

The American
Fly Fisher

Journal of the American Museum of Fly Fishing



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Parks and Recreation



Kathleen Achor

Delicate Arch; the Needles District in Canyonlands.

I RECENTLY RETURNED FROM a vacation in Utah. Dear friends from my Washington, D.C., days retired to Castle Valley, so deciding which of that state's national parks to first visit was made much easier. To Arches and Canyonlands!

The parks did not disappoint. I took some of the loveliest hikes of my life that week, immersing myself in landscapes that could hardly be more different from where I live.

When I visit any national park, I am struck that it exists and is protected. I marvel at roads engineered so that mere mortals can visit. I respect the park's past (those who worked to bring it into existence) and its present (those who work to maintain and continue to protect it).

With my love for national parks and the very idea of them, you can imagine that I jumped at the chance to publish what might be the earliest documented fishing story in Yellowstone, this country's first national park. The 1869 Cook-Folsom-Peterson party kept journals that included accounts of fishing the region's waters; those accounts have been previously published in various forms. Recently, however, the Special Collections Library at Montana State University-Bozeman became the recipient of David E. Folsom's papers, which included handwritten notes that may be the first documented Yellowstone fishing story—not just a report of fish, but a tale of a fishing experience. In "Early Fishing Adventures in Yellowstone Park" (page 10), Special Collections Librarian James Thull tells us a little about the Cook-Folsom-Peterson adventures and shares this new story with us.

It's summer again. That means it's time for another article from Jerry Gibbs in his series on saltwater fly fishing. In his third and final installment (see Summer 2012

and Summer 2013 for the previous two), Gibbs starts out talking late-twentieth-century history and ends up in the present, discussing record holders, tackle innovations, conservation, and demographic and cultural changes in the sport. "Saltwater Fly Fishing: An Endless Frontier" begins on page 2.

According to Andrew Herd and Hermann Dietrich-Troeltsch, the golden pheasant is one of the most influential creatures in the development of the salmon fly. In fact, the Harris collection at the American Museum of Fly Fishing includes the oldest known existing fly that includes golden pheasant (1791). In "The Bird with the Golden Cape" (page 14), Herd and Dietrich-Troeltsch give us the lowdown on this rare bird and William Blacker's use of it in his salmon patterns.

We're happy to include the occasional book review in these pages; occasionally that book review finds itself part of a larger essay. Paul Schullery, in his review essay of Peter Hayes's *Fly Fishing Outside the Box: Emerging Heresies* (page 20), discusses angling theory and theorists ("those intellectual pioneers who seek to analyze the act of convincing a trout to take a fly"), the conversation that anglers have been having about these theories over time, and Hayes's book about popular misconceptions in fly fishing.

In April, the museum presented its Heritage Award to former U.S. Secretary of the Treasury Robert E. Rubin. Coverage of that event can be found on page 24.

And here's some more big news: back issues of the *American Fly Fisher* can now be accessed online! Executive Director Cathi Comar will tell you all about it on the inside back cover.

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ON THE COVER: The Parson from Henry Garrett Newland's The Erne, Its Legends and Its Fly-Fishing, tied by Alberto Calzolari. Photo by Andrew Herd.

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Saltwater Fly Fishing: An Endless Frontier

by Jerry Gibbs

The Summer 2013 issue of the American Fly Fisher featured the second article in our series on fly fishing in the marine environment. "Saltwater Fly Fishing Comes of Age" detailed the sport's development from the 1920s through the post-World War II period, followed by the unprecedented growth from the 1950s through the 1980s, the so-called explosive years. "Saltwater Fly Fishing: An Endless Frontier" begins in the late twentieth century and brings us to the present, with all the twists and turns of a sport that continues to evolve in ways its early champions could not have expected. While we're at it, we'll throw out a few casts aimed at what is likely saltwater fly fishing's fascinating future.

THERE ARE GOOD REASONS why saltwater fly fishing experienced riotous growth from the 1960s through the 1980s. Certainly, the sport's earliest pioneers had paved the way.¹ Their contributions offered creative angler minds of the mid- to late twentieth century carte blanche opportunity to innovate and experiment without constraint. In tandem were expanding technologies that found application in rods, reels, fly lines, and fly materials. Their introduction led to advancements in angling techniques in everything: from casting and presentations to the ability to catch ever-larger fish.² But saltwater sport was still the new kid on the block. In fact, even today I am nonplussed by the occasional surprised query, "You really can fly fish in salt waters?"

Many trailblazing anglers of those golden years between the 1960s and 1980s are no longer with us. Others—pioneering guides, celebrity figures, communicators, and educators—are now officially senior anglers, most still fishing but content to avoid the larger body-bruising species and other more rugged aspects of the sport. There are notable exceptions, of course: those anglers whose passion fires with the dual challenge of refusing to accept limits either in sport or their own personal performance. Take, for example, the irrepressible Tom Evans.

PUSHING THE LIMITS

After a poor Atlantic salmon season in 1968, Evans jumped fully into saltwater fly fishing—first for tarpon, then billfish—and hasn't looked back. A check of the International Game Fish Association

(IGFA) record book shows that he holds two Pacific blue marlin, three black marlin, and three striped marlin tippet records, along with a shortbill spearfish record. In the tarpon category, he holds 16-pound and 12-pound tippet records³

(he doesn't fish tarpon using 20-pound-class tippet, a personally imposed limitation). Although Evans will tell you that blue marlin are the toughest of all billfish, it was striped marlin that eluded him for years, through episodes of failed



Master fly fisher Tom Evans Jr. of Vermont and Wyoming set the new 20-pound-tippet class world record for striped marlin on 19 March 2013. The fish weighed 240 pounds, 15 ounces and was taken out of Whangaroa, New Zealand, aboard Captain Darren Hayden's Blue Dog. Unlike many southern striped marlin, the fish never spent much time deep but fought fiercely in the air. Evans was able to subdue it in only forty-five minutes. Photo Courtesy of IGFA.

boat engines, broken leaders, and schools of fish that vanished like ghosts. “Striped marlin are supposed to jump a lot like they do everywhere else,” says Evans, referring to his New Zealand record fish. “We learned the hard way that the thermocline in the South Pacific is at 400 feet. After being hooked, striped marlin cruise down there, rest up, don’t jump and oxygenate themselves so they get stronger as the battle goes on.”⁴ After a forty-five-minute fight on 19 March 2013, Evans took his record striped marlin, the largest IGFA fly-rod record for the species. He was seventy-five at the time. His curriculum vitae includes a litany of back, hip, and knee surgeries, and his earliest blue-water quests—following the breaking of numerous tarpon records inshore—began back when the offshore fly-fishing game was in its infancy.

Anglers pursuing the once-seemingly-impossible with legitimate fly tackle continue to give us a potpourri of new rigging and fish-fighting techniques for the largest, most difficult fish species in salt waters. During years of conducting sailfish and marlin schools out of Guatemala’s Casa Vieja Lodge, Captain Jake Jordan refined billfish fly-tackle rigging to the point of near-zero failure (lacking angler error), along with a fighting technique praised for its effectiveness. Never hesitant to demonstrate, Jordan significantly raised his instructor performance on 17 January 2011. As his students looked on, the blue marlin he hooked took him through a bit of a beating and severe leg cramps before he brought the leader into the rod tip for a technical release. The fish then surged 15 feet away before Jordan brought her back and wound the rod tip down to the class tip-pet before the fish was released. He estimated the fish at more than 400 pounds. Veteran skipper Mike Sheeder and his experienced crew insisted the fish was closer to 500 pounds.⁵ Had Jordan even wanted to authenticate a record, he could not have with Guatemala’s catch-and-release mandate in effect.

Since then, a blue marlin estimated even larger than Jordan’s was taken out of Casa Vieja on a fly, and during August 2013, competitive angler Nick Smith, fishing over two sea mounds well off the Costa Rica coast, racked up what must be the highest number of blue marlin ever taken on a fly rod. During the final twelve days of his two-month-long stint, Smith boated an incredible seventy-two blues. Smith has now taken more fly-rod marlin than any other angler.⁶

Still in extreme mode, but moving inshore and to the West Coast, is Conway Bowman. Not the first fly fisher to take the notoriously bad-behaving mako

shark on a fly, Bowman refined the technique to exquisite perfection, along with assuring healthy release of his quarry. He parlayed his growing recognition into a successful guide business (now with partner Dave Trimble), writing assignments, and a popular TV show, *Fly Fishing the World*. Bowman launched his mako efforts in a simple 16-foot skiff and credits ninety percent of his initial knowledge to then-commercial fisherman Lou Foder (who ultimately turned to mako fly fishing himself). Tides, moon phases, seasons, and water temperature off the San Diego coast were the building blocks for which Bowman gives credit to Foder. This area is fraught with young makos in the 50- to 150-pound range, ideal for the 14-weight fly rod Bowman prefers. Periodically, a fish in the 300-pound range will show and possibly be beaten to the boat. Photographer and writer Pat Ford (an American Museum of Fly Fishing trustee), who has fished with and penned a story on Bowman, reports that Bowman has hooked into makos of nearly 1,000 pounds, beyond the capabilities of even the best modern fly tackle and anglers at the very top of their games. Thus far.⁷

And then there is Andy Mill, today’s acknowledged “hot stick” of tarpon fishing. Mill brought his innate athletic ability as a former Olympic downhill skier to excellence at the tarpon game. This he has done on all fronts—hunting, coaxing, and fighting the fish—proving it with record numbers of tarpon tourna-

ment wins, but more importantly introducing his own methods to become one of the most successful tarpon anglers of all time. Far from hoarding keys to his success, Mill has widely shared his decades of knowledge through multimedia interviews, television appearances, and his justly praised book, *A Passion for Tarpon*, a storehouse of strategy and technique that Lefty Kreh calls “the most technical and up-to-date book on how to catch giant tarpon with a fly rod . . . a master class with no short cuts.”⁸

Obviously, these and other high-profile celebrity anglers are not alone in pushing the limits of saltwater fly sport. Uncounted younger guides and anglers along all coasts continue to innovate and are raising the success quotient, especially related to species and conditions unique to regions they fish. Bellwether achievements from the late 1990s to the present also owe significant debt to technological advancements in material and design of rods, reels, lines, and a host of peripheral equipment.

NEW TECHNOLOGIES

During the past twenty-five years, rod makers have learned to work with new generations of carbon fiber (graphite) material, laid up or woven in different ways, strengthened with ever-better epoxy-resin formulas that allow reduction of the graphite itself for lighter weight for the same strength. Composite rods using both newer fiberglass material



*Former Olympic downhill skier Andy Mill is now considered one of the world’s finest tarpon fly anglers. A multiple tournament champion, Mill’s techniques for hunting, coaxing, and fighting the fish continue to bring many anglers increased success. His widely acclaimed book, *A Passion for Tarpon*, includes his finely tuned approach to the sport as well as the insights of today’s best-known alpha tarpon hunters. Photo by Pat Ford.*

Abel is one top-end reel maker that continues to build its drag system around cork: a large cork disk dressed with neat's-foot oil. All Abel saltwater reel bearings are Teflon sealed for extremely low-rolling resistance. Photos courtesy of Abel Reels.



Nautilus's new CCF-X2 model features a dual-drag configuration of both cork and carbon fiber for -1 percent startup inertia at all settings. Drag and bearings are fully sealed. Photos courtesy of Nautilus Reels.

along with graphite are very well suited to the heaviest (particularly pelagic species) fishing requirements, when casting needs are secondary to strength in fighting. But when casting is key, rod designers continue to weigh the tricky balance between speed, distance, and ease of loading in creating their rod actions. A healthy share of that decision making is based on the plethora of new line designs and the different lines that might be cast using a particular rod model. Rod hardware—guide types and reel seats—has continued to improve through use of better metallurgy (REC Components's nickel titanium guides and reel seats of aircraft-grade hardened aluminum anodized to military specifications are good examples). Research and development that produces state-of-the-art fly rods does not come without spiraling cost. Costs of many top-end models from major rod makers now approach \$1,000; however, the same companies have found ways to produce fine, serviceable rod series at far more friendly prices.

The number of high-performance saltwater reels has grown along with the number of companies producing them. Veteran firms like Orvis, Tibor, Mako (Jack Charlton's design), Abel, Hardy, and the slightly younger Van Staal continue to offer premium-level, exquisitely designed state-of-the-art reels. Newer manufacturers like Nautilus, Colton, and Hatch have entered the highly competitive reel market with some amazingly innovative saltwater mills. Virtually all high-end saltwater fly reels today are machined from aircraft-grade aluminum and are anodized. Features continually in flux include frame design, arbor size (larger for faster line pickup), smaller design tweaks (e.g., arbor grooves that allow bottom-backing quicker drying, such as in the Nautilus CCF-X2), bearings versus bushings (and types of both), and, of course, drags.

