in 1874), who later became one of the most significant sportsmen and conservationists in the history of the state of Michigan and a prodigious writer of letters, magazine articles, and books.

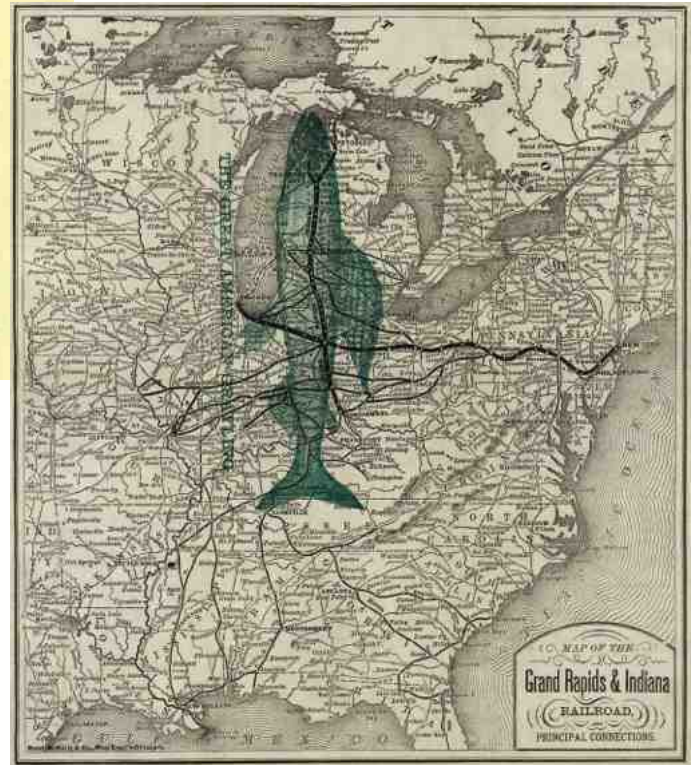
After spending an overnight at Hartwick's Hotel in Crawford Station, the fishermen started down the river. The days that followed yielded exceptional weather and fishing. While fly fishing, the two anglers repeatedly filled their boat wells with grayling, obtaining far more fish than they could eat, and they

were thus forced to drift without fishing until they had a chance encounter with a person in the wilderness to whom they could donate their accumulated grayling. After several days of this kind of success, they were still only 18 or 20 miles downstream of Crawford Station. At the entrance of the South Branch of the Au Sable River, they were relieved to find a woodchopper's hut on the bank, and their consciences were eased by giving away all of the grayling in their wells. They resumed fishing, but after passing the somewhat turbid confluence with the North Branch of the Au Sable River, they felt they had left the best grayling fishing behind them.

Nothing appears in the *Forest and Stream* article that describes the fly rods used by Norris and Fitzhugh. One might obviously assume that Norris fly rods were the instruments of choice; but on an earlier 1874 trip with Fred Mather, Fitzhugh had used a rod manufactured by the Judson Brothers of Rochester, New York.¹¹ Judson rods were three-piece rods composed of an ash butt and a second joint and tip made of lancewood. No less authority than Wakeman Holberton thought that a 9-ounce, 10½-foot Judson rod was one of the best fly rods available for its relative lightness and durability.¹² He claimed to have caught thousands of brook trout while using his Judson rod. Charles E. Whitehead of Maine reported a similar experience; he derived more satisfaction from his \$12 Judson rod than from many others that he owned that cost up to five times as much.¹³ It is interesting to note that by 1875, when Fitzhugh again went grayling fishing with Fred Mather, he was using a Norris rod (and a Clerk reel) while Mather was using a Judson fly rod (with a new Orvis reel).¹⁴ It seems reasonable to assume that Thaddeus Norris may have brought a new rod to his Michigan host. Many



Above: Illustration of the Jewell Fly, named after Leonard Jewell and first tied on the Au Sable River in 1874 by Thaddeus Norris. From Mary Orvis Marbury, *Favorite Flies and Their Histories* (Boston: The Riverside Press, 1892), 318 (illustration: Plate R, 168).



Right: An image of “The Great American Grayling” superimposed on this attractive map of the GR&IRR system. The grayling image originated in an 1874 issue of *Forest and Stream*. Map image courtesy of the Archives of the State of Michigan.

years later, Mather related a story that described an incident when an ill-mannered and a bit inebriated local resident in the town of Grayling intentionally broke a rod tip from one of Fitzhugh’s “split-bamboos”¹⁵ over his knee and could well have continued in rod destruction until being forcibly restrained by Len Jewell.¹⁶ If Fitzhugh’s “split-bamboos” were, in fact, expensive Norris rods, Fitzhugh demonstrated admirable patience at his loss.

While fishing for grayling, Norris and Fitzhugh found the Jewell Fly to be one of the most killing.¹⁷ Norris first tied the fly, named after Len Jewell, on this 1874 trip. Norris describes the fly as “having lead-colored wings, red hackle for legs, and body of yellow floss, wrapped with flat gold tinsel” and serving as a stretcher fly.¹⁸ Fitzhugh’s dropper fly often was a plain brown Palmer—both flies tied on no. 9 hooks. Norris used a black hackle (no. 10 hook) on a yellow floss body as first dropper; on a second dropper, he used a brown Pennell Fly (no. 12 hook). The smaller hooks seemed to not work as well; after losing several in succession, at Jewell’s suggestion, Norris switched to larger hooks, with a white-winged Coachman for stretcher, brown hackle for first dropper, and lead-colored-winged Coachman for second dropper—all on no. 8 hooks.¹⁹

After several days on the river, the anglers recognized that Sunday was at hand, and Norris and Fitzhugh were still 100 river miles away from their intended destination. They supposed that their fishing was largely over because the temperature of the Au Sable River, which measured 51 degrees Fahrenheit at Crawford Station, had now risen to 65 degrees. The fishing conditions did not seem optimal; moreover, it was the Sabbath! In his 1864 *The American Angler’s Book*, Thaddeus Norris writes of “The Angler’s Sabbath” as a day of reflection, a time to stop and appreciate the wonders of nature. “If in Trout country, the day is ushered in with the singing of birds, and God’s blessed sunshine lighting up the sides of the hills, and pervading his heart.”²⁰ Nonetheless, in 1874, on the Au Sable, Norris apparently still had some zeal for fly fishing as he worried about whether Fitzhugh was going to fish on this day. He was “of a persuasion that allowed such indulgence,” but was concerned that Fitzhugh’s engaging in the sport might be seen as inappropriate by his family back in Bay City.²¹ Nonetheless, the two gentlemen ultimately angled on the Sabbath so as to provide some fish to the folks in a downstream logging settlement.

Finally, they reached their destination and traded a portion of their remaining fish to some loggers for hauling their boats about 3 miles up from the river landing; they saved the rest of the grayling to give to their host for the last night of the trip. Overall, they calculated that they had traveled about 160 miles of river, seen twelve deer and one bear, and caught approximately 230 pounds of grayling. Norris guessed that if they had stopped above the South Branch of the Au Sable to fish, they would have landed between 600 and 700 pounds.²² Their host, Mr. Thompson, received them warmly and provided them with supper, a bottle of cognac, good beds, a breakfast, and a stout wagon for their luggage and boats to carry them to Tawas City, where they caught the steamer *Sherman* for the last leg to Bay City. As Norris summarized, “Thus ended from beginning to end one of the most pleasant excursions it has been my happiness to undertake.”²³

GRAYLING AND BASS, 1875

Despite his extraordinary fishing success, Thaddeus Norris was not sated with angling for grayling. In his *Forest and Stream* summary of the 1874 trip, he set the stage for yet another unusual adventure.

He noted that Fitzhugh wished, on some future date, to haul his boat westward from Grayling about 4 miles to Portage Lake, which was "abundantly stocked with pickerel and black bass."²⁴ Following that, he hoped to go from there down the waters of the nearby Manistee River, where he would fish for grayling. Norris was obviously anxious to be on board for this escapade, which was ultimately planned for August 1875.

Although he was interested in the proposed angling endeavor to explore yet another grayling river of Michigan, the sixty-four-year-old Norris seemed to feel that a companion for the trip was needed. A friend had agreed to go and then begged off at the last moment, leaving Norris despondent. Fortunately, a son of close friend and Philadelphia attorney Joseph B. Townsend agreed to accompany Uncle Thad on this adventure.²⁵ The son, James P. Townsend, also an attorney at the age of twenty-two, was known as "Jay" to Norris and before this trip had never gone camping or fly fishing.

Norris and Townsend arrived in Bay City, Michigan, on 10 August 1875, after an arduous journey from Philadelphia via Pittsburgh to Cleveland, followed by an overnight steamer across Lake Erie to Detroit. An additional train ride brought them to Bay City and Daniel H. Fitzhugh Jr.'s home; after a day of rest, they boarded the JL&SRR for Crawford Station. Changing the order of things as originally planned, they took a rough path from Crawford Station directly to the Manistee River, finally reaching the camp of Reuben S. Babbitt Sr.²⁶ Babbitt was operating a commercial fish camp on the river. Although it was illegal to catch grayling by spearing or netting, Babbitt was catching grayling by hook and line and sending them to the Bay City and Detroit markets. Fitzhugh had previously stored two of his own boats at Babbitt's camp and was able to procure another from a local guide, L. P. Ramsdell, who accompanied them. John Sharp, the pusher from the 1874 trip, and Leonard Jewell rounded out the group of six who started down the Manistee River in search of grayling.

Babbitt's camp was located on the river due west of Portage Lake. The group launched near there and boated downstream about 4 miles to form their own base camp. Shortly after launching, Norris was pleased to find that the fly fishing was every bit as exhilarating as it had been the prior year on the Au Sable. Including one day when they ceased fishing for the Sabbath, over the next four and a half days they quickly filled their fish wells; and after boating back to their camp, and in a daily routine when John

Sharp cleaned the fish, all extra fish were sent back to Babbitt's camp. Overall, Norris estimated that they caught about 560 pounds of grayling.²⁷

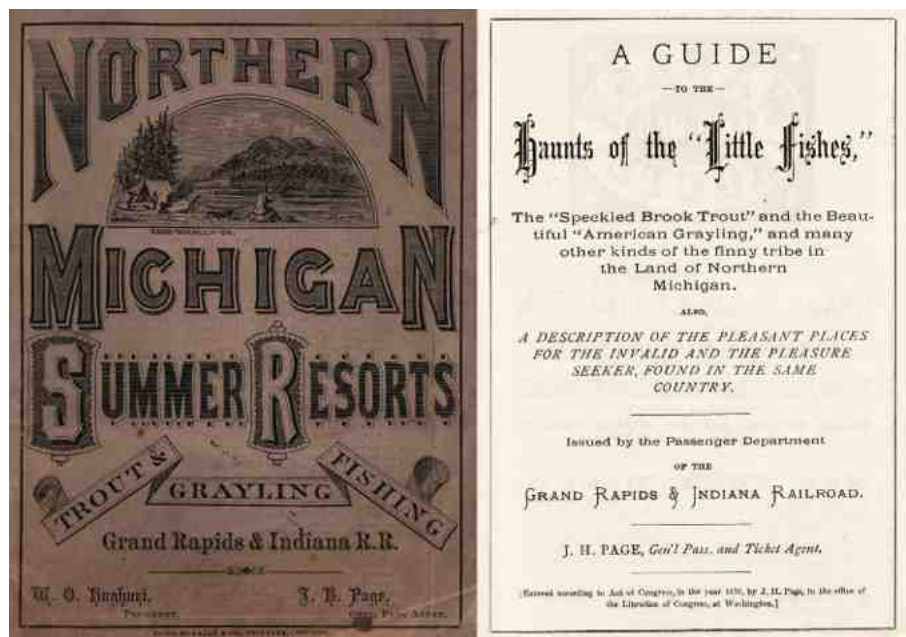
Norris noted that the flies used on the Manistee were larger than those used on the Au Sable. They found "Nos. 6 and 8 (O'Shaughnessy), with legs and wings proportionate, equally as attractive and more certain of hooking and holding. If not too gaudy, almost any fly will take. . . . The white and lead wing coachman, the silver widow, the Jewel [*sic*] fly, and the professor, with light yellow died hackle, were mostly used."²⁸

After a few days of incredible angling, Norris was moved to conclude that he had experienced a glut of grayling fishing, so they broke camp and headed for Portage Lake. There they paddled and poled across the lake to Ramsdell's camp, located on the east side of the lake. Using spoons as lures, Jay Townsend and Thaddeus Norris trolled for thirty minutes and captured enough bass for supper and breakfast. They continued to fish for a day and a half with a combined total catch of fifteen bass averaging 4 pounds and a northern pickerel weighing 12 pounds. All of the fish were given to Hartwick, the owner of the hotel in Grayling. Despite their success, Norris felt that the fishing in the lake was overrated. The anglers gathered their boats and equipment and headed back by train to Bay City, where they paused for a few days, marveling at the great lumber and salt industries in that community.

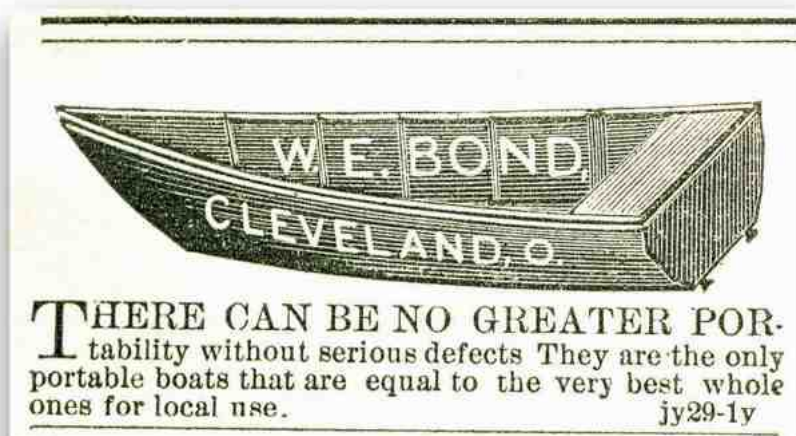
BROTHERS OF THE ANGLE

Although Norris had experienced a far more varied and accomplished career than Fitzhugh and was almost twenty years older, the two anglers had much in common. Both were expert fly fishermen and loved to spend their leisure time as brothers of the angle. They exhibited kind, good-natured dispositions, had wonderful abilities to spin yarns around the fire, and shared an intense love for angling. While camping and boating, they seemed able to endure the relative hardships in the wilds of Michigan without complaint. Norris trolled with lures for bass and pickerel for almost two days, but the two were confirmed fly fishermen. In view of their enormous catches of grayling and in recognition of their gifts of many pounds of grayling to folks along the streams, including Reuben S. Babbitt, they demonstrated both their human frailties and their commitment to a sporting ethic.

They were clearly conflicted. In the context of the times, the supply of grayling seemed endless and the fish were exciting to catch; still, Norris and Fitzhugh made special efforts to ensure that the fish were not wasted. Moreover, by their writings and subsequent actions, they were quick to recognize that these fish were not inexhaustible; indeed, as early as December 1875, Fitzhugh predicted the grayling's extinction in the lower peninsula of Michigan.²⁹ Finally, they both respected the Sabbath,



Photograph of the cover and title page of an 1876 booklet issued by the Grand Rapids & Indiana Railroad. The 1875 edition of this same work was a powerful stimulus to induce Thaddeus Norris to return to Michigan in 1876 for a third trip in pursuit of the grayling.



Thaddeus Norris did not give the brand names of the boats that he and his colleagues took down the Manistee during the late summer of 1876. However, he indicated that at least one of them was a "sectional" boat commonly advertised in the sporting papers of the day. W. E. Bond's boats were frequently advertised in Forest and Stream. The misery of lifting and hauling such boats would have been aggravated by their metal construction. This ad is from Forest and Stream (6 April 1876, vol. 6, no. 9), 141.

although Fitzhugh was perhaps a bit more fastidious in this respect. It seems clear that both anglers regarded these fly-fishing trips as much for the spirit of adventure as for the fishing itself.

RUNNING THE MANISTEE, 1876

Approximately a decade earlier, Robert B. Roosevelt had criticized Thaddeus Norris for recommending the use of the heaviest fly as the stretcher, which Roosevelt saw as the equivalent of putting "a shot on the fly hook"; by such actions, he thought Norris to be an angler "content to fill his basket with a stout hackle from the well-stocked brook of the rarely visited forest" rather than to cope with sophisticated trout from a "cultivated country."³⁰ In his 1875 *Forest and Stream* trip summary, Thaddeus Norris seemed to affirm Roosevelt's harsh words. Despite the unusual angling success he enjoyed on his adventure to the Manistee with Fitzhugh, one can see in the *Forest and Stream* article that he still yearned for another new and exciting fly-fishing venture to Michigan.

Norris had corresponded with one of his tackle customers in Grand Rapids, Michigan, and conjectured that he might be interested to visit some relatively unexplored portions of the Manistee River via the Grand Rapids and Indiana Railroad (GR&IRR). Norris was clearly motivated by the railroad's attractive booklets, which spoke engagingly about the grayling and trout available in the lakes and streams along the way.³¹ Indeed,

in a bit of an ironic twist, he complained that one must go elsewhere to seek the grayling as market fishing was rapidly depleting the Au Sable River and other streams. Yet he also noted that "there is no State in the Union where there is so fine and so great a variety of fishing, and the time and money spent in a trip to that State is not any more than in going to the hackneyed and over fished waters of the Adirondacks and Maine."³²

His speculations became reality. In August 1876, he left Philadelphia to again seek the grayling. Of his three Michigan angling adventures, this undertaking proved to be his most ambitious and physically demanding. His new friend from Grand Rapids, identified by Norris only as "Captain Jack," and several other sportsmen accompanied him, but Norris did not have the experienced Daniel H. Fitzhugh Jr. and Len Jewell along to help with any eventuality. Indeed, there were several indications that the trip was not well planned. Thus, on 21 August 1876, Norris made his way to Grand Rapids, where he met for the first time his partners in this arduous journey. They loaded their boats and provisions on the train and finally reached the town of Mancelona, Michigan, by early morning of the next day. The sixty-five-year-old Norris had been in transit for forty-four hours and had yet to be streamside! He and his fellow anglers traveled an additional 11 miles by cart before reaching what they hoped was the main branch of Manistee River.

Early on, Norris realized that the sectional boats provided by his friends were "very different in carrying and floating

capacity from the light draft boats of my friend Dan Fitzhugh, and then they were fitted with awkward oars."³³ Upon reaching the Manistee River, the larger of the two boats could barely float, and it scraped the banks on both sides of the river. The downstream voyage became a nightmare! The many logs and bushy undergrowth on the banks of the stream made it evident that the river had seen little or no boat traffic. Norris was spared the most difficult work, but the boaters found themselves chopping the sunken branches, wood tangle, and cedar sweepers—sometimes up to 18 inches in diameter—to pull their boats downstream. On a few occasions, all gear and personnel had to be put out of the boats so that they could be pulled over and through the obstacles. After three and a half days, the anglers had yet to do any fishing, and their food—nearly all potatoes and bacon—was exhausted. They needed fish for the larder. Finally, reaching a point on the river where the volume of water flow had quadrupled as compared with what was observed at their starting point, they began to see signs of persons having been on the river recently. Some trees had been cut, and longer stretches of the river opened up. At the end of the afternoon of the fourth day, Norris hooked his first grayling. Quickly, in fifteen minutes or so, they captured twenty grayling, more than enough for dinner. Having at last encountered the grayling, they resolved to camp in that area to enjoy the sport. Norris exalted, "We slew them *ad nauseam* . . . it required no skill; all one had to do was to pitch his flies towards them . . . I laid aside my rod in disgust at their tameness, and was well contented to see the tyros enjoy the sport, and by sundown the live boxes of both boats had as many fish in them as could possibly be kept alive."³⁴

They continued downstream, and although not as numerous, grayling continued to be abundant. The anglers finally came upon other fishermen and a boat, as Norris states, "of Dan Fitzhugh's model."³⁵ Norris recognized the guide as L. P. Ramsdell, who had accompanied him on his 1875 trip to the Manistee. After this encounter, they continued fishing and finally came upon some loggers at a camp who helped them surmount several logjams in the river. They continued to catch grayling, but at this point they were still 80 miles from Walton—the railroad stop ultimately reached on 6 September 1876. Besides the fish they had eaten and given away to the logging operators, they still had "a bountiful supply for the families and friends at Grand Rapids," to which they traveled the next day.³⁶

As he reflected on this journey down the Manistee, Norris noticed the changes in portions of the river from the previous year and realized that many other anglers had fished the stream since he was last there in late 1875. Nonetheless, and perhaps because of the adversity that he had overcome, Norris made it clear that running 150 miles of the Manistee River was much more enjoyable than camping in one location on the same stream as he had done the previous year.³⁷

When he returned to his Philadelphia home, he had been gone for almost three weeks. This last trip to Michigan, which included much bushwhacking down the Manistee River, must have been one of the most taxing sporting trials that Thaddeus Norris had ever undertaken, but there is no doubt that he enjoyed it. The expedition might have been even more punishing than he revealed in his *Forest and Stream* account, as he died the following year (11 April 1877). According to *Forest and Stream*, his obituary in the *Philadelphia Inquirer* stated that “for about a year prior to his death he had been suffering from paralysis of the brain, superinduced by exposure while pursuing his favorite pastime and study of angling and fish.”³⁸ In its Norris obituary, another newspaper, the *Philadelphia Evening Bulletin*, reported that he had been in “tolerable health quite lately, but the attack of paralysis that has proved fatal was not the first from which he had suffered.”³⁹ From these descriptions, it seems possible that he may have suffered from a series of strokes or other debilitating illnesses during 1876.

THE AU SABLE RIVER BOAT

Thaddeus Norris had always been impressed with the style of Fitzhugh’s boats used to ply the relatively tranquil and yet rapid waters of the Au Sable and Manistee rivers. The ungainly, ordinary boats of his 1876 trip on the Manistee amply confirmed the beauty and utility of Fitzhugh’s very light craft and the pleasant experiences of the previous years. His vessels seemed to be ideally designed for the transport of fish and provisions, and the angling comfort of the fisherman. Given the modest current and shallow, sandy, and gravel bottoms of the Au Sable and Manistee rivers, the craft were also ideally suited for the “poling” and “pushing” required for both downstream and upstream transport. Obviously, the boats required a sturdy “pusher,” such as Len Jewell, to constantly attend to the needs of the angler, whether it was necessary to hold the boat in the current or to direct it to the other side of the stream.

Daniel H. Fitzhugh Jr. had been using iterations of the Au Sable river boat beginning in 1873 and perhaps even earlier.⁴⁰ In early August 1873, Fitzhugh mentioned that he and a guest used two “light flat boats” to fish for grayling in the Au Sable.⁴¹ Deputy United States Fish Commissioner James W. Milner described Fitzhugh’s “light boat” containing a “well” used during their September 1873 travel to the Au Sable River.⁴² In April 1874, Fred Mather noted that he and Fitzhugh used two different vessels: one “scow” measured 14 feet long, and the other was like a “canoe” in configuration.⁴³ As in Milner’s case, both boats were equipped with fish wells and guides who “poled” the vessel up and down stream. Because Fitzhugh lived in Bay City, close to a burgeoning lumber industry that included numerous carpenters and planing mills, he could obtain the resources required to construct the boats and was also able to easily transport the light boats back and forth between the Au Sable River and Bay City as required.

A bit confusingly, Norris’s posthumous Scribner’s article described Fitzhugh’s Au Sable river boat as shorter than detailed in his earlier 1874 write-up for *Forest and Stream*. In the 1879 publication, Norris commented, “The boat used for my first trip north is worth description. It was built of white pine; . . . 16 feet long; 2.10 (ft.) wide on top and 2.4 (ft.) bottom, and with a sheer of three inches on each side . . . its weight was eighty pounds.”⁴⁴

This description portrayed a boat with somewhat different dimensions than the details that appeared in the 1874 *Forest and Stream* article. At that time, Norris wrote:

They [Fitzhugh’s boats] were 18 feet long, the beam (a little forward of mid-ship) three feet, sharp at both ends, flat bottomed, two feet six inches on the floor in the widest part, with a flare of three inches, making them, as stated, three feet wide on top. There is a compartment, water tight from the other portions, extending from abeam two feet six inches forward, and the whole breadth of the boat. This is the “well,” to keep the fish alive. It has three one-inch holes in the bottom, and two on each side, to admit the water and keep up the circulation, the water being six or seven inches deep when the luggage and men are aboard, and will keep alive seventy or eighty fish, averaging three quarters of a pound. It also has a movable, close-fitting cover, on which the angler sits, with a hole of about four inches in diameter on each side, into which he slips his fish on releasing them from the hook. The pusher stands in the stern, and with his ten foot pole directs or arrests the motion of the boat, which fully occupies his time and skill, leaving him no opportunity to assist the angler in landing his fish, a thing that requires coolness and dexterity when three lusty grayling are darting in as many directions as one draws them within dipping distance. The space between the well and where the pusher stands is used for stowage, with dunnage, as sticks or strips of board, to keep stores and camp



“A Glimpse of the Au Sable.” Cabinet photo by Bonnell, Grayling, Michigan. George H. Bonnell is listed in the 1888 Michigan State Gazetteer as a photographer in Grayling. Almost identical to the Fitzhugh design, the Au Sable river boats pictured here do not appear to have a comfortable seating arrangement for two people. Photo from the collection of Robert E. Kohnman.

equipment from the floor if the boat should be leaky. The boats are not over eleven inches deep. And it is surprising to note the capacity and staunchness of these apparently frail little barks, made of half inch white pine.⁴⁵

In addition to this original description, there is additional evidence confirming Fitzhugh's ownership of the Au Sable river boat design. During 1876, with his fame in all matters pertaining to fly fishing, as well as being a resident of Philadelphia, Thaddeus Norris was given some responsibility by Spencer Baird, assistant secretary of the Smithsonian Institution and head of the U.S. Fish Commission, to help organize potential fishery exhibits for the upcoming centennial celebration. In addition, at Milner's urging, Baird requested several items from Fitzhugh for display in the Centennial Exposition. In response, on 8 March 1876, Fitzhugh wrote Professor S. F. Baird the following letter [emphasis added by this author]:⁴⁶

My Dear Sir,

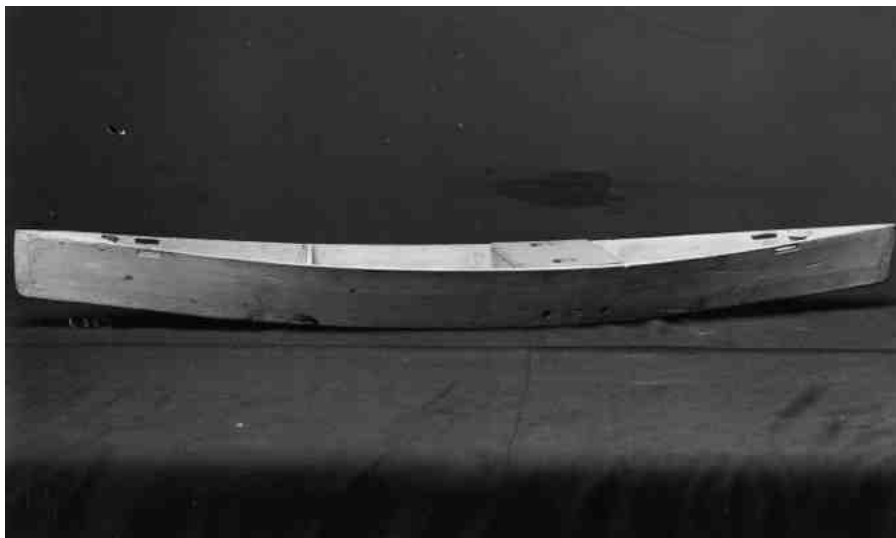
I send you by express today three decoy fish, for spearing Salmon Trout and Wall eyed Pike through the ice. You will see they are not very elaborate affairs. Some fishermen paint gills and fins on the decoy but they are generally used just as those I send, in fact a white handled jack knife or a common spoon makes a good lure.