An entire article could be devoted to saltwater fly-reel drag designs and materials, but head butting for first place in über-drag competition involves two main

elements: design types (open [usually draw-bar engineered] or sealed) and drag materials (cork alone or a variety of synthetics). Popular synthetics include various plastics (e.g., Rulon) or carbon fiber. Stacked synthetic drag washers are often used in combination with washers of other materials, including cork or stainless steel. Sealed drags are essentially maintenance free but would be more labor intensive to repair if ever needed. Some sealed-drag units allow for quick changeover from left- to right-hand cranking. The best big-game reels offer extremely high stopping power, and some can achieve maximum drag with just one full turn of the adjustment knob. At least one model offers autowear adjustment of the drag.

Fly-line advancements over the past decade may have even surpassed evolving rod and reel innovations. Leon P. Martuch's 1960 patent for producing tapered PVC coating over level-braided nylon core saw the dawn of modern line manufacturing.⁹ Lines have evolved

exponentially in multiple directions. Precision drop rates of sinking lines permit anglers to swim their flies from just kissing the undersides of swells to an amazing 25- to 30-foot depth. Coatings of different materials and hardness in concert with cores themselves of varying braided materials produce lines matched for temperature extremes. Tweaks on coating surfaces have increased cast ease and distance; small marks or bumps act as benchmarks, enabling anglers to quickly locate the proper holding point for hauling and then shooting line. Some lines feature markings to break up or camouflage opaqueness; there are lines that address clear water and shy fish with clear coatings and clear cores; and many makers produce opaque lines with clear intermediate tip sections. Although clear lines can be an advantage—by being less visible to fish and allowing for a shorter, thus more easily turned leader—they also pose what can be an angler disadvantage. When blind casting (that is, not casting to a specific fish), anglers easily handle most clear lines. For sight casting to visible fish, the use of a full-length clear line requires practice. An angler needs to concentrate on the outgoing cast fly in relation to the fish, and once it has landed, the fly as it is retrieved. Clear lines eliminate the visual aid of normal

opaque or colored lines as indicators pointing to the fly or fish.

Modern fly-line extrusion machines now enable manufacturers to adjust coating hardness in specific areas of the line, which can help reduce line compression during a water haul or while making a double haul. The result is to further increase line speed, resulting in increased cast distance. An example is Airflo's Super-Dri Exceed or Super-Dri Distance Pro.

If this were not enough, consider the incredible number of specialty saltwater fly lines designed not only for specific species, but for numerous conditions in which a fly must be presented to those fish. There are heads, tips, and tapers designed for short range, fast casts, big flies, long range, and everything in between. Some manufacturers now laud the use of polyurethane (a thermoplastic) rather than PVC as line coating, and most praise their products as far more resistant to contamination by everything from sunscreen to DEET in insect repellent.

Along with earliest brands such as Scientific Anglers and Cortland, we now have truly innovative lines from the likes of Rio and Airflo, fine specialty tapers from Royal Wulff and Monic, and private labelers from Orvis to big-box sporting retailers.

For anglers intent on seeking the largest and most difficult saltwater fish, one more line innovation has become vital: the backing type first spooled on the reel. Today, gel-spun polyethylene backing has mostly replaced Dacron backing when ultimate yardage on the reel is desired. The far smaller diameter of gel-spun backing not only increases the odds of landing a fish during more extreme fishing, it also benefits inshore anglers who want to use smaller, lighter reels but still maintain enough capacity for species likely to produce long runs, from bonefish to permit.

Saltwater fly tying has also benefited from gel-spun fiber and other synthetic tying threads, such as Kevlar and clear nylon monofilament, both of which are especially favored for larger flies and spinning deer hair. Synthetic hairs and dubbing materials, legs, eyes, heads, body coatings, new adhesives, weighting designs, and more ushered in a flood of creative saltwater fly tying and manufactured flies that continues to this day. Synthetics used imaginatively have produced terrific lifelike patterns that mimic a potpourri of baitfish and crustacean forage. Still, many contemporary fly tiers continue to use both natural materials along with man-made to produce a variety of shapes, in-water movement, subtlety of color, sink rate, sound, flash, and durability in their patterns. A look at any of the catalogs of the major purveyors of fly tackle both here and abroad will show a truly extraordinary variety of saltwater patterns designed to fish in the shallowest waters or deeper in the water column.

Angler performance with these tackle advancements—in all categories—is truly amazing. This is especially true in saltwater fishing, in which environmental conditions and the strength of many marine species—and sometimes their resistance to deception—are arguably tougher than in any other branch of fly fishing. Tackle improvements have made average anglers as good or better than many top fly fishers were twenty years ago. Additionally, using improved tackle technology in their custom-designed competitive equipment has allowed even our casting champions to better their previous records. Take, for instance, national and world casting champion Steve Rajeff. Rajeff has held the distance-casting record since 1973, breaking his own mark for the current standing record of 243 feet.¹⁰ In August 2013, at the American Casting Association's 105th National Casting Championships, Rajeff won his forty-first Grand All Around title by taking nine gold medals, three silver medals, and all of the men's combination awards.¹¹



World and national casting champion Steve Rajeff won the American Casting Association's Grand All Around title—his forty-first—in August 2013 by taking nine gold medals, three silver medals, and all of the men's combination awards. Rajeff also holds the current fly-casting distance record of a remarkable 243 feet. And yes, he is also a superior fisherman. Photo by Ray Gralak.

WOMEN IN SALTWATER FLY FISHING

When one thinks of the young women fly fishers who have launched their personal saltwater careers since the late 1990s, it is easy to draw a parallel with those talented nonconformists of former British East Africa: author Karen von Blixen and aviatrix Beryl Markham. The common thread of fierce independence, love of new experience, and a certain disdain for mediocrity is obvious. As Blixen wrote of her early life in Africa: “Here at long last one was in a position not to give a damn for all conventions, here was a new kind of freedom which until then one had only found in dreams.”¹² Many women who had done a certain amount of freshwater fly fishing were initially curious about the marine side of the sport and determined to obtain more knowledge of various aspects of that fishing before jumping into salt water. I remember at the end of the 1990s, a young woman experienced in trout fishing in mountain streams and who had knowledge of southern flats fishing under serene conditions asked about the often wild autumn fishing off Montauk Point during the so-called blitz—the time when striped bass, little tunny (false albacore), and bluefish are on tap, a time when wind and seas can be, well, rather exhilarating. I was tempted to soften the description, but she wanted truth. In essence, I told her that out there at that time, you need laserlike focus before even casting. You balance in the wind and swells in the rips in the bow of the boat, and if it’s bad, you jam your legs into the gunwale edges to keep from going over. Knee pads could help. You’ll see fish churning the surface like an army of food blenders gone mad. You’ll cast into blood slicks and trashed baitfish. The albies you catch will spit anchovies on you, the bluefish will try to chop off your fingers, and the big stripers fin-hole your hands while they whap you with their tails. Some of your flies will be more like half chickens and your fly line will cut grooves across your finger joints. It’s savagery at its finest, and big fish own the coast.

She smiled and said something like, “Oh my, I think I’ll try it.”

Women continued to take increasing leadership roles in saltwater fly fishing through the 1990s and continue to do so today, not only participating in high-profile competitions—winning and setting records alike—but in so many other facets of the sport. Consider the design of equipment (both hardware and software) for female anglers; the organizing of schools, events, clubs, travel, and

groups focused on women anglers; and, simply, the increased female participation in the sport. Cataloging all who should be acknowledged here is nearly impossible, but certainly kudos go to individuals like Joan Salvato Wulff, whose contributions across the entire spectrum of fly fishing are innumerable, and Fanny Krieger, key in organizing national events and organizations as well as travel opportunities for women. More recent passers of the baton include Lori-Ann Murphy, cofounder of Reel Women Fly Fishing Adventures and host relations manager of Belize’s El Pescador lodge. Amanda Switzer, who became the first female fly-fishing guide at Montauk’s East End and that area’s backcountry, has been one of the more intelligent, instinctive, and gutsy captains to fish those demanding waters. Diana Rudolph, in a still nearly nascent career, has grabbed tournament wins; broken women’s records for tarpon, bonefish, and permit; become an expert fly tier; cohosted and starred in television episodes; and become an advisor for several tackle companies. For the past eighteen years, Captain Sarah Gardner has guided fly anglers to the outstanding false albacore (little tunny) fishing (along with many other species) at North Carolina’s Cape Lookout and the state’s Outer Banks country. Her skills make her the go-to guide for many anglers who refuse to book with anyone else. Cathy Beck, who besides her skill as a fly-casting instructor, book author, and

DVD producer, became one of the more recognizable female angling figures through her high-profile photography skills, teaming with husband Barry and appearing both in words and photos in virtually every saltwater publication (as well as fresh). Nancy Zakon, a trustee of the American Museum of Fly Fishing, worked with Lori-Ann Murphy and Christy Ball to teach the first women-only Orvis casting classes and design the company’s first line of women’s fly-fishing clothing and tackle. She founded women’s fly-fishing clubs in New York City and Key Largo.

The American Museum of Fly Fishing’s recent *A Graceful Rise* exhibit elegantly traced the evolution of contributions of women in the sport, highlighting other female anglers who have left and are leaving their marks in the saltwater arena. Among them are Dotty Ballantyne, Margot Page, and Judy Frances O’Keefe.¹³

CONSERVATION

As the popularity of all types of saltwater recreational fishing has grown, so has pressure on the fisheries and the environment that support it alongside population growth and the evermore efficient extraction industry. It follows, then, that these pressures have been met with increasing effort to conserve our marine resources. Such initiatives are far ranging across every spectrum of society. They encompass local, regional, govern-



Captain Sarah Gardner takes a busman’s holiday during a night tarpon-fighting session. She is known as one of the best fly/light tackle captains along the North Carolina Outer Banks. Her Fly Girl Charters target striped bass, little tunny (false albacore), redfish, wahoo, and more. She is a partner with her husband Brian (Flat Out Charters) and has placed highly in her age rankings in the Ironman Triathlon events. Photo by Brian Horsley.



Pressure on unique environments that support fisheries has been met with efforts to protect and restore as well as initiate scientific study of our priceless marine resources. Such initiatives encompass local, regional, governmental, and industrial efforts. While individuals and many nonprofit groups are expected in leadership roles, lately more companies, alone and in strength-building alliances, are effecting true changes where it most matters. They are slowly being joined by firms not directly founded on fish or fishing, but which have far-ranging vision of the role that strong fisheries will play in their own futures. Photo by Pat Ford.

mental, and industrial efforts founded on work by individuals, nonprofit organizations, and companies both alone and in partnership with firms not directly dedicated to fish or fishing but with far-ranging visions of the role that vibrant fisheries will play in the future.

Both donations and substantial corporate earnings alone or in matching funds are being aimed at every facet of conservation work. A list of individuals and organizations is too lengthy to include here, but an initial look at some forward-thinking efforts is realized in the American Museum of Fly Fishing's newest initiatives. In June 2013, the museum joined a network of more than 3,000 nonprofit organizations in supporting an alliance of more than 1,200 companies financially committed to a network of environmental groups worldwide through donating 1 percent of their sales. Further, the museum has launched an initiative to document and present the history of conservation organizations, their methods, and their projects focused on preserving and enhancing both the fish and environments on which they depend. Initial plans include

an annual conservation symposium, a conservation research center, exhibitions and collections, and continuing articles in this journal.¹⁴

NEW FACE OF SALTWATER FLY FISHING

A gentle soul like Isaak Walton, who concluded his *Complete Angler* with the counseling words "Study to be quiet,"¹⁵ would be overwhelmed these days. In little more than a decade, the contrast between Walton's calm and measured dialectical conversations between fishing master Piscator and novice Venator and certain strident aspects of today's angling culture has never been more obvious. And yet, how could it be otherwise, particularly on the popular commercial front? Walton mostly chummed around with elderly clergymen, especially later in life,¹⁶ but today's highest-profile fly-fishing demographic—particularly in salt water—is young. One needs only to observe tackle manufacturers' focus in marketing and advertising campaigns. Today's preferred communication meth-

ods among anglers and angling groups are focused on youthful anglers.

Examining contemporary shifts and complexions in the fly-fishing world, we have seen in media alone the contraction of print publishing while electronic communication has grown exponentially. Not only have websites devoted to fly fishing increased, they've developed niches and even niche forums. Print magazines have been forced to develop an increasing online presence. Manufacturers and retailers (large and small) have expanded their online catalogs. We have seen the growth of online-only magazines—"zines" in the parlance—high in quality (especially the visuals), many at little or no cost to readers. Regular monitoring reveals that saltwater fly fishing enjoys one of the highest profiles within these provinces.