I sent Norris a model of my boat for rapid stream fishing, some time since. I wish you would come and take a fish with me, I am sure you would enjoy it. I refer you to Mr. Milner, who became a proficient fly fisher under my auspices.

Yours Very Truly,
D. H. Fitzhugh Jr.

In fact, it appears that in 1875 or very early 1876, Daniel H. Fitzhugh Jr. had sent to Thaddeus Norris, and ultimately to Spencer Baird and the Smithsonian Institution, a model of his Au Sable river boat for display at the Centennial Exposition.⁴⁷ Ultimately, the Fitzhugh boat model was exhibited at the 1876 Centennial Exposition in Philadelphia, and in 1880, it was shipped to Berlin to be part of the International Fishery Exhibition in that city. It should also be noted that five rods (four constructed of greenheart wood and one made of bamboo) from the workshop of Thaddeus Norris were exhibited at the Centennial Exposition. However, these rods do not appear in the catalog for the Berlin fisheries exhibit.

Unlike the *Scribner's* river boat description that excluded any reference to



Photograph of the Fitzhugh Au Sable river boat model displayed at the 1876 Centennial Exposition in Philadelphia. The model was also exhibited at the 1880 International Fishery Exhibition in Berlin. Photo courtesy of the Division of Work & Industry, National Museum of American History, Smithsonian Institution.

Daniel H. Fitzhugh Jr., the Philadelphia Exposition catalog includes his name and contains an entry for the boat model that conforms almost exactly with the description found in the 1879 magazine: "#25899. Ausable boat. (Model) D.L. Fitzhugh [sic], Bay City, Michigan. Used in trout and grayling fishing, with well for live fish. Length, 16 feet; sides 12 inches high inside, 2 feet 10 inches wide on top, 2 feet 4 inches at bottom."⁴⁸ The catalog of the Berlin exhibit contains identical language.⁴⁹ The discrepancy between Norris's two different descriptions of Fitzhugh's 1874 boat may simply derive from a mistake by Norris in scaling up from the boat model. Fortunately for fly-fishing history, the 1876 boat model still resides today in the Smithsonian collections. Interestingly, descriptions of the boat that have been provided by Smithsonian curators over the intervening years differ from the 1876 catalog description—written perhaps by Thaddeus Norris. Joseph W. Collins, who edited the periodical *Fishing Gazette* in 1893, earlier worked at the Smithsonian as a curator of the watercraft collections, starting in the early 1880s. He cataloged Fitzhugh's boat as "an open, sharp ended, flat bottomed skiff made of white pine; bottom nearly straight for 8 ft in the center; sheer of 5" at bow, 7" at stern; well 6 ft from bow, extends 2 ft; will carry 2 men, 200 lbs baggage steadily; setting-pole used exclusively; cost \$15. Dimensions: length, 18 ft, 6"; beam 3' 6"; depth, 13½".⁵⁰ In 1923, Carl W. Mitman provided an update on the Smithsonian watercraft collection and added only a key phrase: "Scale, 2 inches equal 1 foot."⁵¹ In 1960, Howard I. Chapelle, who again mentioned the scale of the model as "2 inch-

es to the foot," corroborated the previously measured dimensions of the Au Sable river boat.⁵² In addition, I have personally inspected the model in the Smithsonian collections and confirmed the length of the boat, at a 1:6 scale, to be 18 feet and 6 inches. Finally, none of the collection catalogs provide reference to the two pushing poles that accompany the boat model. At the same scale, they would measure 10 feet each.

Despite the documentation available from the Smithsonian and from the early exposition catalogs, many authors have speculated about who deserves the credit for inventing this unique watercraft, but they have never mentioned Daniel H. Fitzhugh Jr. for his singularly important contribution—perhaps because of their lack of knowledge of the Fitzhugh boat model and the widespread use of the 1879 *Scribner's* article as reference.⁵³ Because of its importance, the river boat has been pictured in many fly-fishing magazines and books, even serving as a cover illustration.⁵⁴ A published article mistakenly credits the origin of the Au Sable river boat to Reuben Babbitt Sr., and today a stone monument in downtown Grayling, Michigan, even commemorates that attribution.⁵⁵ There are numerous problems with such a conclusion, especially given that there is no contemporary evidence to support it. According to his published obituary, Reuben Babbitt Sr. initially arrived in Crawford Station almost a year after the railroad in September 1873, about the same time that Fitzhugh was hosting James Milner on the Au Sable River in one of his "light boats" and months after Fitzhugh had been fishing the river on other occasions.⁵⁶

Vincent Marinaro described the Au Sable river boat as “the most unusual fresh water craft that I had ever seen . . . and is a boat which rivals, in elegance and grace the loveliest of all small craft, the Indian birch bark canoe.”⁵⁷ There is no doubt that today’s modern version of the Au Sable river boat is the result of many craftsmen who plied their skills over the past 135 years. Boat builders such as Arthur E. Wakely and the several generations of the Stephan family in particular have brought the craft into the modern era. By the beginning of the twentieth century, modifications of the Fitzhugh boat began to include a slightly elevated seat over the fish well, a second seat for the pusher, and even seat backrests for two fishermen. The one-seated boats of Fitzhugh’s era required Len Jewell to stand and pole so that a seated Fitzhugh could cast his flies. Today’s boats are a bit longer, ranging from 20 to 24 feet; using modern building materials for all structural elements, they may even have a transom mount for a small motor to propel the boat back upstream. However, the basic design of Fitzhugh’s Au Sable river boat remains the same. It is a long, narrow, lightweight craft containing a fish well; exhibits little draft and has much room for provisions, tackle, and fly casting; and continues to rely on the angler’s poles for stabilization and propulsion. James Milner, Fred Mather,

and Thaddeus Norris all promoted the virtues of this craft and recognized its exceptional character. In a paper by Thaddeus Norris read to the American Fish Culturists’ Association (a predecessor to the American Fisheries Society), he stated, “To run the Au Sable, sitting in the bow of a fairy-like shell of a boat, with Len Jewell and his setting pole in the stern, to direct its course, whipping its smooth, rapidly-gliding pools, is the *ne plus ultra* of fly-fishing.”⁵⁸

It is clear that in addition to being the father of grayling fishing, Daniel H. Fitzhugh Jr. deserves credit from many generations of anglers on the Au Sable River for his creative genius, which inspired this unique watercraft now used so harmoniously with nature on one of the premier fly-fishing streams in America. Ultimately, Thaddeus Norris was instrumental, both in his preparations for the 1876 Centennial Exposition and through his writings in *Forest and Stream*, in providing this recognition for his brother of the angle, Daniel H. Fitzhugh Jr.



ENDNOTES

1. Thaddeus Norris, “Down the Au Sable, Among the Grayling,” *Forest and Stream* (27 August 1874, vol. 3, no. 3), 33–34; Thaddeus Norris, “Grayling and Black Bass,

Fly Fishing on the Manistee, and Trolling on Portage Lake,” *Forest and Stream* (9 September 1875, vol. 5, no. 5), 65–66; and Thaddeus Norris, “Running the Manistee,” *Forest and Stream* (19 October 1876, vol. 7, no. 11), 161–62.

2. Thaddeus Norris, “The Michigan Grayling,” *Scribner’s Monthly* (November 1879, vol. 19, no. 1), 17–23. One unrecognized attribute of the *Scribner’s* article by Norris is that it contains (p. 20) an engraving of the Manistee River signed by Thomas Moran, the artist made famous for his paintings of Yellowstone National Park. In 1879, *Scribner’s* employed Thomas Moran as a staff illustrator.

3. Thaddeus Norris, “The Michigan Grayling,” in Alfred M. Mayer, ed., *Sport with Gun and Rod in American Woods and Waters* (New York: The Century Co., 1883), 493–506.

4. Hazen L. Miller reprinted, without comment, the entire Norris article in his book, *The Old Au Sable* (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1963), 88–100. For example of reprints with comment, see Jerry Dennis, “The Demise of the Michigan Grayling,” *A Place on the Water* (New York: St. Martin’s Press, 1993), 134–40; Jerry Dennis, “The Demise of the Michigan Grayling,” *The American Fly Fisher* (Fall 1993, vol. 19, no. 4), 6–11; and Paul Schullery, *Norris on Trout Fishing* (Mechanicsburg, Pa.: Stackpole Books, 2008), 61–81.

5. The references to the grayling in *American Fish Culture* (1868) seen on p. 196 do not square with the book’s table of contents (p. xi), or else Norris was confused about the geographies of Wisconsin and Michigan. There is also no change seen in this portion of the book’s text in its published errata sheet or even in a later edition (1874). The *Scribner’s* article prominently misquotes and revises the original text of the book so as to imply that Norris knew about grayling in the Au Sable River, in Michigan, as early as 1867.

6. As an example, see Vincent C. Marinaro, “The Au Sable,” *The Flyfisher* (1970, vol. 3, no. 2), 10–11, 24–25. In an otherwise excellent account of fly fishing the Au Sable and properly associating Thaddeus Norris with the river boat, Marinaro suggests that the 1874 vessel was “16 feet long” and “I.F. Babbitt” may have invented the boat—the misspelling of R. S. Babbitt Sr. clearly derived from the 1879 *Scribner’s* article (see note 26).

7. Norris, “Down the Au Sable, Among the Grayling,” 34.

8. Thompson was named for Thomas F. Thompson, who founded the small community in 1870. This place name is no longer used for that location near the Au Sable River.

9. The posthumous article published in *Scribner’s* badly mangled Leonard Jewell’s name. He was called “Len Iswell” despite his name being spelled properly (save missing an “l”) in the original *Forest and Stream* summary. See Norris, *Scribner’s Monthly*, 21.

10. See a biographical account of Leonard Jewell in Fred Mather, *My Angling Friends* (New York: *Forest and Stream* Publishing Company, 1901), 313–28.



This photograph from 1897 shows an elevated seat over the fish well and a second seat for the pusher. From “Trout Fishing in the Au Sable,” *The Sportsmen’s Review and Bicycle News* (15 June 1897, vol. 11, no. 12), 404.



Chief Shoppenagon, perhaps the most famous fishing and hunting guide on the river, shown here in a late-nineteenth-century image of the Au Sable river boat. Photo courtesy of the Public Libraries of Saginaw Local History & Genealogy Department; Saginaw, Michigan.

11. Fred Mather, "The Michigan Grayling and Its Habitat," *Forest and Stream* (23 April 1874, vol. 2, no. 11), 164.

12. Wakeman Holberton, "Black Bass Tackle," *Forest and Stream* (11 May 1876, vol. 6, no. 14), 216.

13. Charles E. Whitehead, "Misery River," *Forest and Stream* (26 February 1874, vol. 2, no. 3), 35.

14. Fred Mather, "A Trip after Grayling Spawn," *Forest and Stream* (13 May 1875, vol. 4, no. 14), 214.

15. My understanding is that a Norris split-bamboo rod does not exist in any museum today, although the 1876 Centennial Exposition displayed a six-piece split-bamboo rod made by him. We know that Fitzhugh used Norris rods, and in this incident Mather (in *My Angling Friends*, 220–31) refers to Fitzhugh's "split-bamboos" (page 225); consequently, they may have been Norris split-bamboo rods.

16. Fred Mather, *My Angling Friends*, 220–31. One of the rods made by Thaddeus Norris and included in the 1876 Centennial Exposition in Philadelphia was a 12-foot, 8-ounce, "rent and glued," three-piece bamboo trout rod (with an extra midsection and two extra tips), catalog no. 26889. In addition, the Centennial Exposition displayed four green-heart rods manufactured by Norris. See G. Brown Goode, "Catalogue of the Collection to Illustrate the Animal Resources and the Fisheries of the United States," *Bulletin of the United States National Museum*, No. 14 (Washington, D.C.: Government Printing Office, 1879), 121. In his posthumous *Scribner's* account, Norris mentions that he used a 12-foot, 8½-ounce rod during his assaults upon the Michigan grayling. In an 1879 letter to the *Chicago Field*, a "Wakazoo" noted that he had

visited Fitzhugh's home in Bay City and mentioned that as part of his great collection of fishing tackle, Fitzhugh owned two or three "very fine" Norris rods. See *Chicago Field* (17 May 1879, vol. 11, no. 14), 220.

17. Several later authors described the Jewell fly, including Mary Orvis Marbury, *Favorite Flies and Their Histories* (Boston: The Riverside Press, 1892), 318 (illustration: Plate R, 168) and Harold H. Smedley, *Fly Patterns and Their Origins* (Muskegon, Mich.: Westshore Publications, 1943), 54. The E. A. Cooley who is quoted in the Marbury book was a Bay City, Michigan, resident and close friend of Daniel H. Fitzhugh Jr.

18. Norris, "Down the Au Sable, Among the Grayling," 34.

19. *Ibid.*

20. Thaddeus Norris, "The Angler's Sabbath," *The American Angler's Book* (Philadelphia: E. H. Butler & Co., 1864), 587–98, 589.

21. Norris, "Down the Au Sable, Among the Grayling," 34.

22. *Ibid.*

23. *Ibid.*

24. *Ibid.*, 33. The name Portage Lake derives from the recognition that early canoeists could portage between the Au Sable and the Manistee river systems by crossing this body of water, thereby enabling the crossing of the entire lower peninsula of Michigan. More recently, the name of this lake has been changed to Lake Margrethe.

25. After the death of Thaddeus Norris on 11 April 1877, Joseph B. Townsend published a memorial in *Forest and Stream*. See "Joe," *Forest and Stream* (26 April 1877, vol. 8, no. 19), 182; the same tribute was provided as an insert to the memorial edition of *The American Angler's Book* (Philadelphia: Porter

& Coates, 1865). Despite the date given on the title page, various editions of the book were published later than 1877, as explained by Fred Mather in *My Angling Friends* (p. 37).

26. Reuben S. Babbitt Sr. was the name of the camp owner, although the 1875 *Forest and Stream* article referred to him as J. F. Babbitt, and the 1879 *Scribner's* account of the trip called him I. F. Babbitt. Babbitt was an early citizen of Crawford Station (Grayling) who occasionally provided guide service to visiting grayling anglers. In 1875, he worked as a commercial fisherman; by 1876, he had moved away from that occupation to focus on his principal profession of shoemaking. His son, Reuben S. "Rube" Babbitt Jr., went on to become a famous Michigan conservation officer, guide, and friend of many renowned fishermen of the Au Sable River, including William B. Mershon.

27. Norris, "Grayling and Black Bass," 66.

28. *Ibid.*

29. Daniel H. Fitzhugh Jr., letter to the editor, *Forest and Stream* (23 December 1875, vol. 5, no. 20), 308.

30. Robert B. Roosevelt, *Superior Fishing* (New York: Carleton, 1865), 270.

31. Passenger Department of the Grand Rapids and Indiana Railroad, *A Guide to the Haunts of the "Little Fishes": the "Speckled Brook Trout" and the Beautiful "American Grayling," and Many Other Kinds of the Finny Tribe in the Land of Northern Michigan* (Chicago: Rand McNally & Co., 1876). There also was an edition printed in 1875. A few years later, the railroad became known as "The Fishing Line" and used a jumping trout as part of its official logo.

32. Norris, "Grayling and Black Bass," 66.

33. Norris, "Running the Manistee," 161.

The sectional boats used by Norris and his friends were most likely metal W. E. Bond boats that were commonly advertised in *Forest and Stream* during that period.

34. *Ibid.*, 162.

35. *Ibid.*

36. *Ibid.*

37. Norris, "The Michigan Grayling," *Scribner's Monthly*, 23.

38. Both *Forest and Stream* (19 April 1877, vol. 8, no. 11), 165, and Todd E. A. Larson, *Forgotten Fly Rods, Volume 1* (Cincinnati: The Whitefish Press, 2009), 61, attribute the quoted Norris obituary language to the 12 April 1877 issue of the *Philadelphia Inquirer*. This author has been unable to confirm this reference after examination of back issues of the *Philadelphia Inquirer* as well as many other Philadelphia newspapers of that era. However, the quoted description of Norris's health before his death seems accurate and consistent with other published obituaries.

39. *Philadelphia Evening Bulletin* (11 April 1877), 8. According to the obituary (mistakenly attributed to the *Philadelphia Inquirer*) published in *Forest and Stream* on 19 April 1877, Norris died at 1:30 A.M. If true, this would have provided adequate advance notice for the information to appear in the evening edition of *Philadelphia Evening Bulletin* on the same date (11 April 1877), which is where I found it.

The question remains as to why *Forest and Stream* (as well as Mr. Larson [see note 38]) was incorrect in quoting the *Philadelphia Inquirer* as a source of the Norris obituary. Having spent many days researching this very question, I speculate that Norris's close friend, Joseph B. Townsend, may have sent an obit to both *Forest and Stream* and to the *Philadelphia Inquirer* shortly after Norris's death was known. The *Inquirer* may have chosen not to publish the lengthy article and went instead with a very short paragraph on 12 April 1877. *Forest and Stream* published its obituary on 19 April 1877 and the following week (on 26 April 1877) published a long memorial to Norris, definitely written by Townsend, that was also included in the memorial edition of *The American Angler's Book*.

40. Letter from James W. Milner to Charles Hallock, *Forest and Stream* (11 December 1873, vol. 1, no. 18), 280–81.

41. Letter from D. H. Fitzhugh to Charles Hallock, *Forest and Stream* (18 September 1873, vol. 1, no. 6), 92.

42. J. W. Milner, "The Michigan Grayling," *Forest and Stream*, 280.

43. Fred Mather, "The Michigan Grayling and Its Habitat," *Forest and Stream* (23 April 1874, vol. 2, no. 11), 164.

44. Norris, "The Michigan Grayling," *Scribner's Monthly*, 23.

45. Norris, "Down the Au Sable," 33–34.

46. Correspondence from Daniel H. Fitzhugh Jr. to Spencer Baird, 8 March 1876, Smithsonian Institution Archives, Record Unit 52. Baird had earlier officially requested such items in correspondence to Fitzhugh dated 18 February 1876, Smithsonian Institution Archives, Record Unit 53. The fish decoys provided by Fitzhugh were also part of the fisheries exhibit at both Philadelphia in 1876 and in Berlin in 1880. The 1870 Federal Census shows that the "pushers" for the 1874 and 1875 trips after grayling, John Sharp and Leonard Jewell, were living in the same domicile in Bay City, Michigan. Further, the census lists Sharp's occupation as a carpenter. It seems

very possible that Fitzhugh would have turned to John Sharp to have him help construct both his full-size examples of the Au Sable river boat as well as the model that was sent to Thaddeus Norris and Spencer Baird. Sharp would have possessed the carpentry skills as well as knowledge of exactly how the boat needed to perform in the river.

47. The boat model is described in Howard I. Chapelle, *The National Watercraft Collection: United States National Museum Bulletin 219* (Washington, D.C.: United States Printing Office, 1960), 99. Crediting D. A. Fitzhugh [sic] as the donor of the model, this reference mistakenly gives him an incorrect middle initial.

48. Goode, "Catalogue of the Collection to Illustrate the Animal Resources and Fisheries of the United States," 147.

49. G. Brown Goode, "Exhibit of the Fisheries and Fish Culture of the United States of America, Made at Berlin in 1880," *Bulletin of the United States National Museum*, No. 18 (Washington, D.C.: Government Printing Office, 1880), 113.

50. J. W. Collins, "Boat Collections," *Internal Ledger, Smithsonian Institution* (undated, vol. 2), 439.

51. Carl W. Mitman, comp. and ed., "Catalogue of the Watercraft Collection in the United States National Museum," *Smithsonian Institution, United States National Museum, Bulletin 127* (Washington, D.C.: Government Printing Office, 1923), 113–14.

52. Chapelle, *The National Watercraft Collection*, 99. This reference contains an expanded and detailed description of the Au Sable watercraft. The incorrect middle initial for Daniel H. Fitzhugh continues, and an incorrect date is also given for Thaddeus Norris's 1874 *Forest and Stream* article. However, it is important that Chapelle was aware of the *Forest and Stream* 1874 boat description and the measurements contained therein. I have seen and measured this model in the Smithsonian Institution and found it to be 37¼ inches in length or a bit longer than 18½ feet when extrapolated on a 1:6 basis.

53. Some of the magazine articles that discuss the history of the Au Sable river boat include Russell McKee, "The Au Sable River Boat," *Michigan Conservation* (May–June 1962, vol. 31, no. 3), 14–16; Vincent C. Marinaro, "The Au Sable, Part II," *The Flyfisher* (1970, vol. 3, no. 2), 10–11, 24–25; Frank Starkweather, "Au Sable River Boats," *The Wooden Boat* (1975, vol. 1, no. 5), 6–11; Doug Truax, "The Au Sable Riverboat," *Rod and Reel, The Journal of American Angling* (July/August 1980, no. 9), 26–29; Doug Truax, "The Magnificent Au Sable Riverboats," *Michigan Trout* (June/July 1981, vol. 1, no. 5), 3; Sandra S. Clark, "A Boat for Michigan's New Museum," *Michigan History* (January/February 1987, vol. 71, no. 1), 28–29; Houghton C. Smith, "The Au Sable River Boat," *Nautical Research Journal* (December 1996, vol. 41, no. 4), 234–35; Don Ingle, "Fly-Fishing with History and Class," *County Lines* (April 2001, vol. 21, no. 5), 10–11; Bob Butz, "The Legacy of the Longboat," *Traverse, Northern Michigan's Magazine* (May 2005, vol. 24, no. 12), 50–56. None of these articles acknowledges Daniel H. Fitzhugh Jr. and his role in creating this unique craft, but many document the significant contributions of the Stephan family and many others in maintaining the heritage of the river boat.

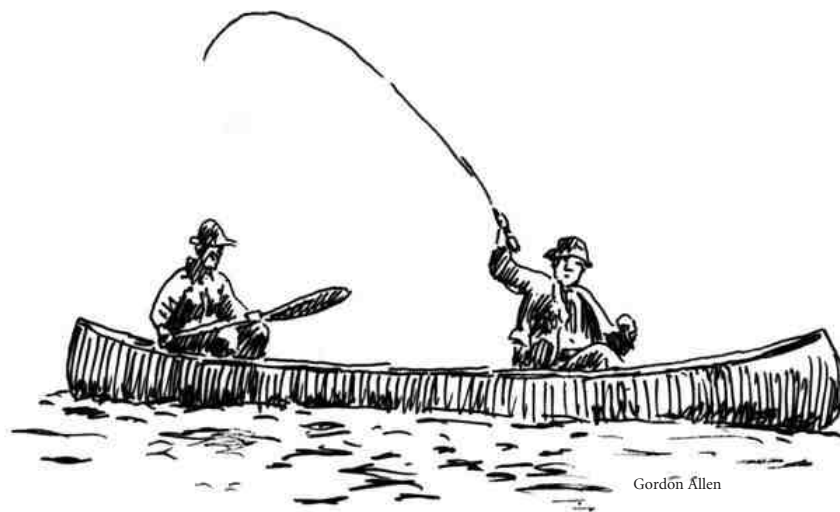
54. *Trout* (July–August 1962, vol. 3, no. 4); George A. Griffith, *For the Love of Trout* (Grayling, Mich.: The George Griffith Foundation, 1993), 230. Griffith was one of the founders of Trout Unlimited.

55. Kenneth L. Peterson, "The Boat that Babbitt Built," *Michigan Natural Resources Magazine* (September–October 1988, vol. 57, no. 5), 12–17.

56. Obituary, "Reuben S. Babbitt, Sr.," *Crawford (Michigan) Avalanche* (17 April 1890), 3.

57. Marinaro, *The Flyfisher*, 24.

58. Thaddeus Norris, "On the Acclimatization of the Michigan Grayling in Eastern Waters," *Report of the American Fish Culturists' Association* (January 1875, vol. 4, no. 1), 38–39.



Gordon Allen

Tracking Atwood

by Graydon R. Hilyard

What? Not again with the reels? I thought we settled that the last time with your Philbrook and Paine. You know damn well how looking at those Hardys screwed me up for years.

I've been telling people for sixty years now that Stan Bogdan only looks at Bogdans and you want me to change now?

Who is this Atwood guy that's got you all worked up, anyway?

—Reel maker Stan Bogdan, to Graydon Hilyard

REALLY. IT DID NOT seem that I was asking too much. Just take a look at the internals of an early reel from Maine and tell me what's going on.

Fear of design bias? This from a man whose last design occurred while Truman was in the White House? Even that had been hardly revolutionary, simply swapping our indestructible Micarta-made brake shoes for indestructible Delrin. (Salmon fishing being mostly boredom interrupted by occasional bursts of tedium, you have to wonder what all the concern was about, anyway.)

And certainly not a problem at the time of my asking (2010), as just three months previously, Stan had finally finished his mammoth Alta reel, a project that since 1977 had languished in a comatose state—all because someone had suggested that he might speed things up just a bit which, of course, really slowed things down. Along with the brake design, add stubbornness to the list of things raised to an art form in a Nashua, New Hampshire, workshop.

Four years ago, a drop-dead-gorgeous reel marked PHILBROOK & PAINE MAKERS PAT. APL'D FOR landed on my kitchen table en route to Michigan in exchange for a Shang Wheeler fish carving (see my article "Tracking Shang" in the Fall 2009 issue of this journal [vol. 35, no. 4]). *Philbrook* refers to Francis J. Philbrook of Bangor, Maine, a creative machinist who would eventually assign his reel patent rights to a better-known Hiram Leonard, also of Bangor. The misspelled *Paine* stamping refers to Edward F. Payne, also of Bangor, who would later join Leonard

in the exodus of bamboo rod-making talent from Maine to New York State. For his part, Philbrook would carry the exodus to the extreme, landing in Ecuador in 1901 as an equipment designer.¹

Once the luster of those gleaming orange-and-brown variegated side plates had worn off, it occurred that all of this lusting was a bit superficial, and I wondered what lay beneath the surface? It turns

out that while a fair amount of film has been focused on those seductive side plates and raised pillars, not one frame appears to have been spent on the inner workings.

Aha! Bright idea. Having neither the nerve nor motor skills required to dismantle a century-old reel, never mind the insight to decipher the inner workings, who better than Stan Bogdan to guide me through it?



A late-life cabinet photograph of Leonard Atwood, c. 1930. From the collection of the Farmington (Maine) Historical Society. Photo by Jeffrey Knapp.

But nooooo. *Nada, nyet, nie*. Who knew that at age ninety-two, Stan was retooling for the twenty-first century? Who knew that the dreaded contagion of design bias still ran rampant, lo these many years? Forsooth . . .

When in doubt, plan B invariably consists of an evening with Bob Warren of Princeton, Massachusetts. Best known for his classic Atlantic salmon fly tyings, he also qualifies as a polymath in the arena of all things fly fishing. Better yet, he has motor skills. Momentarily setting aside the Cutty Sark in favor of a set of gunsmith drivers, the $\frac{4}{16}$ -inch-diameter Philbrook & Paine, weighing 13.9 ounces because of an abundance of nickel silver, fell open, revealing a forty-tooth gear and a click-and-pawl drag system capable of being reversed from right- to left-hand wind. Not too shabby for the 1870s.