In still and video marketing efforts, young anglers of both sexes are featured. New and middle-aged manufacturers of tackle, clothing, waders, and accessories tap into the adventure-excitement theme attractive to younger anglers. A veteran firm like the Orvis Company has been focusing its print and electronic messaging



While many manufacturers produce dedicated fishing kayaks, some innovative firms like Stand-N-Fish build accessory systems to solve the problems of fishing from these small craft—specifically, the inability to stand. With stability produced via pontoons, all that remained was adding such niceties as a leaning bracket, line-stripping basket, rod holders, quick-deploy stake pole, and anchor system. Saltwater fly fishers are increasingly pushing the limits of what can be mastered from such small boats, both inshore and quite some distances off the beach. Photo courtesy of Stand-N-Fish.

on the younger fun/adventure crowd. Tom Rosenbauer, marketing director, Orvis rods and tackle, says, “We knew we needed to brand ourselves more in line with who we are . . . most of our product developers, shop managers, and guides are young. . . . The changes are . . . more about who we actually are than the image we projected in the past.”¹⁷

Then there is film. How better to capture the beauty, excitement, and fun of fly fishing (especially for the younger demographic) than through movies? Although the well-known Fly Fishing Film Tour has of late featured more freshwater fishing, numerous producers are and have been building their reputations around saltwater emphasis. Think of major producers such as Confluence Films with their exotic *Waypoints*, or Howard Films and their *Chasing Silver* tarpon series, or Waterline Media’s tarpon-oriented films (*Riding High: A Season on the Fly* being noteworthy). There are many smaller production companies as well that are producing amazingly beautiful and exciting work; understandable, considering the passion these shoestring-budget crews have for the sport. From the start, fly-fishing film producers of every ilk stressed quality in their work for a demanding, well-educated audience. In a recent interview with the magazine *Fly Fishing in Salt Waters*, Graham Morton of Waterline Media said, “People want good cinematography, storytelling, and real people

and situations in their entertainment, not some B-rated TV host.”¹⁸

Film, of course, has inspired anglers to fish in new and ever-more exotic places. The fishing travel industry experienced steady growth through independent booking agents and lodges, and as ancillary business for fly shops and larger retailers. This was especially true for saltwater venues. Angling travel was hit hard by the 2008 recession, but had begun coming back strongly by 2010/2011. New species and places never dreamed of are now on anglers’ radar. While some of the more exotic locations and fishing itself are best choices for fit individuals, more fishing travel agents are intelligently assembling angling adventures worldwide that are suited for entire families.¹⁹ Yellow Dog Flyfishing Adventures has recently weighed in with intent to become a one-stop shop for every traveling angler need. Its newly designed website includes a blog featuring the latest fish-travel news and a research trip planner that includes information on moon phases, tides, airline routes, insurance, health advisories, and passport application forms.

A few travel experts have taken the game to a new level, offering experiences aimed at truly hardcore adventurers. Take the agency Angling Destinations and its Destination X programs to little-explored and never-advertised venues. Anglers signing on are asked to keep details to themselves, and the agency is assuring that none of its venue choices receives

anything but extremely light pressure. Each trip is unique and rarely repeated. And then there are the more recent offerings orchestrated by Grizzly Hackle Fly Shop in Montana. Their first was an exploratory trip to Bikini Atoll with little in the way of infrastructure, no real fishing program, and reliance on participants’ creativity to make it all work. The fish of Bikini destroyed fly rods and lines with impunity, and the anglers left smiling broadly. At this writing (2013), Grizzly has another such experience in the planning: fly fishers will probe inshore and offshore potential in the Red Sea by live-aboard boat out of Port Sudan.

As part of the growing travel component closer to home, particularly in the Bahamas, more anglers are signing on for do-it-yourself trips (DIY), or those termed *assisted DIY*, in which fly fishers are dropped off at key spots by boat, equipped with a radio, then later picked up by a boatman. Vince Tobia’s Cattaraugus Creek Outfitters (<http://www.ccoflyfishing.com>) offers his own stamp on DIY trips by providing maps, planning, contacts, and more. Additionally, saltwater fly fishers will now have a kind of DIY bible for the Bahamas in Rod Hamilton’s new book, *Do It Yourself Bonefishing*.²⁰

In the same vein as exotic destinations and fast-action saltwater fly-fishing films is a kind of gonzo approach to watercraft for the sport—specifically kayaks, and to a lesser degree, paddle boards. Back in the 1980s, Floridians Gary and Lisa Sinkus were the first anglers I knew who were serious about attempting to catch large fish from kayaks. Although they used conventional tackle, they succeeded in their efforts and became addicted to the rush of hooking up with creatures like tarpon and sailfish from kayaks. Today we have oceangoing kayaks specifically designed for fishing. Intrepid fly anglers are using them both inshore and even in blue water. There are dedicated kayak saltwater fly-fishing trips offered in the United States and abroad, some combined with saltwater fly-fishing schools. And fishing schools of all sorts have figured strongly as stand-alones in the saltwater arena. Whether fishing from a kayak or a larger craft or wading flats and surf lines, more younger saltwater fly fishers are using modern electronics to document their adventures and share them with others. Forget cell phones. The trend is toward high-quality imagery from GoPro cameras (and imitators) that typically are set up using clever bracket accessories to permit self-photography.

If the results of all this seem a bit over the top both visually and audibly (considering the soundtracks of some films), a large contingent of saltwater fly fishers

is still of a mind that would better please the likes of Walton and find welcome among fly fishers more disposed to solitude along small trout streams. For them, it is pleasing to know that an angler the caliber of author Tom McGuane is in your corner, with insight like this in his pursuit of permit on the flats: “What is emphatic in angling is made so by the long silences—the unproductive periods. For the ardent fisherman, progress is towards the kinds of fishing that are never productive in the sense of the blood riots of the hunting-and-fishing periodicals. Their illusions of continuous action evoke for him, finally, a condition of utter, mortuary boredom.”²¹

THE FUTURE

The future of fly fishing may lie in salt water, given the recruitment of ever-younger anglers. The excitement inherent in many saltwater venues has the potential to initially attract and then capture the imagination of youths in their teens to early twenties. While true youngsters of single-digit age may find learning to fly fish easier in fresh waters—especially ponds and lakes—nurturing interest in saltwater environments by targeting marine panfish or catching baitfish by any angling method is a first step to developing a segue into fly fishing in the salt. Veteran angler and author Collin Ross has a beautiful account of introducing his two-year-old daughter to the world of saltwater fishing, boating, and exploring. “Keeping a child fully involved is key, yet tremendously difficult,” writes Ross, but then he adds: “It was about the two-and-a-half-year mark that my daughter’s desire to head out on the boat began to rival mine.”²²

Saltwater fly fishing is a work in progress. The species and size of fish that are taken with regularity now were beyond imagining for early pioneers of the sport; indeed, some contemporary catches on the fly were considered unlikely even fifteen years ago. If a yellowfin tuna in the 50-pound class was a remarkable catch in 1969,²³ consider one of 128 pounds taken in 2011²⁴ or a bluefin tuna of 196 pounds, 9 ounces taken in 2001!²⁵

Advances in fly tackle, as we have seen, enable such catches as they lead to new techniques. New techniques at all levels of saltwater fly sport are taken up, then built upon by thinking anglers. If we can properly manage the fisheries, the future of saltwater fly fishing will continue without boundaries and will hold an excitement that at least equals the amazing history of our sport to date.

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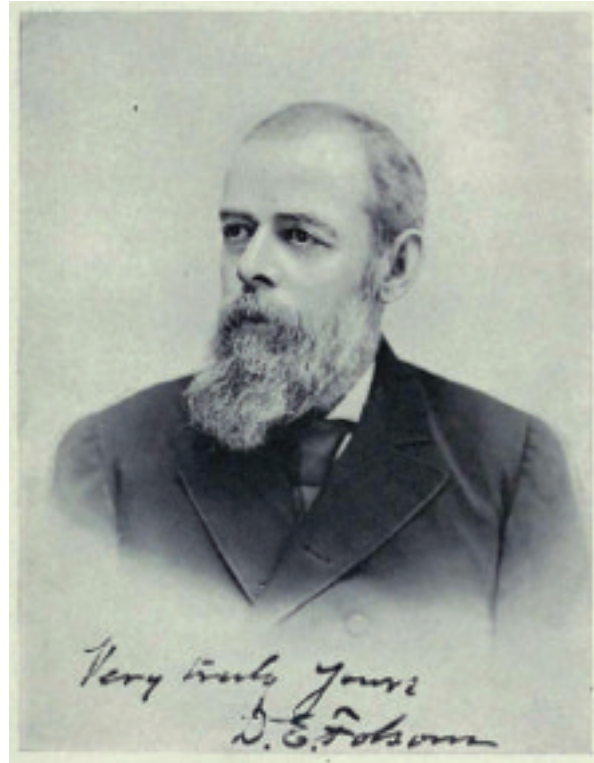
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Modern saltwater flies combine both synthetic and natural materials to produce near replication of crustacean and baitfish forage in both outward appearance and action. Judicious use of weighting materials produces specifically desired sink rates. Photo by Pat Ford.

Early Fishing Adventures in Yellowstone Park

by James Thull



David E. Folsom. Image from Nathaniel Pitt Langford's *The Discovery of Yellowstone Park: 1870* (Saint Paul, Minn.: J. E. Haynes, 1905), viii.

ONE OF THE earliest accounts of Euro-American fishing in the waters of what would soon become Yellowstone National Park comes to us from the 1869 Cook-Folsom-Peterson expedition journal. The members of this small party (Charles W. Cook, David E. Folsom, and William Peterson) were not the first group to explore the Yellowstone area; we have numerous accounts of trappers, prospectors, mountain men, and, of course, countless generations of Native Americans traversing the land well before the members of the Cook-Folsom-Peterson party ever considered doing so. Where the nineteenth-century explorers differ, and what makes them distinct and important contributors to our knowledge of the park, is that they were the first group that set out with the specific intent to explore and document the area and were successful in doing so.

In addition to describing the natural features and other wildlife, the party mentioned seeing, catching, and eating trout on multiple occasions. The trout that they caught would have all been cutthroat varieties, as that was the only species that existed in the area at that time. Although grayling and other non-trout species were present, it is unlikely—in my opinion—that they would have been mistaken for trout.

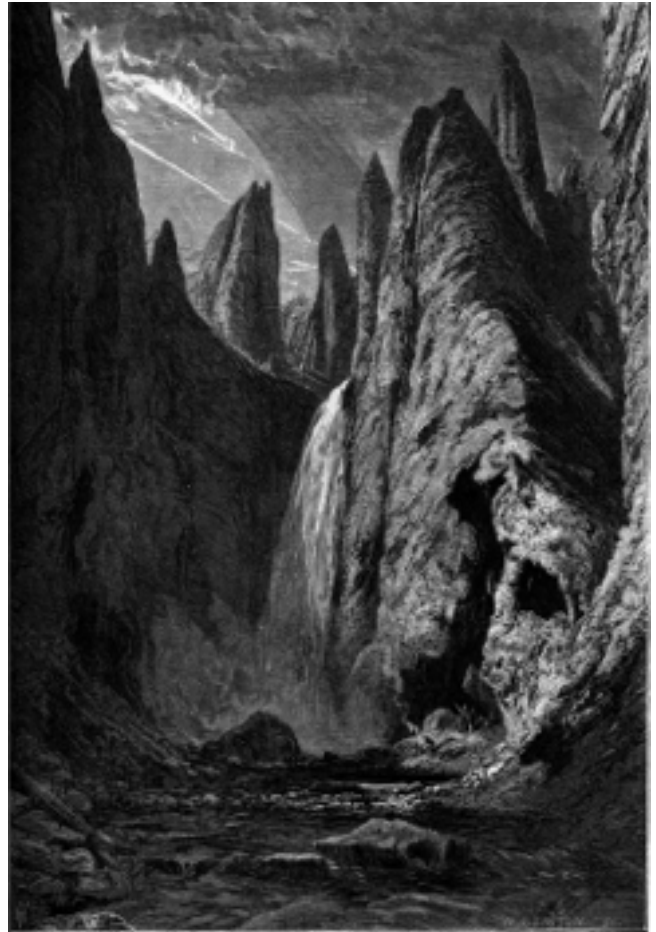
The story that will be transcribed here was only recently brought to light by the generosity of one of the participants' namesake and great grandson, David A. Folsom, who wanted to see the information shared and preserved and so donated the personal papers, expedition notes, and letters collected or written by David E. Folsom to the Montana State Universities Special Collections Library. The collection provides us with a rare firsthand account of one of the earliest docu-

mented Yellowstone expeditions. This particular story was written in longhand by David E. Folsom, most likely as amendments after he and Cook published their tale of adventure. Although it is not the earliest mention of fish in the area, it is arguably one of the most entertaining and may very well be the first documented Yellowstone fishing story.