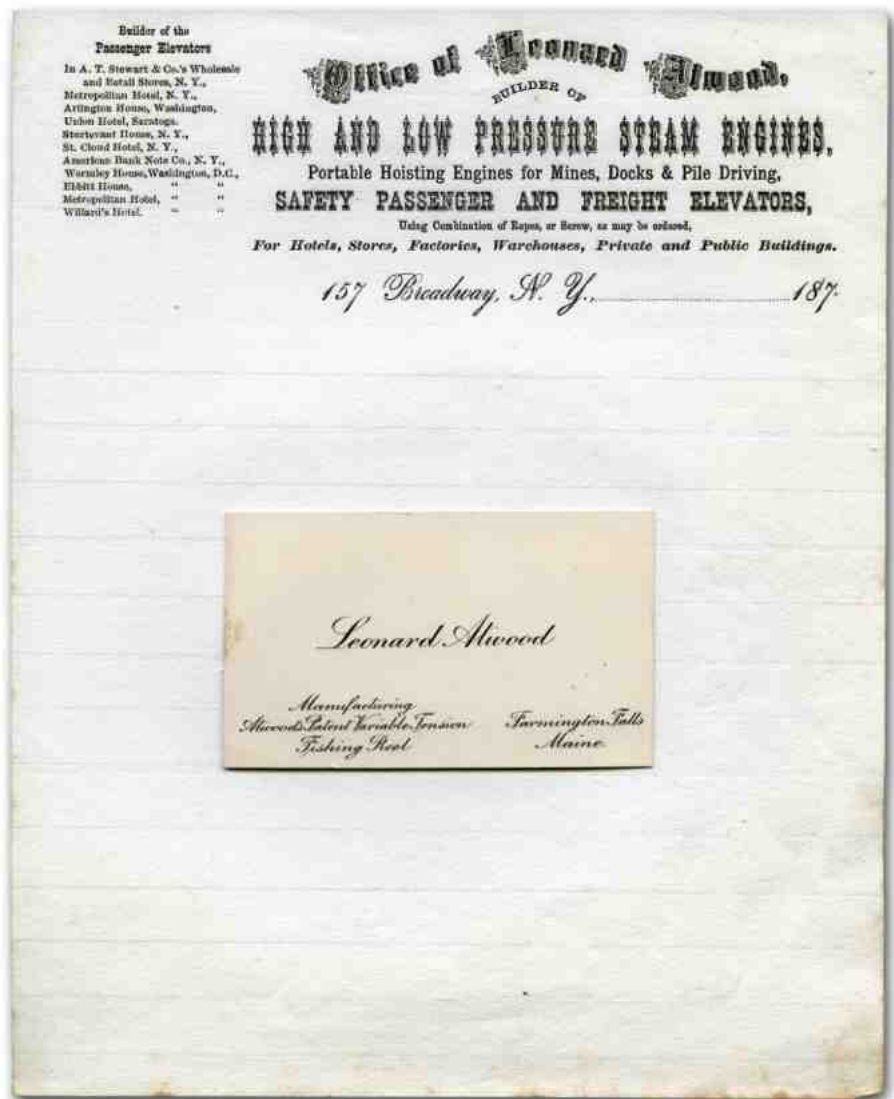
Exquisitely handmade to be sure, but with no serious internal drama being acted out, there was no longer any need to incur the wrath of Bogdan. But that would change.

EMINENT . . . AT EVERYTHING

In his *Eminent Mainers* (2006), a fascinating account of achievement by Maine's sons and daughters, Arthur Douglas Stover concisely answers the question of the Leonard Atwood identity:

Atwood, Leonard, 1845–1930, born: Farmington Falls; after service in the U.S. Navy, during the Civil War, removed to Titusville, Pennsylvania, where he drilled an oil well and built the first oil pipeline in the world, selling out, he removed to New York, where he invented the first practical elevator (vertical railway) and installed several, including one in the Metropolitan Hotel, built a factory in New London, Connecticut, to supply demand, sold out to Otis; invented the Yankee Hod Carrier, a mechanical, labor-saving device, widely used; returned to Farmington Falls, where he constructed the Franklin Pulp Mill, later, one of the earliest components of International Paper; removed to Canada, where he built the Halifax & Southwestern Railroad, later a part of the Grand Trunk Railroad; returning to Maine, he purchased controlling interest in and became president of the Wiscasset & Québec Railroad and reorganized it as the Wiscasset, Waterville & Farmington Railroad Co. 1898; invented the modern, geared fishing reel, the metal tape measure, and a compound, articulated steam locomotive.²

Born to Isaac and Miriam Atwood, Leonard came of age during America's age of invention, a period gathering steam post Civil War that fueled the Industrial Revolution in America.



Atwood letterhead and business card reflecting varied interests. From the collection of the Farmington (Maine) Historical Society. Photo by Jeffrey Knapp.

Established in 1790 under the guidance of Thomas Jefferson, in less than a century the U.S. Patent Office was no longer a dormant agency casually overseen by the attorney general and secretaries of state and war whenever boredom took over or peace broke out.

Flooded by patent applications, Charles Duell resigned in 1899 as director of the Patent Office, stating that "everything that can be invented has been invented."³ Certainly, Atwood had done his best to contribute to that decision as, by then, he had received the lion's share of his sixty-one patents.⁴ Duell's decision to resign was somewhat premature, as American inventiveness would continue to increase exponentially. By February 2008, a total of 7,950,000 patents had been granted. By 2009, the Patent & Trademark Office required 10,000 employees to process the applications flowing in at the rate of 500,000 annually since 1997.⁵

Unlike an estimated 359,528 of his Union brothers-in-arms,⁶ Atwood survived the Civil War, mustering out of the U.S. Navy in 1865 at the age of twenty. Losing no time, he received his first patent that same year for an improvement on an oil-drilling rig. Using it, he proceeded to strike oil at 500 feet in Titusville, Pennsylvania; build the first oil pipeline (unpatented); and go on to work for John D. Rockefeller, who would later found Standard Oil.⁷

By 1868, he was in New York City, having created and patented a pulley system called the vertical railway, known today as the elevator, which would make possible the age of the skyscraper. Until Atwood, construction was limited by a primitive system that could hoist building materials to a height of only six stories. Then there was the additional problem of convincing people to climb any higher. Workers could be lured by a paycheck, but clients were another story.



More of Atwood's extravagant engineering: a hinged reel that could be oiled without leaving the reel seat. While patented, it does not appear to have been produced. From the collection of the Farmington (Maine) Historical Society. Photo by Jeffrey Knapp.

Atwood would install elevators in the leading hotels of New York City and Washington, D.C., and a dozen more in the freight warehouses of the New York Central Railroad system. Added prestige would accrue from installing the first elevator in the U.S. Capitol. Quite accurately, the *Farmington (Maine) Franklin Journal* obituary dated 2 December 1930 described him as the “Father of the Skyscraper.”

Eventually, Atwood would assign his collection of elevator-related patent rights to the Otis Elevator Company of Jersey City, New Jersey, which never invented anything but was skilled at manufacturing and marketing. So it is that today's crossword puzzler must pencil in *Otis* and not *Atwood* when asked the name of the elevator inventor.

Atwood's pattern of assigning patent rights to others appears to have been a lifelong habit. Whether this was due either to being poorly funded or to being a restless spirit, or both, is unclear. Other than his patent for the Yankee Hod

Carrier—an elevator variation for the building trades—no wealth seems to have accrued from his many ventures.

Fortunately for us enamored of antique fishing tackle, Atwood paid no heed to Duell's assertion that all had been invented. Fortunately for *me*, Stan finally allowed as maybe he “was a bit past the prototype stage,” so could safely break his code of silence and look at an Atwood.

INTEREST, PATENT, PRODUCT

Despite nomadically following markets from Philadelphia to New York City to Boston and points north in Canada, Atwood routinely summered in Farmington Falls, Maine, where he was born. In part, this was due to proximity to the Rangeley Lakes, which house Upper Dam, the premier turn-of-the-twentieth-century brook-trout fishery. There was good reason to return, as 8- to 10-pounders were being caught, which doubtless spawned his interest in a reel

with more braking power than the click-and-pawl systems commonly used in trout reels at the time.

As often the case with Atwood, interest was followed by patent followed by product. Per an Internet search of U.S. Patent Office records, 1885 to 1920, five reel patents were granted to him. However, not all made it into production. Witness the framed photo (left) portraying a tanklike reel with an elaborate hinging mechanism that allowed it to be oiled without ever leaving the reel seat. Complex, yes, but a study in simplicity compared with another brass reel on display at the Maine State Museum. Augusta is a journey, but it may be worth it to see a reel-and-rod combination in which the line runs through the hollowed rod.

Then there are references to a reel with side plates made of glass, which had to have fragility issues. As the Atwood name and Philadelphia location are reportedly etched into the glass side plates, perhaps its true function was to display the complex inner workings in hopes of razzle-dazzling potential investors. Atwood logic can sometimes be questioned, but one can only marvel at the creativity and complexity of his executions.

Despite their differences, the two models that Atwood chose to simultaneously market in 1908 were both called the Atwood Patent Variable Tension Reel, perhaps because they shared the same elaborate drag system. Neither reel was covered by a specific patent, instead containing elements of differing patents. This was (and is) not uncommon, as most patents include future variations to avoid future expense and ward off interlopers. The American Museum of Fly Fishing in Manchester, Vermont, and the Rangeley Sporting Heritage Museum in Oquossoc, Maine, each house one example of the two marketed models examined by Stan Bogdan.

Both of these reels have a fascinating history as the larger was owned by United States Senator William P. Frye (1831–1911) of Lewiston, Maine, once in line for the presidency following the assassination of McKinley in 1901. An inveterate fly fisher, he was an 1869 founder of the Oquossoc Angling Club, located at the confluence of the Kennebec and Rangeley rivers in Oquossoc, Maine.⁸ Preceded only by the 1865 founding of the Southside Sportsmen Club in Oakdale, New York,⁹ it is the second-oldest such club in America. Both the Oquossoc Angling Club and the senator's camp on nearby Mooselookmeguntic Lake remain in operation.

The smaller Atwood returned to Maine by the circuitous route of Canadian collector Phillip Charles, who bought it at auction in England in 1995.

Eventually, he sold it to bamboo rod historian Jeffrey Knapp of Portland, Maine, who graciously donated it in 2011 to the Rangeley Sporting Heritage Museum in Oquossoc, Maine.

Both the larger Manchester model and the smaller Rangeley model share the name of ATWOOD PATENT molded into hard-rubber side plates stamped to give a checkered effect. Both have an elaborately knurled drag-tensioning knob protected by an acorn nut located on the back plate. Both have the split reel foot designed to eliminate the filing often required to fit a reel foot to a nonconforming reel seat. There the external similarities end. Despite the identical names, no one should fear confusing the two models.

The Manchester Atwood is a bear, $4\frac{1}{8}$ inches in diameter and weighing in at a hefty 17 $\frac{1}{2}$ ounces. Its counterbalanced nickel-silver crank handle runs within a line protecting the overhanging rim made of nickel silver. The Rangeley Atwood is downright dainty, $2\frac{3}{4}$ inches in diameter and weighing a mere 8.4 ounces. It has a similarly counterbalanced

nickel-silver crank handle stamped THE ATWOOD PAT, but there is no overhanging rim. Internally, both models are single action and share the powerful drag system that is at the heart of the Atwood experience.

How the two models mechanically differ is that the Manchester model exhibits yet another of Atwood's creative innovations called the automatic crank lock. This device involves a slide pin passing through the reel foot, which blocks the reverse motion of the crank. Only a deliberate winding forward of the crank will displace the pin, freeing the crank to move forward.

Why Atwood thought this extra level of security was needed is unclear. Both models were already unprecedented, being uniquely designed as antireverse reels. The spool is independent of the crank, which means that the fish running against the drag does not turn the crank. This means that in the heat of battle, an overwhelmed fisher with a passion for bruised knuckles has no spinning crank to grab—an action guaranteed to break off the fish.

Stan, however, saw no mystery in the overkill design. He pointed out that when designing something never done before, logic often dictates unnecessary steps, proven so only by later field testing. This certainly appeared to be the case here, as the crank lock, more mechanical than automatic, never made it to the Rangeley model.

Today, such antireverse mechanisms are primarily limited to saltwater reels used for large fish rapidly running long distances. Apparently, Atwood felt that yesterday's massive Rangeley brook trout deserved the same respect.

CONVOLUTED ELEGANCE

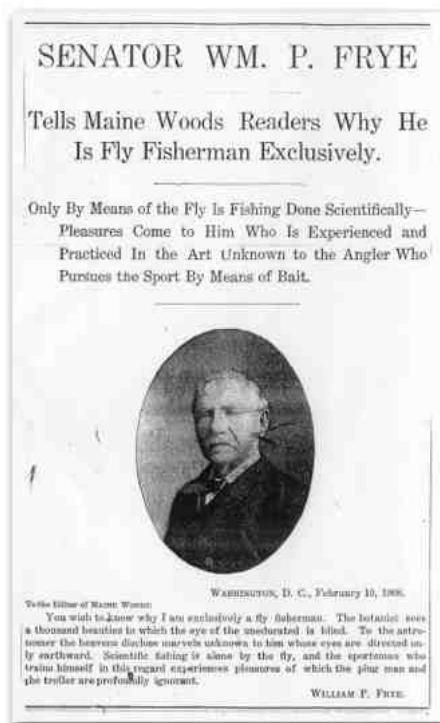
Following introduction at the 1908 New York Motor Boat & Sports Show held at Madison Square Garden, initial interest in the Atwood reels rapidly waned. In his definitive *Classic & Antique Fly-Fishing Tackle*, A. J. Campbell states, "Less than 500 of the Atwood reels were ever made over a period of less than one year."¹⁰ Why this was so is unclear, although there were complaints of the

Right: Senator William P. Frye's Mooslookmeguntic Lake camp remains in operation, where his descendants still practice his fly-fishing methodology.

Sara Wilcox



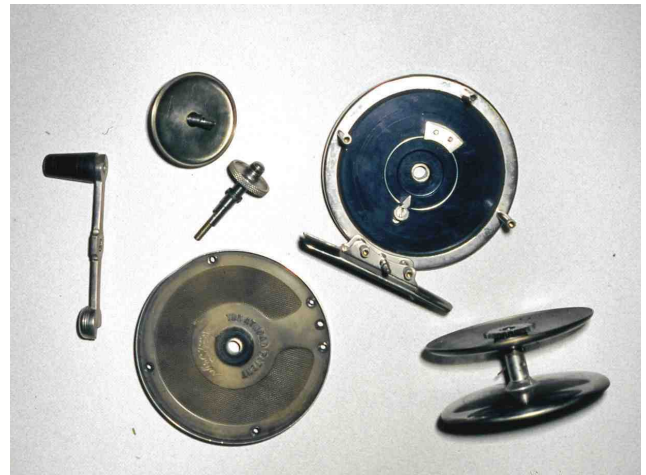
Although externally different, the Manchester Atwood (left) and the Rangeley Atwood are internally identical.



Below: "Atwood was into overkill, and that crank lock pin between the screws proves it. But there's no way that acorn nut drag tensioner was a problem." —Stan Bogdan.



Photos by Bob Warren



Above: "I'm no historian, but I think Atwood invented the antireverse." —Stan Bogdan. Note the Frye inscription on front plate.

drag tensioner on the back plate potentially snagging line. Certainly, the minimal national advertising in *Forest and Stream* and *Outing* magazine did not help the cause.

For his part, Stan had no doubt that economics were at the heart of the matter. He shuddered at the time involved in machining the complex drag systems and tonnage of nickel silver required for rims, cranks, and crossbars. Conversely, he gleefully laughed at the Atwood's weights that, in comparison, make even his large Bogdans seem anorexic. Interestingly, he noted that there is no silver in nickel silver, often referred to as *German silver*. Instead, it is an alloy of copper, brass, and zinc, which buffs out nicely and is corrosion resistant.

A review of the company records in the Maine State Museum tends to confirm Stan's suspicions. The cost alone of several lathes required to produce the drag system (designed and manufactured by the Waltham [Massachusetts] Clock Company) had to be astronomical.

No stranger to complexity, Stan marveled at the convoluted elegance of the system's central shaft but cringed at the production costs involved. Something to do with the shaft being split, creating two flat surfaces being held in check by bearings at shaft's ends. When adjusted by the drag tensioner, the shaft compressed along the flats, pulling the spool against the linen Micarta drag disc, which, in turn, compressed against a bronze washer, all protected from jamming by a star washer made of spring steel. Just maybe, Atwood was a bit obsessive.

The early 1908 correspondence between Atwood and investor A. H. Gillard is clear that there were problems with such fundamentals as establishing price, with

suggestions ranging from 24 to 36 dollars per dozen wholesale.¹¹ Equally unclear was point of manufacture, as the Gillard correspondence indicates that the Holbrook (Massachusetts) Manufacturing Company went bankrupt in 1907 after a short run of reels.¹² Discussions followed with the enigmatic "Worcester people," but it is unclear if they ever signed on.¹³

All of the practical business savvy appears to have come from A. H. Gillard, who was employed by the J. P. Morgan investment house. A resident of both New York City and Philadelphia, he orchestrated the reel's Madison Square Garden introduction under the banner of the New York Sporting Goods Company. He also generated orders from Thomas J. Conroy and Abbey & Imbrie, two of New York City's largest tackle merchants.¹⁴ Unfortunately, the Atwood half of the dialogue in the possession of the Maine State Museum is missing.

By 1908, things were sounding grim. A terse July 6 letter from W. D. Hewitt indicates that he had little hope of recovering his \$2,500 spent for a 25 percent interest in the Atwood Patent reel.¹⁵ Clearly, he was not in favor of Atwood's plan to take the company public in hopes of selling stock, another indicator of a failing business plan.

Atwood's response to a growing list of hostile critics and creditors is unknown. Given his track record, one suspects that Nellie, his wife of some twenty-eight years, did not feel the need for a suicide watch. Any man who had patented items as diverse as the elevator, a bottle opener, a spark arrester for locomotives, a process for drying Brewer's grain, and the movable flaps for airplane wings still in use today was not likely to be derailed by the failure of a fishing reel.

Instead, it is more likely that he was already on to the next venture, thanks in part to A. H. Gillard, who had recently written, "I have been doing a little inquiry lately about the locomotive and the man I have in mind has ample means to build one if you can get him interested."¹⁶

Not surprisingly, Atwood already held the patent.

~

ENDNOTES

1. A. J. Campbell, *Classic & Antique Fly-Fishing Tackle* (New York: Lyons & Burford, 1997), 4.
2. Arthur Douglas Stover, *Eminent Mainers* (Gardiner, Maine: Tilbury House, Publishers, 2006), 21.
3. Quoted in Bill Bryson, *Made in America* (New York: William Morrow, 1994), 93.
4. Taffy Davis, "Farmington's Leonard Atwood," *Memories of Maine Magazine* (November 2007), 24–26.
5. Nancy Gibb, "Eureka!," *Time* (22 November 2010), 112.
6. "American Civil War," *New Encyclopaedia Britannica* (Macropaedia), vol. 29, 15th ed. (Chicago: Encyclopaedia Britannica, 2005), 236.
7. Davis, "Farmington's Leonard Atwood," 26.
8. Samuel W. Lambert Jr., editor, *Oquossoc Angling Association 1870–1970* (private printing, 1970), 11, 14.
9. *Ibid.*, 11.
10. Campbell, *Classic & Antique Fly-Fishing Tackle*, 78.
11. Letter from A. H. Gillard to Leonard Atwood, 5 February 1908.
12. Letter from A. H. Gillard to Leonard Atwood, 14 February 1908.
13. *Ibid.*
14. *Ibid.*
15. Letter from William D. Hewitt to Leonard Atwood, 6 July 1908.
16. Letter from A. H. Gillard to Leonard Atwood, 10 August 1907.

Afterword

by Frederick Buller



From Isaak Walton, *The Compleat Angler*
(London: Henry Kent, 1759), facing page 80.

In the Fall 2000 issue (vol. 26, no. 4), Frederick Buller offered readers "Sidelights and Reflections on William Samuel's *The Arte of Angling* (1577)," in which he included notes of his late friend and angling author, Richard Stuart Walker (1918–1985), on that text. Going through his own notes recently, Buller found a copy of a poem written in longhand by Walker; Walker's widow, Patricia Marston Walker (daughter of Fishing Gazette editor R. L. Marston), gave Buller permission to share it with us.

A YEAR OR TWO before the identity of the author of *The Arte of Angling* (1577) was discovered to be William Samuel, as revealed to the angling world in 1960, both Richard Walker and I believed that if we devoted enough time to research the problem, we stood a chance of solving it. This belief stemmed from our great curiosity and our deep interest in the subject, aided by the author having mentioned that he lived near "Saint Ives three mile from us by land and four good mile by water." He was, of course, referring to the River Ouse in Cambridgeshire, a river that both Richard and I had fished extensively.

We never found the time for our research. However, Richard noted that although written seventy years earlier, the format was the same used by Izaak Walton in *The Compleat Angler*, which is based on a conversation between Piscator and Viator. In his poem "A Conversation Piece," Richard very cleverly provides us with an ingenious history of this ancient literary device.

A Conversation Piece

*More than three hundred years ago
A booke was writ, as we all know
The Compleat Angler was its name.
It brought old Izaak Walton fame.*

*From start to finish, it's just one
Long conversation piece, well done,
But we must all admit, I fear,
It wasn't Izaak's own idea.*

*Some seventy years before old Ike,
An angling-mad East Anglian tyke
Produced a booke he hoped to sell,
A conversation piece as well!*

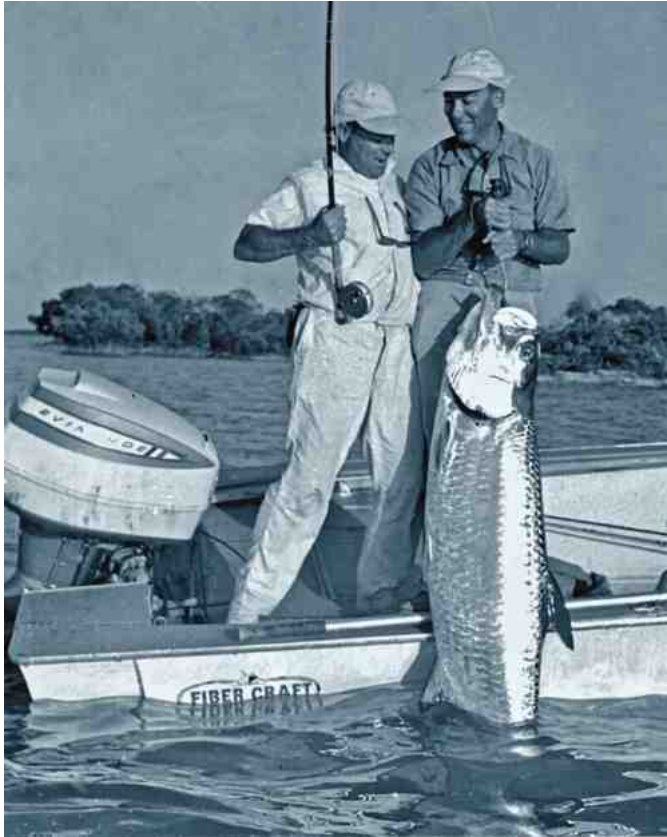
*And even then the style was old.
If ancient writings you unfold
You'll find, from Egypt, Rome, and Greece
The good old conversation piece.*

*It pleased the readers, it appears,
For something like four thousand years,
And even if it ain't in rhymes
It suits our modern Angling times.*

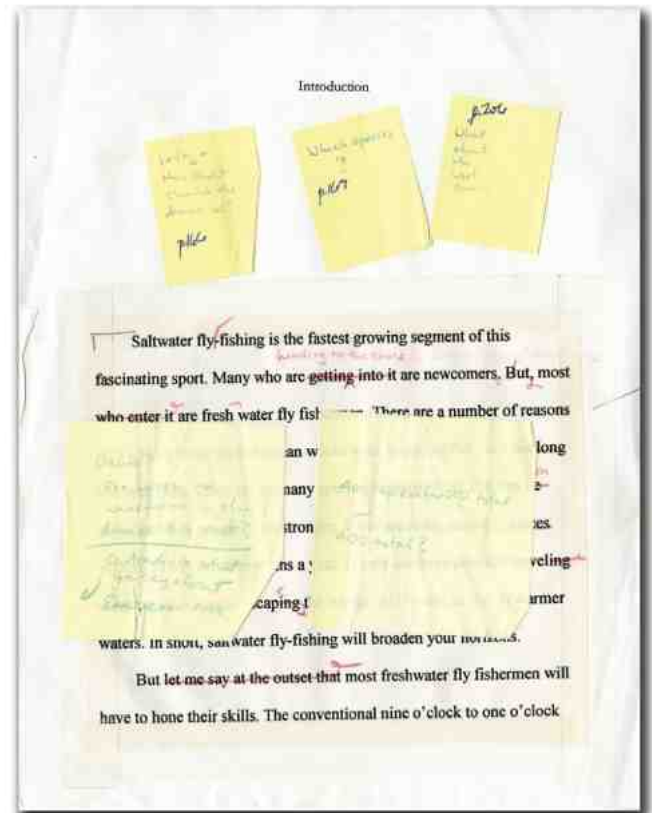
—Richard S. Walker

For nearly twenty years, Frederick Buller, recipient of the museum's 1997 Austin Hogan Award, has written about the heritage of the sport of fishing for the *American Fly Fisher*.

The Legacy of Lefty



This image shows Lefty Kreh (left) with his first 100-pound tarpon catch. He is accompanied by his friend and fellow saltwater legend, Stu Apte. From the collection of AMFF courtesy of Lefty Kreh.



This annotated document is the first-page introduction to the book L.L.Bean Saltwater Fly-Fishing Handbook, published by Lyons Press in 2001. The entire original manuscript is in the museum's collection. From the collection of AMFF courtesy of Lefty Kreh.

EVERY SPORT HAS an important figure who is recognized by first name alone, whether it's a given name or a nickname. Hearing that name evokes an instant image, often among people who don't even follow that sport. Golf has Tiger, baseball has Babe, and tennis has Billie Jean. We fly fishers have Lefty.

Bernard "Lefty" Kreh was born in America during the age of flappers, early talking pictures, and Prohibition. Some historians believe that at this time—the mid-1920s—American fly fishing had reached one of its many peaks. In fact, Lefty was born the same year that Howard Bonbright's tarpon fly pattern was in commercial production at Abercrombie & Fitch.

Fast-forward to 1947. After serving the country in World War II, Lefty met fly-fishing legend Joe Brooks, who introduced him to the sport. From then on, Lefty's life was focused

on angling. He spent the next several decades writing magazine articles, publishing books (his *Fly Fishing in Saltwater* is in its third edition), analyzing and teaching new casting techniques, making television appearances, photographing fishing locations and angling personalities, creating new fly patterns (the Deceiver is his most popular), designing equipment and boats, and managing important saltwater events (specifically the Miami Metropolitan Fishing Tournament). Lefty is acknowledged as one of the great saltwater pioneers who questioned, challenged, and innovated the sport.

Lefty Kreh has always shared his *ideas* about fly fishing. Recently, he decided to share his personal collection as well. In 2011, the museum received materials and artifacts that document Lefty's illustrious career. This collection contains correspondence, dozens of books he authored, some of his original



Lefty improved his line drag by cutting a thumb insert in this Pflueger Medalist reel. This is the first fly reel that Lefty ever bought, in 1947. From the collection of AMFF courtesy of Lefty Kreh.