Folsom collaborated with Cook in publishing an account of their travels in an article titled "The Wonders of Yellowstone," which was, through unfortunate circumstances, credited solely to Cook in the July 1870 issue of the periodical *Western Monthly*. The article and most other firsthand accounts of this journey were largely lost to history through a series of fires, in three unrelated locations, which kept the information out of the public view.¹ In his article, "A Missing Piece of a Yellowstone Puzzle: The Tangled Provenance of the Cook-Folsom-



*Charles W. Cook and William Peterson.
Image courtesy of the National Park Service,
Yellowstone National Park, YELL 36609.*



*Tower Falls. Image from William Cullen Bryant's Picturesque
America (New York: D. Appleton and Company, 1872), 305.*

Peterson Yellowstone Expedition Diary.” Kim Allen Scott wrote in 1999, “The definitive exploration of Yellowstone Park began in 1869 with the journey of three friends, Charles W. Cook, David E. Folsom, and William Peterson.”²

The expedition originally intended to include several others and a military escort, but all except these three adventurous and perseverant individuals dropped out of the party before departure and after rumors of hostile Indians moving into the Yellowstone Valley began to circulate. In their 1870 published account, Cook and Folsom stated that the three believed “that the dangers to be encountered had been magnified and, trusting by vigilance and good luck to avoid them, resolved to attempt the journey at all hazards.”³ They set out on 6 September 1869 and spent the next thirty-six days traversing and documenting their journey through the area encompassing what would become Yellowstone National Park. In a 1904 typed manuscript from his personal papers, Folsom recalled the morning they set off.

Our leave taking from friends who had assembled to see us off this morning was impressive in the highest degree and rather cheerful withal. “Good-by boys, look for your hair”; “If you get back at all it will be on foot”; “Don’t let the Indians snatch you bald headed”; “If you do get into a scrape remember I warned you”; “It is the next thing to suicide”, etc., etc., was the parting salutations that greeted our ears as we put spurs to our horses and left home and friends behind.⁴

The group’s first mention of trout fishing came on September 11 while on the Yellowstone River but still outside of the current park boundaries. After getting caught in a heavy rain and starting a fire to dry their clothes, Folsom recalled, “Among other things the Yellowstone is famed for its trout. Towards evening I started out to try my luck at fishing and in a few minutes succeeded in landing four splendid fellows whose aggregate weight could not be less than 10 lbs., and before they were fairly done flopping we had two of them in the frying pan cooking for supper.”⁵

Although they don’t mention catching them, in the entry for September 12 Folsom wrote, “We camped close to the river on a narrow bottom, and fared sumptuously on antelope steak and trout fresh from the water.”⁶ So it is clear that within the first week of their journey, they were relying, by choice or intent, on trout to supplement their diets on a regular basis.

A few days later, on September 15, while camping near Tower Falls, Folsom pulled the duty of watching the horses while Peterson and Cook were off exploring. He collected some firewood, wrote up his notes, and . . .

. . . thought I would drop a line to the denizens of a deep pool hard-by and, truly, my lines (a big trout took the first one) fell in pleasant places. In ten minutes I had more trout floundering on the bank than I knew what to do with. With two of the largest, some potatoes and bacon, I essayed a chowder with such success that, after we had completed our dinner, our camp kettle reminded us of an effusion of that eminent poetess so

Standing on the lake shore we could see schools of trout but they would not come within reach of our short tackle so Billy took the ax, went into the timber and cut a lodge pole pine about three inches in diameter at the butt and 34 feet long, he then drove a forked stake in the sand, made a loop of a piece of rope which he hung on the fork and put his pole through the loop, leaving enough of the butt of the pole on the shore side so that he could balance it by putting a considerable portion of his own weight on it, he tied a fish line on the end of his derrick baited the hook with a piece of fresh meat, swung out and dropped the hook which had no sooner touched the water than it was seized by a lustrous trout which was instantly raised and swiveled ashore, in a short time he landed more than we needed and with these and our last potatoes we made and ate the first fish chowder ever concocted in these parts. Billy had one more adventure here which gave him a surprise, at one point quite a large stream of hot water from the springs flowed into the lake and as the water in the lake was very cold Billy thought so much hot water would improve the temperature and make a nice place to take a

bath, so he stripped off, ran down the sandy slope and took a flying leap out into the lake, as he struck the water he let out yell and came ashore with the longest jumps he could make. He had nice red rings around each leg from the hot water which was all on the surface.

Two pages from the original David E. Folsom notes, likely written sometime in 1894 after the Langford article on the expedition was published. They are part of the David E. Folsom Papers held by Montana State University-Bozeman. Courtesy of Montana State University Special Collections Library.

dear to all juvenile hearts, "Jack Sprat could eat no fat. His wife could eat no lean. So, between them both, they licked the platter clean."⁷

The party next mentions trout upon arriving at Yellowstone Lake on September 24, the entry for which reads, "The shallow water in some of the coves affords feeding ground for thousands of water fowl and we can take our choice of ducks, geese, trout, pelican or swan."⁸ They seem to have needed this abundance, as the day's entry also notes, "Our supply of provisions is getting low, which warns us that we must soon turn our steps towards home and we have concluded to follow up the west shore to the head of the lake and then turn to the northwest, cross the range and try to find the Madison and follow it down to civilization."⁹

This brings us to the occasion described in the newly discovered Folsom manuscript. The story below took place between September 24, when the party arrived at Yellowstone Lake, and the 28th or 29th, when they departed that area. The party had observed that the lake "abounds with trout."¹⁰ As we shall see, the multi-

tude of fish did not equate to easy fishing and indeed proved a fine example of Plato's postulation that necessity is the mother of invention. The following excerpt from the new Folsom manuscript was likely composed in the late-nineteenth or early-twentieth century, when the author attempted to supplement the *Western Monthly* article text with additional details regarding the 1869 expedition. The bracketed words *considerable portion* are unclear in the manuscript, but otherwise the text is presented as written with the addition of punctuation added for clarity in reading.

Standing on the lake shore we could see schools of trout but they would not come within reach of our short tackle so Billy took the ax, went into the timber and cut a lodge pole pine about three inches in diameter at the butt and 34 feet long, he then drove a forked stake in the sand, made a loop of a piece of rope which he hung on the fork and put his pole through the loop, leaving enough of the base of the pole on the shore side so that he could balance it by putting a [considerable portion] of his weight on it, he tied a short fish line on

the end of his derrick, baited the hook with a piece of fresh meat, swung out and dropped the hook which had no sooner touched the water than it was seized by a lustrous trout which was instantly raised and swiveled ashore. In a short time he landed more than we needed and with these and our last potatoes we made and ate the first fish chowder ever concocted in these parts. Billy had one more adventure here which gave him a surprise. At one point quite a large stream of hot water from the springs flowed into the lake and as the water in the lake was very cold, Billy thought so much hot water would improve the temperature and make a nice place to take a bath. So he stripped off, ran down the sandy slope and took a flying leap out into the lake. As he struck the water he let out a yell and came ashore with the longest jumps he could make. He had nice red rings around each leg from the hot water which was all on the surface.¹¹

This story is wonderful in its simplicity. What fascinated those early Yellowstone travelers still fascinates us today: the great fishing, geothermal features, and beauty on a grand scale.

The Cook-Folsom-Peterson party's detailed descriptions of the wonders of the park and the variety of game and abundance of fish were known to members of the later Washburn-Langford-Doane expedition in 1870 and the Hayden scientific expeditions of 1871 and 1872. These accounts of the multitude of unique features, diversity of plants and animals, and pristine waters were important factors in the eventual establishment of Yellowstone as the first national park in 1872. Both of these later expeditions also mention fishing and the abundance of trout in the area. The Washburn-Langford-Doane report mentions fishing for trout from nearly the first day. Washburn also documented the first recorded use of a fly in park waters in two articles he wrote for the *Helena Daily Herald* published on 27 and 28 September 1871, in which he described a fishing party trying their luck on Yellowstone Lake: "The fishing which had been good all the way up the river proved remarkably so in the lake. Trout from 2 to 4 pounds were to be had for the taking. Flies proved useless as they had not been educated up to that point."¹² Earlier Washburn-Langford-Doane accounts of the effectiveness of fishing with grasshoppers lead one to believe that very likely it was through the use of live bait they landed their bounty of Yellowstone cutthroat trout on that day.

Folsom's account of catching cutthroat trout in Yellowstone Lake adds to our natural history of the park and is a testament to anglers always being able to find a way when there is a will. Folsom is credited with being one of the first to suggest the

idea of creating a park to preserve the area, thus providing the momentum for the establishment of Yellowstone National Park. He was thirty-one at the time of the expedition and was already an established surveyor. In April 1873, he was appointed assistant superintendent of the newly created park and went on to become a Montana state senator and a nominee for governor in 1900.¹³ In 1895, the U.S. Geological Survey was ordered to create a new map of Yellowstone Park and named Folsom Peak (elevation 9,334 feet) in the Washburn Range of Yellowstone National Park in his honor.

The story told here represents only a small portion of the primary source information provided to us through the recently acquired Folsom papers held by Montana State University. That something as fragile as loose, handwritten notes survived the 100-plus years since they were written is a rare and amazing thing, and those who love Yellowstone history are richer for it. These stories illustrate the impact that Yellowstone has had on everyone who has seen it, from the earliest Native Americans to the upcoming crop of summer tourists and anglers. The place itself is a part of our national identity, and we should all work to ensure that it is preserved for visitors for countless generations to come.

ENDNOTES

1. The 1870 Chicago fire destroyed all but a small number of copies that had already

been mailed of the *Western Monthly* edition with the printed story. Folsom donated his copy of the magazine to the Montana Historical Society, which burned in an 1874 fire in Helena. Cook's notes and copy of the printed article were in the possession of Victor Chesnut and lost in 1916 when the Montana State University chemistry building was destroyed in a fire.

2. Kim Allen Scott, "A Missing Piece of a Yellowstone Puzzle: The Tangled Provenance of the Cook-Folsom-Peterson Yellowstone Expedition Diary," *Yellowstone Science* (1999, vol. 7, no. 1), 12.

3. Charles W. Cook, "The Wonders of Yellowstone," *Western Monthly* (July 1870, vol. 4), 60.

4. David E. Folsom, 1904 typescript, David E. Folsom Papers 1869–1904 (Collection 2570, Merrill G. Burlingame Special Collections, Montana State University Library, Bozeman, Montana), 3.

5. *Ibid.*, 9.

6. *Ibid.*, 11.

7. *Ibid.*, 14–15.

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9. *Ibid.*

10. Cook, "The Wonders of Yellowstone," 60.

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Yellowstone Lake. Image from William Cullen Bryant's Picturesque America (New York: D. Appleton and Company, 1872), 306.

The Bird with the Golden Cape

by Andrew Herd and Hermann Dietrich-Troeltsch



A cock golden pheasant. Photo by Richard Taylor.

FEW CREATURES CAN claim to have had more influence over the development of the salmon fly than the golden pheasant—aka faisán doré, goldfasan, faisán dorado, or *Chrysolophus pictus*, depending on where in the world or science you happen to hang your hat. This spectacular bird was first seen in England in John Spencer's collection in Windsor Park in about 1725. Eleazar Albin was invited to draw it for his three-volume hand-colored work, *A Natural History of Birds*, thereby producing the first known illustration of the species. At the time, the bird was so rare outside its natural range that even Spencer had no idea what to call it, and Albin ended up settling for the prosaic "red pheasant cock

from China."¹ Another male golden pheasant was given to the Swedish Princess Louise Ulrika in the mid-1740s. This bird was kept on her estate near Stockholm until it died, whereupon it was presented to Carl Linnaeus, who classified it as *Phasianus pictus*.²

The native range of the golden pheasant is in central China, including southeast Qinghai and southern Gansu, as well as the territory east through southern Shaanxi to western Henan and western Hubei, and south through Sichuan and Guizhou to northern Guangxi. Its natural habitat is the thick undergrowth of mountains and valleys; appropriately enough, wherever bamboo grows, there is a chance of finding golden pheasants. The female is as dowdy as any hen pheasant can be, but the male is an absolute riot of rich reds, greens, blues, and browns, with a striking cape of black-striped golden feathers and a crest of deep gold feathers, which in some cases are tipped with

blood red. This eye-catching livery no doubt accounts for the cock's life-preserving habit of skulking in the darkest recesses of the undergrowth, where it divides its time between being remarkably territorial and flying badly.

The golden pheasant's only rival is the Lady Amherst's pheasant (*Chrysolophus amherstiae*), although we would put in a vote for the green pheasant (*Phasianus versicolor*), but whatever the merits of the other two species might be, 'twas the golden pheasant that caught salmon fly dressers' attention, and the first salmon pattern to use its feathers was noted in 1800.³ Although Samuel Taylor was the first to publish a pattern containing golden pheasant, it seems exceedingly unlikely that he was the first to use the material in a salmon fly. The man was no great innovator anyway, which raises the question of who did, and when, and whether he was Irish, or British, or what. We do not have anything approaching a pat

This article is an edited excerpt from Volume 1 of *Blacker*, Andrew Herd and Hermann Dietrich-Troeltsch's forthcoming trilogy about William Blacker, which will be published by the Medlar Press in spring 2016.



We think nothing of using golden pheasant feathers today, but at one time they were beyond reach because of price. Photo by Andrew Herd.

answer to this, but some general discussion might be in order.

The golden pheasant wasn't classified until 1758⁴ because it was astonishingly rare and eye-wateringly expensive in Britain before that date, which means that the chances of a fly dresser getting his hands on one without running the risk of having his fingers chopped off would have been somewhat limited. The bird was represented in several collections in the 1740s, but it remained a very unusual sight in the 1750s and 1760s.⁵ The species wasn't even bred in England until the early nineteenth century,⁶ which made individuals even more precious, this scarcity resulting in less than a dozen patterns using the material being published before 1842.⁷ However, we are sure that the potential of the golden pheasant was appreciated the very first time an angler laid eyes on one, but allowing a bit of time for breeding and imports to ramp up, it is reasonable to assume that fly dressers would have been lucky to get hold of usable amounts of material before about 1780; even then, those concerned would have counted themselves among a select few. If one takes this scenario into account, then it seems logical that the rarity of this fabled material and other species like it might actually have been the catalyst for the development of the new way of winging salmon flies that came into fashion at about this time called the mixed wing.

Before the mixed wing's appearance, the majority of salmon flies were winged with strips or bunches of a single material, very often turkey, mallard, teal, heron, or bittern, and occasionally pea-

cock, but in every case, a material that came relatively easily to hand. Careful choice of body material and hackle resulted in patterns that could be quite bright, but the appearance of the wing appears to have been a secondary consideration, and flies of this type were very often listed with two or three alternative materials for this part of the dressing. If you didn't have a particular feather type, then you could use another without fear of contradiction. Splashes of color were sometimes added, but it was rare for more

than a few feather types to be mixed together in the wing. The most exotic material in use was parrot, unless you count Richard Franck's "paraketa" and "phlimingo,"⁸ which must have been almost as hard to find as golden pheasant.

Then, at some point in the late eighteenth century, fly dressers struck out in a completely new direction and began building salmon fly wings out of mixtures of fibers (known to scientists as barbs) taken from the feathers of half a dozen or more different species, laying three or four barbs of each type in groups to build up an attractive layered effect. We should stress that the ends of the fibers were left loose and that they were not married together, the result being an incredibly mobile and attractive wing. An oft-missed detail about this style of tying is that such early instructions as survive rarely state the need to make mixed wings out of paired feathers—in other words, early salmon flies of this type can be tied with a mix of right- and left-sided fibers in each wing. This might seem hard to credit, but based on a close examination of surviving early salmon patterns, this is the method that even William Blacker chose to follow. Needless to say, there were exceptions, the obvious examples being the case of a mixed wing built around a central pair of feathers, or where strips of feathers are used to bulk up a wing, but Blacker, for instance, very often dealt with the latter case by "turning" the strips on one side of the fly, the telltale sign being that the tips of the barbs of the turned strip point



Left to right: Jack the Giant Killer from Newland; the Shannon, a Blacker pattern; and the Parson from Newland, all tied by Alberto Calzolari. Photo by Andrew Herd.

Blacker's Shannon No. 3, tied in the hand by Sebastián Letelier. Photo by Andrew Herd.



One of Blacker's variations on his Shannon fly No. 12 (1843 series), tied, by Sebastián Letelier, without any substitution of materials and using hackles dyed to Blacker's specifications. Blacker's style was very different from the late-nineteenth-century norm: note the very long tail and the free fibers in the wing. Photo by Andrew Herd.



up instead of down. There is no question that Blacker used this method from time to time throughout his career, and if any readers doubt this, we would refer them to the image of the Ballyshannon, opposite page 145 of the 1855 edition of his book, which shows this feature very clearly indeed.⁹

Staying with Blacker, an even more interesting detail is that the left- and right-hand sides of his early (i.e., 1842-era) patterns sometimes show completely different combinations of materials. This appears to be the result of his having followed an even older method: to mix all of the fibers used to build the wings together before dividing them into two, which didn't always result in an even distribution of the individual barbs. Apart from

being the accepted style of the time, the rationale for using this method was almost certainly that the gaudy feathers used in mixed wings were disproportionately expensive in the 1840s compared with even twenty years later.

By contrast, married wings, sometimes referred to as built wings, which were developed in the second half of the nineteenth century, after Blacker's death, *must* be built with paired fibers and take advantage of tiny hooks, called barbules, which are found on the sides of every feather fiber. If barbules didn't exist, birds would be unable to fly, because the barbs in their feathers would flex independently instead of forming a single aerodynamic unit (known as a vane on a flight feather). Marrying a wing involves

zipping the barbules on each of the wing's component fibers together, fortunate having decreed that this can be done even if the barbs come from completely different species. The reason for the mandatory use of paired, or handed, fibers in married wings is that if, say, the left-hand wing isn't built entirely from left-handed barbs, the barbs won't zip together neatly.

Married wings are much less mobile than mixed wings, and building wings this way completely alters the behavior of the fly, let alone its appearance. The motivation for using the method is the strong belief among the late Victorians that salmon flies should have the slimmest possible vertical cross section to make them behave predictably under

water. The married wing is the offspring of the mixed wing, but—largely because no one has ever really sat down and tried to disentangle the situation once and for all—married wings are very frequently referred to as mixed wings, which causes endless confusion. The married wing is the work of the late-nineteenth-century heretics, about whom readers should not concern themselves (in our opinion), other than to hope that their modern disciples will one day find the true path to mixed-wing righteousness.

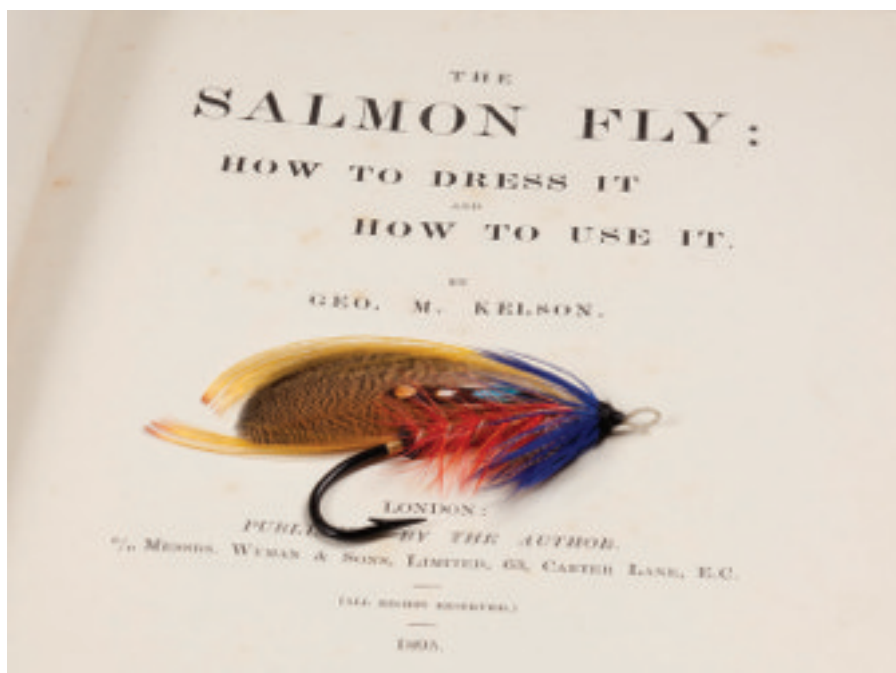
At the risk of appearing to make a further and even more dangerous diversion away from our subject, one point that is worth clearing up here is George Kelson's oft-repeated claim to have

invented the mixed wing. This particular imbroglio is complicated by the way Kelson gives an excellent definition of the difference between married and mixed wings on page 23 of *The Salmon Fly* before proceeding to ignore it completely on page 93, which is where he makes his unfounded claim.¹⁰

The mixed wing was in use forty years before Kelson was born. It came along at exactly the right moment for the Irish fly dressers who did so much to develop it, for the entirely understandable reason that the method provided the perfect framework for showcasing small quantities of very rare and expensive feathers without driving the price of the finished pattern completely out of sight. Built like

this, an early mixed wing might have as few as six or eight fibers of tippet in it, together with perhaps a single topping, the remainder of the barbs coming from more common species, allowing the dresser to make scores of flies from a single skin and a satisfyingly large number from a single feather. The method was extremely flexible, because it made it easy to modify a particular fly dressing to suit a range of pockets: if your customer was inclined to economize, less golden pheasant went into the wing; if he was a wealthy man, more. This rationale is one of the reasons why the early-nineteenth-century Irish fly dressers adopted such a laissez-faire attitude about the composition of mixed wings—they were used to

The Britannia, dressing as given by Kelson, who attributed it to John Bernard, although it is a Blacker pattern. Tied by Alberto Calzolari. Photo by Andrew Herd.



A later pattern showing the use of golden pheasant, this is Major John Traherne's Fra Diavolo, which has a married wing element built in. Tied by Alberto Calzolari. Photo by Andrew Herd.

making them up as they went along, based on the materials they had available and an estimate of their customer's ability to pay. But the most important point is that the technique was well developed by the early nineteenth century and is therefore most definitely not the intellectual property of George Kelson.

You will doubtless have noticed that we have skated very carefully around the dates here. This is because we are talking about Ireland, a land where the majority of early fly tiers were illiterate and where the British exercised complete control of printing, a situation that leaves us woefully short of written evidence. The one ray of light we have here lies in the Harris collection, held at the American Museum of Fly Fishing, which contains some of

the oldest flies known to exist. Thanks to historian Ken Cameron and museum Deputy Director Yoshi Akiyama, we can confirm that golden pheasant cape was in use in Ireland by 1791, because the Harris collection includes a salmon fly known by the rather unromantic identifier 1991.020.015, and this has a mixed wing built around paired tippet feathers. As far as we are aware, this is the oldest existing fly that includes golden pheasant, but even with the very early date of this collection, 1991.020.015 is unique among its fellows for its use of the material; apart from a scattering of macaw, the most exotic feather used among the remainder of the patterns is peacock. One wonders where the dresser of this pattern found his materials, because the last thing any-

one who owned a golden pheasant would have done would have been to let his pet out of the aviary for fear of all the fly dressers camped out in the shrubbery. Of course, Galway, Limerick, and the Shannon ports would all have seen live birds pass through their docks, but those would have been well beyond the pocket of all but the wealthiest individuals, given that the cost of golden pheasant feathers was astronomical in the 1790s. We know that there were quite a few deaths on the long sea journeys involved in importing the species, and it is more than probable that the skins of these birds would have been preserved, but even then, fly dressers would have been up against the milliners, and the competition would have been fierce.

Sara Wilcox



1991.020.15 from the Harris collection at the American Museum of Fly Fishing. As far as we are aware, this is the oldest existing fly that includes golden pheasant.



The Parson from Henry Garrett Newland's The Erne, Its Legends and Its Fly-Fishing, tied by Alberto Calzolari. Photo by Andrew Herd.

Another possibility, though, is that the sort of man who could afford exotica such as golden pheasants would have been quite likely to have been a salmon fisherman, and it doesn't take much of a stretch of the imagination to conjure up what such an individual might have done with the feathers had one of his prize birds expired. This situation was beginning to ease up a little by beginning of the second quarter of the nineteenth century, with a breeder in Bath, for example, offering twenty-five brace of two- and three-year-old birds in full plumage at three guineas a pair,¹¹ which in 1838 money was at least twice the weekly pay of a London artisan.¹² By that time, a great deal of experimentation was beginning to occur, and a few wealthy men were lucky to get their hands on flies like the Parson shown here, which has been tied according to the directions given in Henry Garrett Newland's book on the Erne—and yes, they really did put the toppings on upside down, this being back in the day when salmon flies were fun.¹³

The moral of this long detour into the history of ornamental garden birds is that golden pheasant topping and tippet feather were in such shockingly short supply in the early nineteenth century that very few patterns used either. Early experiments with the use of golden

pheasant seem to have taken place in both Britain and Ireland, with dressers in the Irish west and southwest the prime movers, but tippet and topping were very rare items before 1840, and that is one of the many reasons why Blacker made such a splash. Everybody in the London trade must have been aware of the sensational potential of golden pheasant, but laying your hands on a useful quantity of its feathers was another thing entirely; yet all of a sudden, here was a man who not only was sitting on a stockpile of this secret weapon, but was selling patterns that flaunted it to anyone who was prepared to pay. We have a three-volume book in preparation about Blacker. Stay with us, because there is a lot more entertainment to be had before we are done.