Sara Wilcox

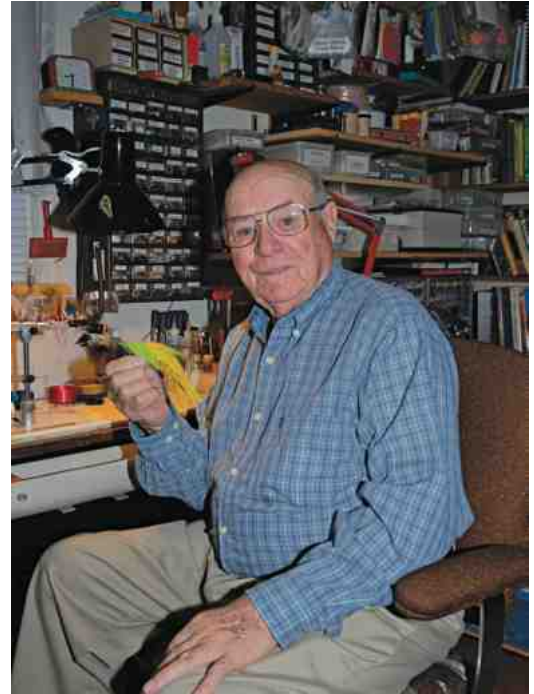


Lefty developed this streamer pattern, which can be used for both saltwater and freshwater fishing, in the 1950s. This Deceiver was tied by Lefty in 2012. From the collection of AMFF courtesy of Lefty Kreh.

fly patterns, and photographs of friends fishing (including Stu Apte and Flip Pallot). Some of the important equipment designs he developed are represented in his fiberglass rods from the 1950s and 1960s, the Tibor reel set he designed with Flip Pallot and Ted Juracsik, and the first fly reel he ever purchased (in 1947), a Pflueger Medalist, in which he created a unique thumb control by cutting an opening into the side plate.

Special items include a gold-plated one-of-a-kind vise made especially for him, and one of the fly-tying vises that he often used on his tying bench.

The museum is fortunate that we do not need to struggle to fill in the collection gaps to tell Lefty's story; he has made provisions for us to acquire the remainder of his personal collection at a later date. As an educational institution, it is exciting to know that we will be able to document Lefty's accomplishments through this collection.

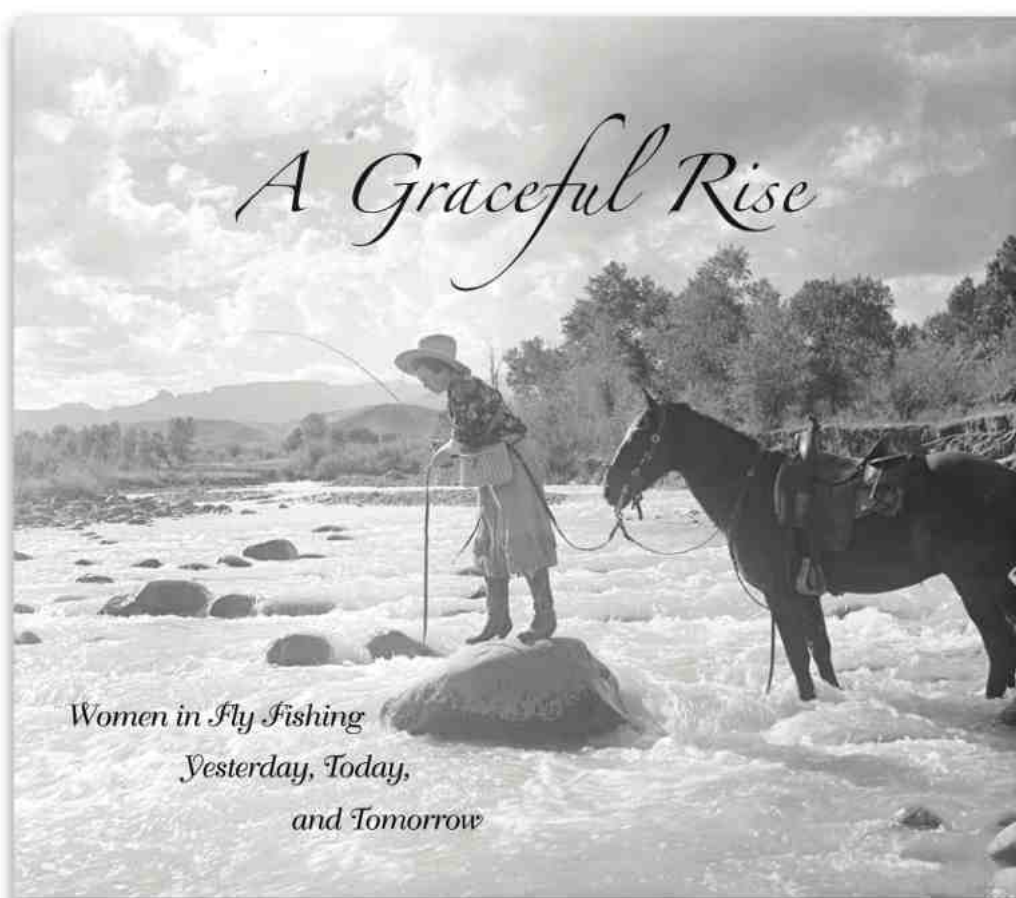


Lefty in his fly-tying shop in Maryland. From the collection of AMFF courtesy of Lefty Kreh.

Lefty is working with the museum on our upcoming saltwater project as well. In March 2012, he was one of nine saltwater pioneers who gathered at the International Game Fish Association to be interviewed and filmed, thus recording some of the history that they both shaped and watched unfold. He and our deputy director are working to piece together the highlights of his fly-fishing career and to ensure that our collection represents his contributions. In the coming months, we plan to stay in touch as the saltwater project plans are developed.

Lefty Kreh has spent most of his life sharing his knowledge with the fly-fishing community, and it is through his generous donation to the American Museum of Fly Fishing that we are able to truly see his legacy.

—CATHI COMAR
EXECUTIVE DIRECTOR

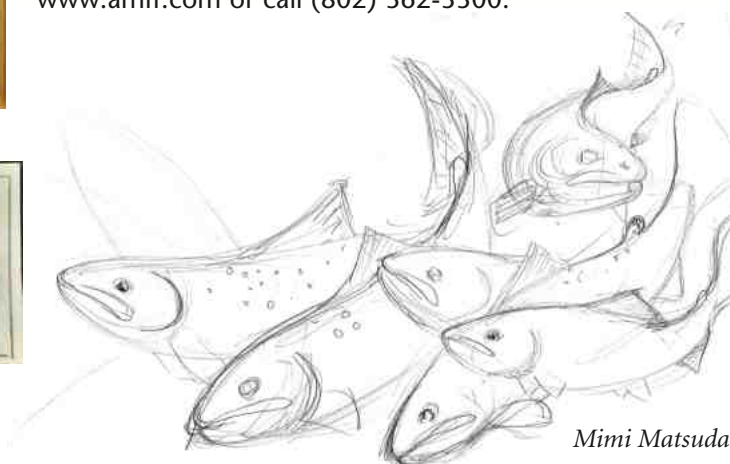


Although the exhibition itself is over, the official catalog for *A Graceful Rise: Women in Fly Fishing Yesterday, Today, and Tomorrow* is still available for purchase.

This 105-page book profiles all of the women featured in the exhibit. Hundreds of images, both color and black-and-white, complement their stories, ranging from photographs, mementos, and other items from various personal collections to materials and artifacts from the museum's own archives.

\$19.95 (plus postage and handling)

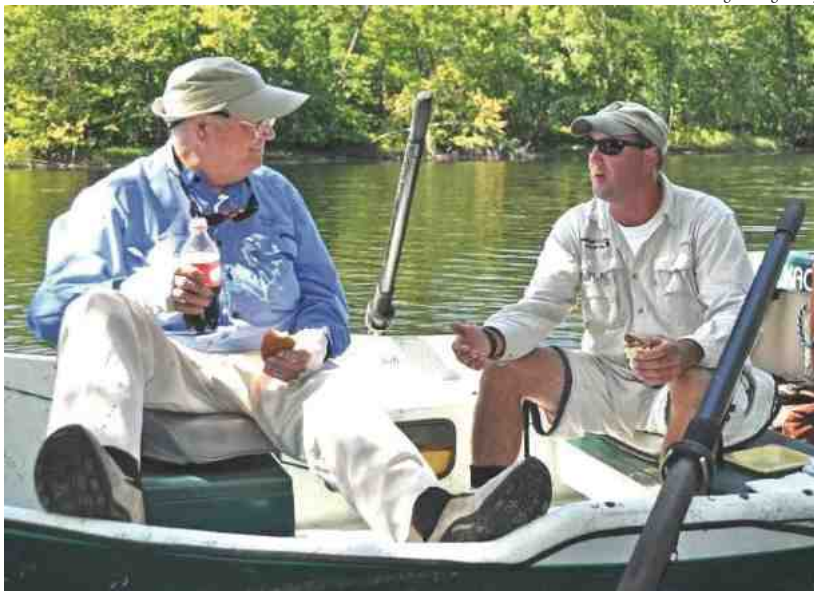
To order, please visit the museum store online at www.amff.com or call (802) 362-3300.



Catalog cover image courtesy of University of Wyoming, Charles J. Belden photographs and negatives, Collection Number 00598, American Heritage Center. Used with permission.

Scott Davis: Registered Maine Guide

by John Mundt



King Montgomery



Registered Maine Guide patch. Image courtesy of the State of Maine Department of Inland Fisheries and Wildlife.

Scott Davis (right) enjoying a day on the water with Lefty Kreh (left).

FINDING A GUIDE: this is a relatively simple process today. It's typically accomplished via Internet query, by thumbing through various angling periodicals, or by trusted word of mouth. But this was not always the case.

On 19 March 1897, the Maine Senate passed the Guide Bill. This bill was controversial at the time and "put in place a relatively mild program aimed at bringing in revenue for fish and game protection and creating a comprehensive list of who was guiding and what they were doing for work. Guides would be required to obtain a license at the cost of a dollar a year and file a one-page annual report form."¹ One of the driving forces behind that legislation was a Mainer named Cornelia "Fly Rod" Crosby, who was honored by the state of Maine for her efforts by presentation of guide license number one. Those answering the call of the Maine wilderness now had a reliable resource to draw upon when planning their adventures.

Before 1975, the process for becoming a Registered Maine Guide meant gaining the approval of the local game warden as far as one's competence was concerned. Since then, standardized training and testing are required to earn that distinguishing credential. According to the Maine Department of Inland Fisheries and Wildlife, there are more than 4,000 Registered Maine Guides today specializing in a variety of outdoor pursuits. Guide and master guide classifications can be earned for hunting, fishing, tidewater fishing, sea kayaking, and recreational guiding.

While chatting one day about eight years ago with my late friend and former museum trustee Stephen Sloan, I mentioned that I was heading to Maine's Kennebec River and looking for a good guide. He recommended Scott Davis. Steve's word was gospel to me, as he had wet more lines than most, and I've been fishing and hunting with Scott several times a year ever since.

Having an experienced and personable guide adds a great deal to a fly-fishing outing. Guides know where to fish, how to get there, and what tactics can lead to success. In Scott's case, he's also a professional fisheries biologist and doesn't mind answering the numerous questions I've burdened him with while we're passing time in his truck, boat, or canoe waiting for the action to heat up. We've sometimes been skunked, but we've never had a bad day out together.

Scott's outdoor calling came early in life while growing up in Massachusetts. He matriculated at Unity College in Maine with the goal of becoming a fisheries biologist and spending his professional life outdoors. Scott guides anglers and waterfowl hunters during his free time and counts Lefty Kreh as one of his repeat clients for pursuing trophy smallmouth bass on the fly.

Scott Davis and his fellow Registered Maine Guides are true keepers of the flame, and the heritage of our sport is preserved and enriched by those like them. For more information about central Maine fishing opportunities, and for the added bonus of having a professional fisheries biologist with you at the same time, contact Scott at (207) 453-8051.



1. Julia A. Hunter and Earl Shettleworth Jr., *Fly Rod Crosby: The Woman Who Marketed Maine* (Gardiner, Maine: Tillbury House Publishers, 2000), 34–35.

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

Orri Vigfússon Receives 2012 Heritage Award

Pamela Mills



Orri Vigfússon proudly displays the Heritage Award presented to him by Joseph Perella.

AS THE ATLANTIC SALMON struggles to regain its traditional position as the King of Fish, Orri Vigfússon has become this iconic species' greatest friend. His efforts to rebuild the threatened wild salmon stocks of the North Atlantic have brought him international recognition and honors from royalty, presidents, governments, anglers, and conservationists alike. Now the American Museum of Fly Fishing has added the 2012 Heritage Award to this list of honors, making its presentation to Vigfússon on October 3 at the Yale Club of New York City.

In 1989, Vigfússon could see the great damage being done by nets and long lines to the relatively small number of wild salmon that remained. A descendant of a family of commercial fishermen in Iceland, he knew that there was only one way to halt the decline: the fishermen had to be persuaded to stop salmon fishing. If this was to succeed, the income they would lose would have to be replaced with cash and the equipment to develop other kinds of sustainable fisheries.

Fortunately for Vigfússon, his salmon-fishing friends and some of his business contacts agreed with him. They gave him both the support and the funds to launch the organization that soon became the North Atlantic Salmon Fund. It has spread to all of the countries with Atlantic salmon rivers, and it is estimated that his commercial conservation agreements now cover 85 percent of the waters through which the Atlantic salmon roams. Today, between five million and ten million salmon that would have fallen victim to the fishing industry have been saved to return to their rivers of birth to spawn, drift netting has been virtually eliminated, and all fishing on the high seas has stopped.