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3. Samuel Taylor, *Angling in All Its Branches* (London: Longmans, 1800), 249.

4. J. del Hoyo, A. Elliott, and J. Sargatal (eds.), *Handbook of Birds of the World, Vol. 2: New World Vultures to Guinea-fowl* (Barcelona: Lynx Edicions, 1994), 543.
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11. Advertisement, *Bell's Life in London and Sporting Chronicle* (4 March 1838), 1.
12. Arthur Bowley, *Wages in the United Kingdom in the Nineteenth Century: Notes for the Use of Students of Social and Economic Questions* (Cambridge: Cambridge University Press, 1900), 23.
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Peter Hayes's *Fly Fishing Outside the Box: Emerging Heresies*

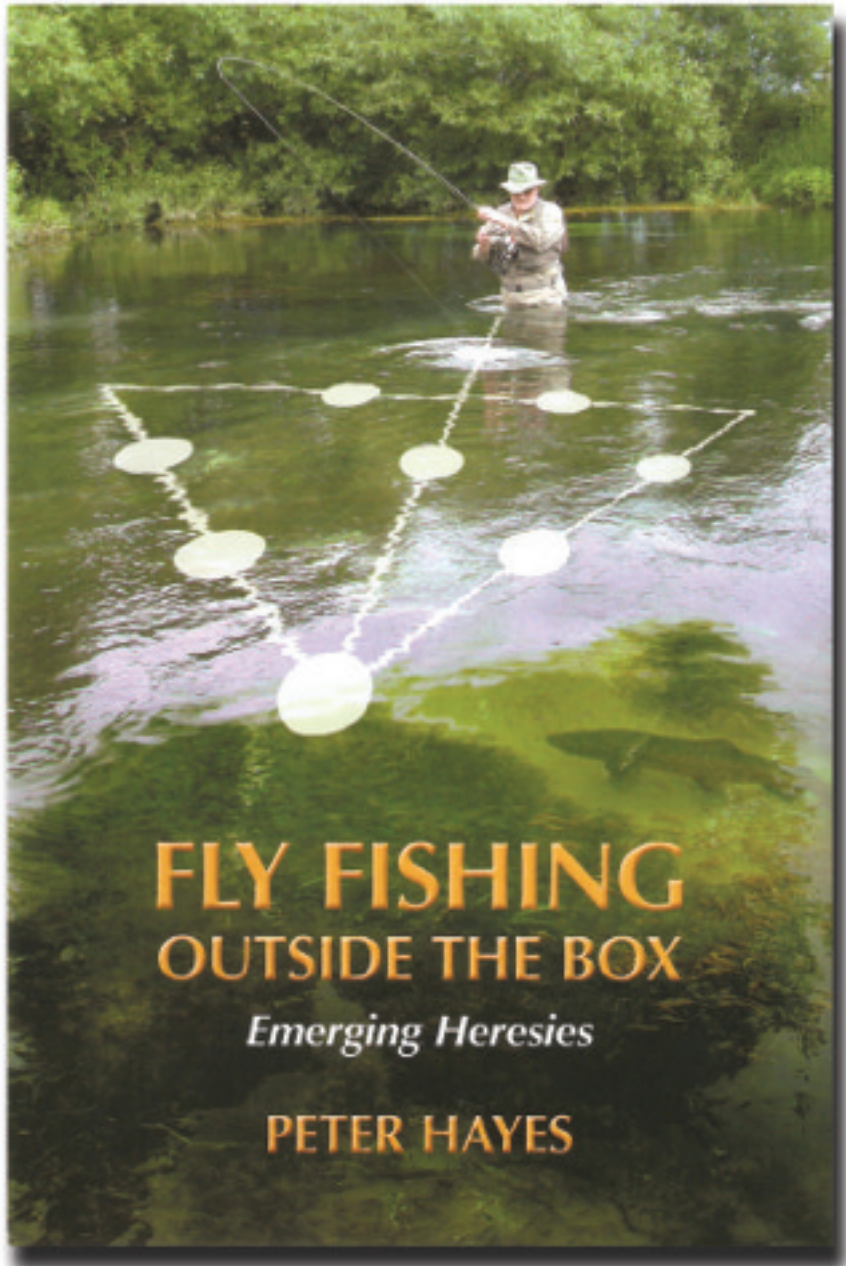
by Paul Schullery

SINCE THE PUBLICATION of fishing books began, thoughtful anglers have referred back to their predecessors—back to what even the author of the *Treatyse of Fysshynge wyth an Angle* (1496) called “bokes of credence.” We still don’t know what those books were, and some commentators have questioned whether there even were such books. But the very reference to them by the *Treatyse’s* author reveals how deep in our literary culture is the need to relate one’s thinking to the thinking of our ancestors—even if our only reason for doing so is to show how much smarter we are than they were.

In the sport of fly-fishing, the study of history provides authority that we routinely honor, but it also provides a baseline against which to question that authority. Our constant reconsideration, generation after generation, of everything to do with our sport—the evolution of rods, reels, lines, flies, and the concurrent reconsideration of our methods and values—is surely one of its most stimulating aspects. There is always some old idea to wonder about, some new idea to try.

Nowhere is this process more clearly illuminated than in what might generally be called fly-fishing theory. The theoreticians—those intellectual pioneers who seek to analyze the act of convincing a trout to take a fly—are honored as a special breed of angler: penetrating, insightful, and stimulating even when their best guesses turn out to be a little off the mark. It is almost impossible to write, even disapprovingly, about the fly-pattern theories and fishing techniques of, say, Frederic Halford or G. E. M. Skues a century and more ago without a bow toward the charms and excitements of their times.

Likewise, any consideration of Vincent Marinaro’s achievements as a mid-twentieth-century fly theorist can hardly avoid invoking that now almost mythic image of him stretched out on his belly with his face inches from the surface of one of his favorite trout streams, marveling for the first time at the rich diversity of tiny



aquatic life that had been drifting unnoticed past the view of generations.

No matter how coldly objective we may imagine ourselves to be, a storybook quality creeps into our evocation of the fishing discoveries of our predecessors.

This is a good thing, especially if it keeps us mindful that some day we too will be looked back upon with some combination of appreciation for our accomplishments and amusement at our erroneous thinking and quaint behavior. Eventually,



Datus Proper, fishing his home water on Thompson Spring Creek, Gallatin Valley, Montana, in 1986.

today's best theorists may become as shrouded in folklore as Halford, Skues, Marinaro, and many other earlier anglers.

At its best, the quest for a better understanding of the trout and its response to the flies we cast to it is not only an adventure but a "romance" in the traditional, even medieval, sense of that word. Our quest is a humble version of the traditional heroic tale of far-flung adventure in mysterious realms. As long as we don't let this sort of lofty talk go to our heads—and we often have—theorizing about trout behavior and fly pattern effectiveness is one of the most compelling and enriching attractions of fly fishing. We love the intellectual exercise of trying to figure out the trout, but somewhere in our heads we never forget that the whole enterprise has a quixotic side.

THE ANGLING CONVERSATION

In the first two decades of the twentieth century, the famous and often-described conflict between British dry-fly expert Frederic Halford and nymph-fishing expert G. E. M. Skues exemplified the complexity and occasional heat of angling theory at its most intensely considered. For most of us now, especially in America—where we are well removed from the cultural and biological considerations that prevailed on the south-of-England chalk streams where Halford, Skues, and their many admirers and detractors fished—it may be hard to imagine how fly fishers could become so exercised over something as seemingly trivial as whether it was "better" to fish a fly on or under the surface of the water.

But it is important to keep in mind that similar theoretical and even ethical disputes had probably always been a part of the sport, and that they had occurred not only among contemporaries but between generations. The importance of a historical consciousness among thoughtful anglers has in good part been reflected in their disagreements not only over how to fish, but also over how to think about fishing. We fish under a steadily accumulating load of ideas, techniques, and values, and we constantly reconsider the pet theories of our predecessors.

It was for good reason that Vincent Marinaro, in his dramatically original *A Modern Dry Fly Code* (1950), not only invoked a host of early British theorists (and a modest number of American writers), he considered their ideas respectfully and at some length in his text. For Marinaro, the works of Ronalds, Halford, Skues, Ward, Mottram, Dunne, and most especially Harding were the foundation for his thinking and the advances he proposed in fly-pattern design. But his American predecessors, by contrast, had relatively little of use to offer him, especially in *his* distinctive setting: the difficult limestone streams of southeastern Pennsylvania.

The "conversation" between Marinaro and these earlier writers may have gone only one way, in that these earlier writers did not have a chance to respond to his new theories. The conversation goes on nonetheless, and despite its slow multi-generational pace, it is exciting and stimulating to read. Marinaro's turn was followed in subsequent notable books by others (and even by Marinaro himself in

his second book *In the Ring of the Rise*, 1976), such as Datus Proper's consistently thoughtful and insightful *What the Trout Said* (1982). Indeed, if we are concerned with enduring intellectual threads here, we could easily assert that Proper was Marinaro's direct theoretical heir. It was almost poetically appropriate that Marinaro wrote the foreword to Proper's book, declaring, "How I would have cherished a book like this in my own formative years" (page xii).

It was ironic and revealing that some American reviewers of Proper's book criticized him (naively, I thought) for neglecting the works of modern American fly-fishing writers in his theoretical discussions. Proper had a much broader and more cosmopolitan experience than most fly-fishing theoreticians (including Marinaro), thanks to a career in the foreign service that enabled him to live and fish extensively in some of trout fishing's most interesting and instructive landscapes on other continents. I can still remember that as I read these critical reviews of his book thirty years ago, I realized the extent to which many modern American fly-fishing writers had little idea how many of the theories and techniques they believed they had originated were merely reinventions of similar things whose real history Proper was aware of because of the depth of his reading and the breadth of his experience. American fishing writers tended, and still tend, to be dismally unfamiliar with the British fishing literature foundation upon which so much of modern American fly fishing is built.

A host of modern fishing books have ignored the historical conversations entirely. By contrast, my book *The Rise: Streamside Observations on Trout, Flies, and Fly Fishing* (2006) was imagined and written in almost abject homage to them. *The Rise* is throughout a rumination on the ways that centuries of anglers before us had perceived such fundamental matters as the physiology and function of the trout rise, the nature of rise forms, and the complexities and mysteries of fly design. My goal was, first, to explore the thinking that led to our modern beliefs about fly fishing and, second, to see what I might add to the conversation based on some rare opportunities I had lucked into that allowed me to photograph rising trout and to study the wealth of historical lore and evidence my predecessors left behind. Researching and writing *The Rise* at the very least prepared me to recognize milestone contributions to fly fishing's continuing theoretical evolution when they came along.

And I am happy to say that one has, indeed, come along.

PERPETUALLY EMERGING HERESIES

Early in 2012, British angling historian and good friend Andrew Herd introduced me, by e-mail, to a British friend of his, Peter Hayes, who Andrew said was “doing a book on popular misconceptions in fly fishing.” Peter and I struck up an e-mail exchange, and he asked me to read the manuscript of his book, *Fly Fishing Outside the Box: Emerging Heresies*, which has now been published and is a great treat for thoughtful fly fishers. The combination of a deep acquaintance with the sport’s theoretical heritage, a good humored and open-ended spirit of inquiry, and a respectful yet far-reaching iconoclasm puts the book in the front row of those that stand a chance of redirecting or refocusing our personal angling conversations onto new and fruitful topics. *Fly Fishing Outside the Box* offers an almost overwhelming array of fresh, critical, and entertaining ideas on flies, trout, presentation, and pretty much anything else that the thoughtful, inquiring fly fisher might care about, and offers it with a well-informed historical perspective on how we have thought about all those things in the past.