It began when Vigfússon successfully pursued his idea of buying up commercial salmon quotas from fishermen in the Faroe Islands. Then a quota buyout was agreed upon with fishermen in Greenland in 1993. Gradually more agreements have been made on both sides of the North Atlantic through the work of NASE, its coalition partner organizations, and the governments of Canada, the United States, the United Kingdom, and Ireland. As guest speaker Kathryn Maroun (president, What a Catch!) said at the event, "A hero just takes action. Action came in the form of a foundation called the North Atlantic Salmon Fund. This was the brainchild of an entrepreneurial spirit, a can-do personality, a leader, a dreamer, and, most importantly, a doer."

Vigfússon has been showered with recognition for his work through NASE. He has received the Knight Orders from Her Majesty the Queen of Denmark and the Icelandic Falcon from the president of Iceland. Awards have been bestowed by *Time* magazine, the *Economist*, and His Royal Highness the Prince of Wales, and in 2007 he was given the Goldman Environmental Award by the San Francisco-based Goldman Environmental Foundation.

There is still much to be done, but as long as Vigfússon is at the helm, the salmon will continue to have a much better chance of making it back to their home rivers each year to bring joy and wonder wherever they swim. Vigfússon's latest undertaking is a demanding and daring project to restore salmon to the East Machias River in Maine. To accomplish this goal, the hatchery and the stocking techniques created by Peter Gray—the expert whose work was instrumental in restoring the river Tyne to its traditional place as England's finest salmon fishing river—will be implemented.



Kathryn Maroun interviewed Orri Vigfússon about his conservation efforts during the Heritage Dinner.



Master fly tier Roger Plourde created this special fly in honor of Orri Vigfússon. It carefully blends Vigfússon's favorite fly, the Night Hawk, with the colors of the Icelandic flag.

The museum gratefully appreciates the support of the Dinner Committee: Jane Cooke, Guy Davies, George Gibson, Karen Kaplan, David Nichols, William Platt, Fred Polhemus, John Rano, Roger Riccardi, Eric Roberts, Kris Rollenhagen, Philip Sawyer, Frank Schurz, Gary Sherman, Dave Walsh, Andrew Ward, Orest Zaklinsky, and Nancy Zakon. We also would like to thank the Leadership Circle: E. M. Bakwin, Foster Bam, Agatha Barclay, Austin Buck, Donald and Ann Calder, Jane Cooke, George Gibson, Angela Hemingway, Paul Hilton, Kathryn and Lou Maroun, Robin McGraw, W. M. Bruce McNae, Brad Mills, Nancy Negley, Joseph Perella, Raymond Pfister, Eric Roberts, Philip Sawyer, Robert and Karen Scott, Frank Schurz Jr., Ed Shugrue, Yasuji Sugai, David Walsh, Lorne Weil, Robert Wilson, Frances L. Wolfson, and Nancy Zakon. Thanks to Joe Perella and Kathryn Maroun for their additional roles as award presenter and interviewer.

We greatly appreciate Leslie Keno's donation of his services for the live auction. We'd also like to thank the individuals who sup-



After receiving his award, Orri Vigfússon offers a few words to the audience about his work with the North Atlantic Salmon Fund.

ported and donated items for the live and silent auctions: the Addeo Family, Jim Becker, Steve Bogdan, Steve Bretell, Tom Colicchio, Collaborative Creations of Vermont, Columbia, Peter Corbin, Henry Cowens, Nick Curcione, Bert Darrow, Guy Davies, Hope Davis, Paul Dixon, E. & J. Gallo Winery, S. Estela, S. V. Fay, Frontiers International Travel, Tim Grell, Claude Guillaumin, Luther Hall, Healing Waters Inn, Lyn Kohls, Mike Kozma, Kramer Masterpiece Portraits, William Leary, Ledges Inn, Lionel LLC, Sylvie Malo-Clark, Walter Matia, the Mara Family, Bill Mares, Nick Mayer, Ellen McCaleb, Joe Mustari, the Orvis Company, Teddy Patlen, Dale Perez, Pine Hill Plantation, Fred Polhemus, Pono River Company, Bob Popovics, Roger Riccardi, Kris Rollenhagen, Dr. Mauro C. Romito, I. Sherbovich, Dr. and Mrs. Stephen Sherman, Spirit Imports, Inc., Mark Susinno, Ted Sypher, Tamarack Preserve, Charles G. Thacher, Jacques Torres, Urban Angler, George Van Hook, Orri Vigfússon, and Paul Volcker.



Fly-Fishing Festival

THE FIFTH ANNUAL Fly-Fishing Festival was a spectacular success. Nearly thirty vendors, craftspeople, artists, and educators turned out for the event on October 13. Many visitors enjoyed a presentation in the Gardner L. Grant Library given by Bob Romano about his experiences fishing in the Rangeley Lakes area. Bob Selb, who was located under the main tent, donated his appraisal services to the festival attendees. Rodney Priddle, a Federation of Fly Fishers Certified Fly Casting Instructor, gave casting critiques throughout the day. This year the festival featured the Vermont Arts Exchange Art Bus, which assisted visitors in creating a painted fish made out of wood.

The museum wishes to thank the Orvis Company, Finn & Stone, Mulligan's of Manchester, Vermont Country Store, Mrs. Murphy's Donuts, and rk Miles for their sponsorship. We are very grateful to our volunteers who helped move tables, tents, and chairs; worked the concession stand; and welcomed our guests at the entrance: Bill Cosgrove, Ron Wilcox, Rose Napolitano, and Tish Russell.

Jim Hardman



A variety of vendors participated in the 2012 Fly-Fishing Festival, including photographer Matt Lerman.

Sara Wilcox



Matthew Perry of the Vermont Arts Exchange creates a fish from a piece of wood on the band saw.

Sara Wilcox



Artists Sarah Lauridsen and Nick Mayer display their art.

Jim Hardman



Mimi Matsuda traveled from Bozeman, Montana, to share her work and to see the museum's current exhibit, A Graceful Rise: Women in Fly Fishing Yesterday, Today, and Tomorrow, in which she is featured.

Sara Wilcox



Warm coats were a must for the chilly October weather.

Jim Hardman



Visitors peer at all manner of collectibles, including rods, reels, flies, and creels.

Jim Hardman



Museum Trustee Emeritus Buzz Eichel and his impressive collection of fly-fishing-related antiques.

Sara Wilcox



Yoshi Akiyama, the museum's deputy director, stokes the fire as the afternoon gets colder.

Sara Wilcox



Casting critiques were held on the lawn near the casting pond.

Museum News



Korky Podmaniczky



Museum Trustees Peter Corbin (left) and Walter Matia (right) enjoy a warm cup of coffee after a cool morning of pheasant shooting during the eleventh annual Friends of Corbin Benefit Shoot held at Hudson Farm Club (Andover, New Jersey) in October. Corbin organizes and hosts this two-day event to support and promote both the American Museum of Fly Fishing and Fort Ticonderoga, and each year, he creates a stunning oil painting to be presented to one lucky event participant. This year, North Country Grouse was won by Justin Evans. The museum wishes to thank Peter Corbin, Peter Kellogg, Korky Podmaniczky, and the entire staff of Hudson Farm Club for their amazing efforts and generosity.

The morning shoot began with a traditional bang from this ceremonial Hudson Farm cannon.

Yoshi Akiyama



Recent Donations

D. James M. Marriner of Upper Coverdale, New Brunswick, Canada, donated a limited-edition (500) copy of his *Tight Lines Mean Bright Fish: The Larry's Gulch Story* (Gale's End Press, 2012). **Jim Heckman** of Manchester, Vermont, gave us a book edited by Lawton Weber, *Vermont Trout Streams* (Northern Cartographic, 2002). **R. Victor Turriziani** of Onancock, Virginia, donated a collection of his books. For a detailed listing, contact the museum.

Carmine Lisella of New City, New York, gave us a copy of Edward R. Hewitt's *Hewitt's Nymph Fly Fishing* (The Marchbanks Press, 1934) and a Fred DeBell presentation impregnated

bamboo fly rod, along with a profile of the rod maker. And **Norton Kennedy** of North Bennington, Vermont, donated a Horrocks & Ibbotson Co. Beaverkill bamboo fly rod.

In the Library

Thanks to Frank Amato Publications, Inc. for their donations of 2012 titles that have become part of our permanent collection: Bill and John McMillan's *May the Rivers Never Sleep: Living with North Pacific Rivers as Calendars in the Footsteps of Roderick Haig-Brown* and Cecilia "Pudge" Kleinkauf's *Pacific Salmon Flies: New Ties & Old Standbys*.



Sara Wilcox

Many members came to the museum to enjoy our first annual members-only event on August 25. They were treated to a light breakfast, special store promotions, and the opportunity to have one-on-one time with the executive director, curator, and staff. This is one of the many ways we like to say thank you for your support! We look forward to hosting you at our future members-only preview events. Stay tuned for dates.



Upcoming Events

Events take place on the museum grounds in Manchester, Vermont, unless otherwise noted.

January

Fit to Be "Tyed"
Date TBA

February

Fit to Be "Tyed"
Date TBA

March

Fit to Be "Tyed"
Date TBA

March 6 (tentative date)

Anglers' Club of New York Dinner
New York City

April 6

Spring Training

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

BACK ISSUES!

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Vol. 8: Nos. 3, 4	Vol. 24: Nos. 2, 3
Vol. 9: Nos. 1, 2, 3	Vol. 25: Nos. 1, 3, 4
Vol. 10: No. 2	Vol. 26: Nos. 1, 2, 4
Vol. 11: Nos. 1, 2, 3, 4	Vol. 27: Nos. 1, 2, 3, 4
Vol. 12: No. 3	Vol. 28: Nos. 1, 3
Vol. 13: No. 3	Vol. 29: Nos. 1, 2, 3, 4
Vol. 14: No. 1	Vol. 30: Nos. 1, 2, 3
Vol. 15: No. 2	Vol. 31: Nos. 1, 2
Vol. 16: Nos. 1, 2, 3	Vol. 32: Nos. 1, 2, 3
Vol. 17: Nos. 1, 2, 3	Vol. 33: Nos. 1, 2, 3, 4
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Vol. 19: Nos. 1, 2, 3, 4	Vol. 35: Nos. 1, 2, 3, 4
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Vol. 21: Nos. 1, 2, 3, 4	Vol. 37: Nos. 1, 2, 3, 4
Vol. 22: Nos. 1, 2, 3, 4	Vol. 38: Nos. 1, 2, 3, 4

Back issues are \$10 a copy for nonmembers, \$5 for members.

To order, please contact Laura Napolitano at (802) 362-3300 or via e-mail at lnapolitano@amff.com.

CONTRIBUTORS

Leslie K. Hilyard

Bob Warren



Graydon R. Hilyard resides in Massachusetts under the watchful eye of Luther, the Newfoundland. Past projects include the biographies of Carrie Stevens (Stackpole Books, 2000) and Stan Bogdan (Amato Books, 2006); past articles in the *American Fly Fisher* include “Carrie Stevens: A Fly Tyer’s Progress” (Spring 2002) and “Tracking Shang” (Fall 2009). Current projects include book research on Herbert L. Welch (1879–1960), Maine’s first celebrity guide, and Alexandre Kouznetsov, a contemporary Russian émigré artist. *Gray’s Sporting Journal* published Hilyard’s account of Atlantic salmon fishing with Stan Bogdan and legendary guide Richard Adams in April 2009.

Stan Bogdan (inset), having decided that maybe he was “a bit past the prototype stage” at age ninety-two, at last agreed to examine the Leonard Atwood reels with Graydon Hilyard. They were working on “Tracking Atwood” when Bogdan died in March 2011.



Dee Kohrman

Robert E. Kohrman is a retired dean and professor of organic chemistry at Central Michigan University who lives in Mount Pleasant, Michigan. He enjoys fishing streams in Michigan and on the north shore of Lake Superior and is an avid collector of nineteenth-century sporting periodicals. He is interested in the history of the Arctic grayling in Michigan and has caught grayling while fly fishing Zimmerman Lake in Colorado, a location where they have since been removed. He previously published a checklist of pseudonyms of angling authors in the *American Fly Fisher* (Summer 1987, vol. 13, no. 4).

Our Rose by Any Other Name Would Be as Sweet

Sara Wilcox



Rose Napolitano, the American Museum of Fly Fishing's 2012 Volunteer of the Year.

THE WORK in the museum and its offices varies day to day and week to week. Our focus centers on developing plans for fund-raising events, compiling articles for the journal, writing exhibition text, organizing meetings—the list goes on and on. The one constant in our week is the arrival of a particular volunteer every Tuesday and every Friday afternoon around 1:00. Her name is Rose.

Rose Napolitano began to volunteer at the museum about seven years ago. She admits that at first she was a bit hesitant to contact us. After the first meeting, though, she understood that our focus as an educational institution was to document and preserve history, and she was reassured that we did not conduct casting tests or fly-tying exams to qualify our volunteers. Now, thousands of volunteer hours later, Rose has greeted visitors to our museum, folded membership and fund-raising mailings, contacted members for updated information, mailed museum brochures to hotels and fly shops, assembled gift bags, entered data into the collections database, and made

beautiful floral centerpieces for our receptions. Rose did all of this work with a smile and with a positive and happy disposition, and she has become such a part of this museum that many members, visitors, and trustees ask about and for her.

In recognition for her efforts, Rose Napolitano was honored as the 2012 Volunteer of the Year at the recent October board of trustees and members weekend. Rose's name has been added to the list of thirteen other Volunteer of the Year recipients, an award instituted in 1990. We truly appreciate all Rose has done for the museum and for all she will continue to do as she works away at the AMFF to-do list. Our only request to Rose is that she continues to bring her smile and enthusiasm . . . and perhaps a box of cannoli once in a while!

Our Rose by any other name would *be* as sweet, but no other name would be as well suited.

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 Laura Napolitano at lnapolitano@amff.com to tell us how we would benefit from your skills and talents.

JOIN!

Membership Dues (per annum)

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

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 Laura Napolitano at lnapolitano@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.