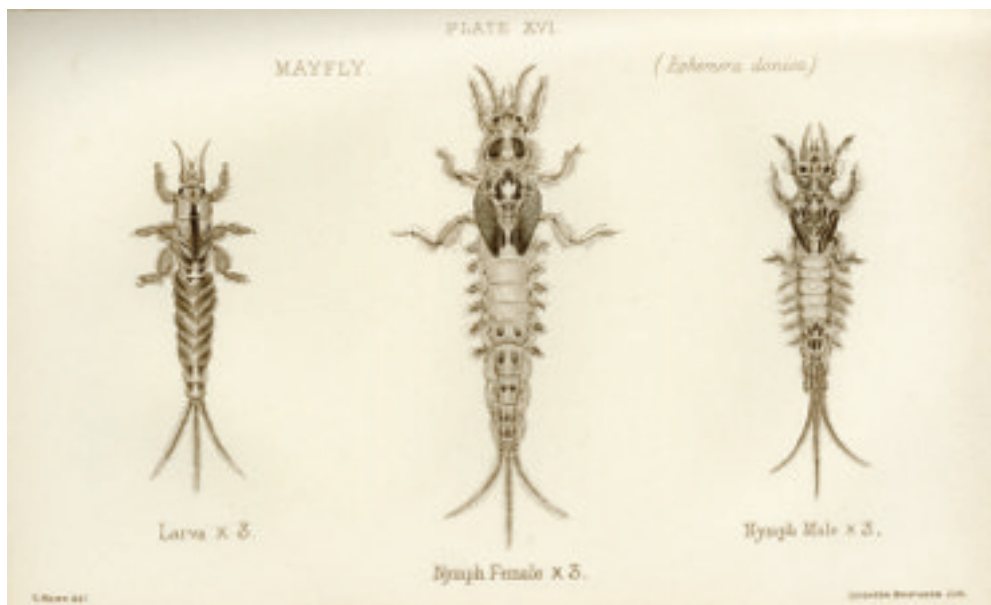
“Heresy” is strong language, and I suppose we are being a little affected when we apply it to something as unlikely to change the world as a new fly-fishing theory. But we anglers have never been known for modesty, and the word does suit our purposes. That said, it would be fun to know when, exactly, someone first wrote a fly-fishing book that was perceived as heretical.

We can safely assume that there have always been disagreements among anglers and angling writers on the finer points of the sport. As far back as 1676, Charles Cotton, an ardent advocate of slim-bodied flies, famously ridiculed the thick-bodied fly style of London anglers. But I suppose that it wasn’t until the nineteenth century that literary rivalries among angling authorities really flourished. Several of these quarrels became angling literature’s equivalent of national news, either in the U.S. or in the U.K. They were often quite heated, even nasty. Certainly Skues’s promotion of the use of nymphs on the British chalk streams that Halford and his colleagues had designated as solely the domain of dry-fly fishermen constituted a fly-fishing heresy (and in some places still does). Skues spent the rest of his life rhetorically fending off an assortment of indignant dry-fly enthusiasts who regarded his ideas as hostile to the purity of their sport.

And, to return to another great writer whose name I have already invoked, Marinaro’s thorax-style dry flies were certainly a direct and, if you were a die-hard traditional dry-fly fisher, heretical response to what he and others saw as the failures of the Catskill-style dry fly. Again and again since Marinaro’s time, an increasing number of thoughtful anglers have prided themselves on revisionist approaches that built upon or even replaced earlier ideas. Some people are by nature inclined to enjoy being thought of as heretics, or at least as iconoclasts. Ironically, heresy itself has become in its own odd way a kind of tradition among fly fishers, and it is in that tradition that Peter Hayes’s new book stands out.

He begins by taking on one of fly fishing’s great and slow-to-die myths: that a standard dry fly will “cock” on the tips of its hackles and float that way as long as you use it. We’ve all seen photographs of dry flies doing this, but, as Hayes points out, “the reality is very different from the theory” (page 25), and traditional patterns such as the Adams, the Quill Gordon, and so on, though they may float well on the first cast or two, quickly settle halfway into the water, where their bodies rest on or in the surface film. Those sharply pointed hackles, which every dry-fly expert since Halford has insisted are essential for dry flies, are in fact the worst possible choice if your goal is to keep the whole fly out of the water because they poke right through the surface film. This was one of Marinaro’s objections to Catskill-style dry flies, thus his thorax-style oblique wrapping of hackles, which caused the hackles to lay along the surface film rather than penetrate it. But debunking the myth is not Hayes’s sole goal; he proceeds to consider how early dry-fly authorities were fooled into making this mistake, what the fish actually take these half-sunk flies for, and what sort of alternative patterns we might offer to trout instead.

The entire book is rich in these considerations, each with invaluable and lively introductions to each topic’s history and literary foundations. There are delightful discussions of the all-too-rarely considered overlapping questions of (1) Which way do freshly emerged adult insects face as they float downstream?, (2) Do our imitations face the same way?, and (3) If not, what can we do about it? I was especially attracted by



From F. M. Halford, *Dry-Fly Fishing in Theory and Practice* (London: Sampson Low, Marston, Searle, & Rivington, 1889), facing page 176.

the material on the subtle details of how a trout takes a fly, which acknowledges and builds on the particularly rich conversation that has been going on relating to that subject for a century or so now. But no matter what your special interest may be—stream management, nymph fishing, Tenkara, leader theory, on and on—you're likely to find treatments of it here that will at the least give you things to think about and at most may reshape your thinking.

It says something very special about *Fly Fishing Outside the Box* that it is not only full of fresh thinking, but it is simultaneously an excellent primer on the best of the historic literature. For those readers who were so emotionally scarred by high-school history classes that they just can't face reading a straightforward history of fly fishing, this book is a painless way of getting at least an outline of the important elements of the story.

It has always been true that neither British nor American angling books necessarily "travel" well to the opposite side of the Atlantic Ocean. We are too easily put off by unfamiliar brand names, by jargon startlingly different from our jargon, by fly patterns with names no sillier than ours but no less strange sounding for that, and by references to streams, lakes, and other places we've never heard of and will never fish. What can all this possibly have to do with us? It's no wonder that the newcomer who first encounters a fly-fishing book from the other side of the ocean will immediately be reminded of the old saw about the British and Americans being two peoples divided by a common language. But don't let these differences discourage you in the slightest.

For one thing, that problem has diminished substantially as fly fishers have all become more and more one global angling community.

For another, all those slightly exotic-sounding things are worth knowing and reading about for their own sake. Just because you've never fished the places Hayes describes is no reason to doubt their relevance to your fishing. Just look at the pictures; you'll recognize the water.

For another, Hayes is adept at speaking clearly to all of us. Even if he wasn't, he has such interesting things to say that you'd keep reading just to find out what's next. Any fishing writer who can make as effective use of quotes from Johnny Cash and Arnold Schwarzenegger as from Gary LaFontaine and Roderick Haig-Brown is a writer worth reading.

Our modern production of emerging fly-fishing heresies has benefited incalculably from the accelerating pace of emerging technologies. I was especially struck by this while writing *The Rise*, in



A duckling rides the surface of the water. From Peter Hayes, Fly Fishing Outside the Box: Emerging Heresies (Machynlleth, Powys, Wales: Coch-y-Bonddu Books Ltd., 2013), 91. Image courtesy of Coch-y-Bonddu Books Ltd.

which I made use of the findings of some recent and elegantly complex scientific studies of fish behavior and surface films, among other things. But perhaps the most significant change from the times of Halford, Skues, and even early *Marinara* has involved photography. The heart of *The Rise* was my series of photographs of rising trout, in which my fairly inexpensive camera effectively froze the motion of rising trout at every stage in the process, capturing telling details not only in the fish but in the fly it was rising to, in the surface film and deeper water around the fish, and in the surprisingly revealing shadow of the fish on the stream bottom. And modern publishing technology allowed the clear, bright reproduction of those images to a degree that earlier writers could only dream of.

Hayes's book takes those advantages a step further. The profusion of glorious and revealing color photography in Hayes's book is a testament to how much we today can learn that was simply unapproachable by angling thinkers even half a century ago. There are single pictures in this book that have brought double takes from every person I've shown them to (the split image of the baby duck riding on the water on page 91, shown above,

will almost certainly reshape your idea of how surface films work and why our flies behave the way they do on them). And the reproduction of many historic color images, especially hand-tinted engravings of fly patterns from centuries ago, is equally fine and helpful.

I don't mean to suggest that I agree with everything Hayes says in this very satisfying book. But even the things I doubt or disagree with are presented in a way that makes the process of doubting and disagreeing fun. What I admire most is the book's power to stimulate thinking without insisting you think the way the author does. I can't improve on Andrew Herd's description of the book. I quote from Herd's blurb on the book's jacket: "I am sure that anyone who reads it is likely to be left with a good idea that there isn't a single true path to enlightenment in fly fishing and that half the fun is choosing your own way." ~

Fly Fishing Outside the Box: Emerging Heresies
by Peter Hayes
Coch-y-Bonddu Books Ltd., 2013
£25.00
272 pages, full color illustrations throughout,
bibliography, index
www.anglebooks.com

Robert E. Rubin Receives 2014 Heritage Award



Robert E. Rubin holds a brown trout in this undated photo. Courtesy of Robert E. Rubin.

THE AMERICAN MUSEUM of Fly Fishing honored Robert E. Rubin with the museum's 2014 Heritage Award at the Harmonie Club in New York City on April 24. The award honors and celebrates individuals and organizations whose commitment to the museum, the sport of fly fishing, and the conservation of our natural resources set standards to which we all should aspire.

Robert E. Rubin is an American economist and author. He served as the seventieth U.S. secretary of the treasury under both terms of the Clinton administration and wrote *In an Uncertain World: Tough Choices from Wall Street to Washington* (Random House, 2003). Aside from being a business leader, Rubin has also been a fly-fishing enthusiast and supporter of conservation organizations for decades. In an interview with author Chris Santella (*Why I Fly Fish: Passionate Anglers on the Pastime's Appeal and How It Has Shaped Their Lives* [Stewart, Tabori & Chang, 2013]), he said, "What's struck me is that when I go into a meeting and find that someone on the other side of the table fly fishes, there's a camaraderie that's quickly established. You realize that you both care enormously about something outside of the room. It may not have anything to do with the issue you're meeting about, but it connects you." The museum was pleased to honor Rubin for his commitment to the sport of fly fishing and natural resource conservation.

This successful Heritage Award celebration would not have been possible without the support of Honorary Event Chair Robert G. Scott and Dinner Committee members William E.

Andersen, Louis Bacon, Tom Davidson, Karen Kaplan, David Nichols, Jason Scott, Richard Tisch, David Walsh, and Martin Zimmerman. Additionally, many thanks to Nick Dawes for donating auction services, Richard Tisch for being master of ceremonies, and Timothy Geithner for being a guest speaker.

We would also like to thank the Leadership Circle: Louis Bacon, Roger Altman, Day Family Foundation, Eric Dobkin, Peter Kellogg, Timothy Geithner, Lee Sachs, Robert G. Scott, William E. Andersen, Bessemer Trust, Michael Bakwin, David Walsh, Timothy Collins, Brad and Pamela Mills, Wendy and Henry Paulson, Nick Selch, Mark and Dorinda Winkelman, Martin Zimmerman, Shannon Brightman, Tom Davidson, Tim Hixon, Paul Tudor Jones, Karen Kaplan, David Nichols, Matthew Scott, Gary Sherman, Richard Tisch, James Wolfensohn, and Nancy and Alan Zakon.

We also appreciate those who supported and donated items for the live and silent auction: Richard Tisch, Three Forks Ranch, Skyhorse Publishing, Carmine Lisella of Jordan Mills, David Nichols, George Van Hook, Fishpond Inc., Simms Fishing Products, Crocodile Bay Resort & Marina, Tibor Reel, Dr. Gary Sherman and Dr. Mark Sherman, Galvan Fly Reels, Inc., Paul Volcker, Mark Susinno, Pat Ford, Curtis K. Johnson, Ande Inc., Luther Hall, Walter Matia, Urban Angler, Jacques Torres, John Swan, Nervous Waters, Paul Dixon, David Nichols, Gloria Jordan, Cecilia "Pudge" Kleinkauf, Maven Fly, Rio Products, Robert Cochrane, Wendy Krag O'Neil, Vermont Paddleboard Outfitters, South Holston River Lodge, Jackson Fork Ranch, Robert G. Scott, Ocean Reef Club, Tight Lines Jewelry, Thomas Davidson, LaPrele Fly Fishing & Hunting Preserve, Buzz Eichel, David B. Tibbetts, Rancho Los Gallas, E & J Gallo Winery, Hollenbuck Club, Jim Heckman, Sara Low, Bert Darrow, Don Bastian, Dave Morse, Eric Gass of GSoutfitting, Alan Gnann of REC Components, and Jack Pittard of Bone Ami.



Sara Wilcox



Master fly tier Roger Plourde created this special fly, the Americana, in honor of Robert E. Rubin. Its colors resemble those of the American flag.



The highlight of the evening was an interview between two former U.S. secretaries of the treasury: Heritage Award recipient Robert E. Rubin (right) and Timothy Geithner.



Nick Dawes donated his auctioneering services for the live auction.



Associate Director of Development for American Rivers Steve White and American Rivers board member Ned Whitney.



AMFF President Richard Tisch with previous Heritage Award recipient Joan Wulff.



Honorary Event Chair Robert G. Scott accompanied by museum Trustee Jane Cooke, Karen Scott, and Jon Fisher.



The Heritage Award is made successful by supporters and attendees.



Museum News

Orvis Gift Card

The museum is excited to announce that all new members in 2014 will receive a \$10 Orvis gift card. Dues start at \$50 and are a great way to show your support. Members are deeply valued and critical to the programming success of AMFF. Already a member? Encourage your fellow anglers to join, or consider giving a gift membership to take advantage of this great offer. Please contact Sam Pitcher at spitcher@amff.com or (802) 362-3300, ext. 208, for further details.

Recent Donations to the Collection

Fly tier **Bruce Corwin** of New York City donated a size 12 Wally Wing Peccary fly to the museum. Tier **Richard Tillman Jr.** of Queenstown, Maryland, gave us a size 6/0 saltwater Squid fly.

Jeff Wyman of Sharon, Massachusetts, donated a two-piece, 8-foot, five-strip bamboo fly rod (with extra tip section) built by Andy Burr of Montreal, Canada. He also sent us a Hardy Bros., Ltd. Perfect 3 $\frac{3}{8}$ -inch fly reel.

And **Charles E. McGowan** of West Falmouth, Massachusetts, donated two issues of the *Boston Herald American* (11 February 1975 and 22 September 1975), which contain articles about Wes Jordan.



On March 15, Vermont Fish & Wildlife fish biologist Ken Cox came to the museum to update community members on stream and fish population improvements in the aftermath of Hurricane Irene. The report showed that the rebuilt culverts and streams assisted in populations coming back healthier than before the storm.

Upcoming Events

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

Through September 1

Blue Star Museums Program

Free admission for active military personnel

July 1–31

Angling & Art Benefit Art Sale

July 20

Celebrate National Ice Cream Day!

Fly-fishing activities and free ice cream

11:00 a.m.–4:00 p.m.

August 9

Fly-Fishing Festival

10:00 a.m.–4:00 p.m.

September Screenings

Movie showings every weekend in September

September 6

Members-Only Event: Rare Rod Rendezvous

1:00 p.m.–3:00 p.m.

September 27

Smithsonian Magazine Museum Day Live!

October 18

Annual Members Meeting

October 23–24

Friends of Corbin Benefit Shoot

Hudson Farm in Andover, New Jersey

Portion of proceeds to benefit AMFF

December 6

Gallery Program

Hooked on the Holidays

1:00 p.m.–4:00 p.m.

Always check our website (www.amff.com) for additions, updates, and more information or contact Christina Cole at (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.

Sara Wilcox



What better way to prepare for the opening of Vermont trout season than with our annual Spring Training day? On March 29, nearly one hundred community members came to the museum for a series of family-friendly activities for all ages and skill levels of angling. Thanks to Paul Sinicki and Kelly Bedford for teaching fly tying!

BACK ISSUES!

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Back issues are \$10 a copy for nonmembers, \$5 for members. To order, please contact Christina Cole at (802) 362-3300 or via e-mail at ccole@amff.com.



The AMFF is back in Pennsylvania!

Announcing the Izaak Walton Award Event
Honoring Ed Jaworowski
Thursday, November 13, 2014
Merion Cricket Club, Haverford, PA

Event Chair: Robert Moser

Keep checking www.amff.com for more details!



CONTRIBUTORS

Jerry Gibbs served as *Outdoor Life's* fishing editor for thirty-five years, having filled the position in 1973, following the death of Joe Brooks. He is the author of several technical fishing books as well as the award-winning short story collection *Steel Barbs*. He was recipient of the American Sportfishing Association's Lifetime Achievement Award in 2005 and Johnson Outdoors' Fishing Journalist of the Year in 2006. He has presented position papers to federal fisheries agencies and state fish and wildlife agencies. His work has won top honors from the Outdoor Writers Association of America, including the prestigious Excellence in Craft award in 2008. His stories and photos have appeared in most of the nation's salt- and freshwater fishing journals, to which he continues to contribute. Gibbs has fished in salt and fresh water across the United States and Canada, and in Europe, the Caribbean, Central and South America, Russia, New Zealand, and Australia. He lives on the Maine coast with his wife Judy and their French Brittany, chasing striped bass and fly rod-manageable bluefins while scheming ways to head south when the fish do.



Dennis Welsh



Barbara Herd, MD, FRCP

Andrew Herd trained to become a fishing bum, but made a mess of his career path and had to become a physician instead, qualifying at the Middlesex Hospital, London, in 1982 at the age of twenty-one. After a varied career in medicine, which included a spell as the McIndoe Research Fellow at the Queen Victoria Hospital, East Grinstead, he made one of his best decisions: to marry Dr. Barbara Holder and settle in County Dur-

ham, where he works three days a week as a family practitioner. The remainder of the time he fishes, writes about fishing, or takes photographs of other people fishing, notably for Hardy & Greys in Alwicks, for whom he has worked for several years.

Herd has published many books, including his *History of Fly Fishing* trilogy (Medlar Press), and he is the executive editor of *Waterlog* magazine. His most recent work (with Keith Harwood and Stanley David) is *Gear & Gadgets*, a lighthearted look at some of Hardy's more harebrained products, and next to press will be *The Anglers' Bible*, a detailed examination of the *Hardy's Anglers' Guides* up to 1914, which will include some very uncommon material indeed. Right now he is working with Hermann Dietrich-Troeltsch on another trilogy, this time about the incomparable Mr. William Blacker, which will feature a detailed biography of its subject, a bibliography including complete photographic surveys of the very rare 1842 and 1843 editions, and a comprehensive pictorial analysis of every Blacker pattern known to exist, including flies that only appeared in *Bell's Life*.

Paul Schullery was executive director of the American Museum of Fly Fishing from 1977 to 1982. He is the author, coauthor, or editor of forty books, including several relating to fly fishing and fly-fishing history. His most recent books include *Cowboy Trout: Western Fly Fishing as If It Matters*; *The Rise: Streamside Observations on Trout, Flies, and Fly Fishing*; and *If Fish Could*

Scream: An Angler's Search for the Future of Fly Fishing. In 2011, Schullery was named to the "Legends of the Headwaters" honor roll by the Madison-Gallatin Trout Unlimited Chapter, Montana, for his work as a writer and historian of fly fishing. His fly-fishing memoir, *The Fishing Life*, was published by Skyhorse Publishing in 2013.



Marsha Karle

Hermann Dietrich-Troeltsch was born in 1939 in Freiburg (Breisgau) in southwestern Germany. His father, Ernst, was a successful racing driver who published Germany's first postwar automobile magazine; his grandfather, Ernst Troeltsch (1865–1923), was a prominent Protestant theologian whose works remain influential today. After Ernst senior's early death, Troeltsch's wife, Martha, married the liberal politician Hermann Dietrich (1879–1954), who became vice chancellor and minister of finance in the Brüning cabinet, the last democratic government before the Nazi seizure of power. Dietrich adopted Ernst Jr. and his children and brought the family to the Black Forest during World War II; it was here that Hermann Dietrich-Troeltsch became acquainted with hunting and fishing from his earliest youth. After graduating with a degree in economics, Dietrich-Troeltsch submitted his thesis on the history of economic management and reparations in the Weimar republic. When his father died unexpectedly, Dietrich-Troeltsch, then fifteen years old, took over his business interests in the Motor Presse Stuttgart group.

Having fished since his earliest youth for trout and salmon in many countries, Dietrich-Troeltsch began a collection of key antiquarian fishing books and fly-tying materials, which forms the foundation of the Blacker project.

James Thull is the special collections librarian at Montana State University in Bozeman, Montana. He is the lead curator of the MSU Trout and Salmonid collection, which includes more than 10,000 volumes and the papers of Bud Lilly, Robert Behnke, George Grant, and other prominent anglers and conservationists. James is a life-long fishing enthusiast who has had opportunities to fish on four continents to date and has a bucket-list goal of fishing the remaining three. Here he is shown with a Mekong catfish taken (and released) in Thailand in 2013. Please contact James at jjthull@montana.edu if you would like more information on the collection, a tour, or tips on places to get a line in the water around Bozeman.

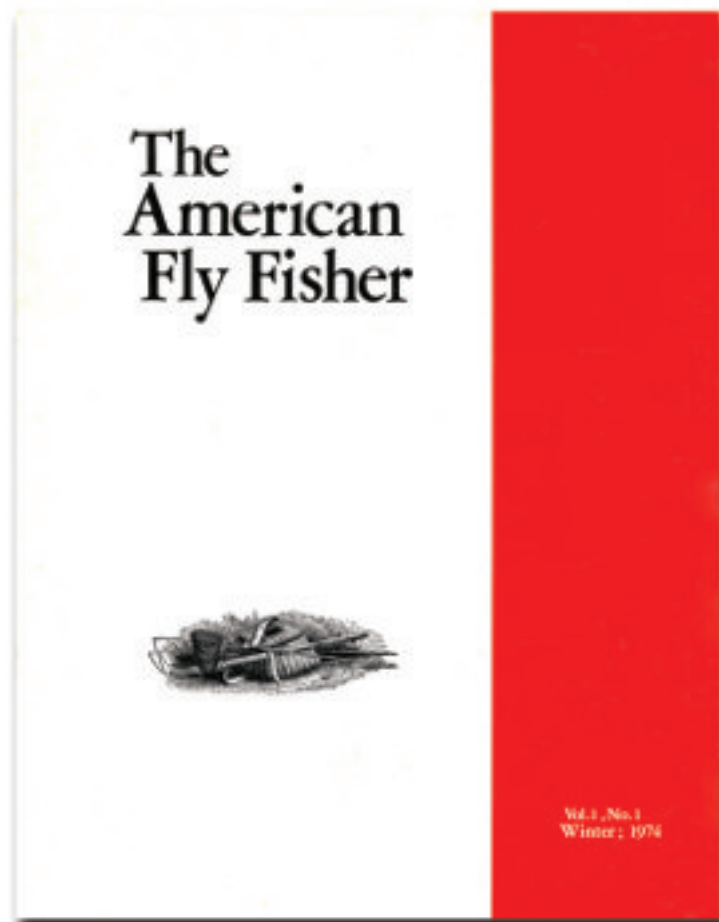


Andrew Herd



James Thull

A Celebration of Forty Years



The first issue of the American Fly Fisher was published in 1974. The journal continues to be an important benefit of AMFF membership.

THE YEAR WAS 1974, and the Museum of American Fly Fishing (now known as the American Museum of Fly Fishing) published its first issue of the *American Fly Fisher*. That first issue was full of color on the cover and black and white inside. There was an article by Marty Keane, “Dating Guide for Vintage Rods,” and a full-page photograph of the legendary angler Joe Brooks. Over these many years, our revered journal has featured articles by noted writers, including Paul Schullery, Jerry Gibbs, Hoagy B. Carmichael, and Graydon Hilyard, as well as noted researchers Clarence Anderson, Gordon Wickstrom, Jerry Karaska, and John Mundt. There have been several editors (Kathleen Achor, our current editor, has been working with us since 1995). The style of covers has changed, as have printers and paper stock. But the one constant has been the excellent articles submitted and published over these forty years.

Just in time to celebrate the fortieth anniversary of our publication, we are pleased to announce the completion of our eighteen-month project to scan all issues of the journal and to make their valuable content available to the public. You may recall that in 2012 we received a \$21,600 grant from the Institute of Museum and Library Services (IMLS), a federal agency, to electronically archive every issue of the *American Fly Fisher*. Although we have electronically archived and digitally printed this publication since 2005, all issues published from 1974

through 2004 were printed using plates that are no longer available for reprinting. The only way we could preserve and make the first thirty years of journals available electronically was to manually scan each page into a special text-reading program.

You can now go to the museum’s website (www.amff.com) to access and read through all past journal issues. Go to the Journal tab, then to Past Issues. A key-word index is in progress and will be available soon to assist with article and issue searches. The access is free of charge, and we hope you will help us get the word out.

The museum is grateful to IMLS for supporting this project. We must also thank Rod Hill of North Coast Associates (Dallas, Texas) for providing his professional services, as well as the museum’s Journal Committee members—Jim Heckman (chair), Deborah Dawson, Fred Polhemus, and Frank Schurz—for their guidance throughout the project. And thank you to staff member Sara Wilcox for keeping the project on schedule, writing the interim reports, working with our website host, and designing the website access layout.

The *American Fly Fisher*, considered a treasure to our members and others in the fly-fishing community, is now a *national* treasure to be shared with everyone!

CATHI COMAR
EXECUTIVE DIRECTOR



Catch and Release the Spirit of Fly Fishing!

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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.

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

VOLUNTEER

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

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.

JOIN

Membership Dues (per annum)

Patron	\$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 Sarah Foster at sfoster@amff.com.



Scan with your smart-
phone to visit our
collection online!