The American Fly Fisher

Journal of the American Museum of Fly Fishing

FALL 2014 VOLUME 40 NUMBER 4

Flurry

On August 26, members of the museum staff took the ALS Ice Bucket Challenge. From left to right are Deputy Director Yoshi Akiyama, Ralph the museum dog, Development Associate Sarah Foster, Coordinator of Events Christina Cole, Executive Director Cathi Comar, and Director of Visual Communications Sara Wilcox.

Flurry. It's a word most associated with cold and winter. But it's a word that came to mind a lot over the summer as museum staff prepared for and participated in one event after another.

Executive Director Cathi Comar was an instructor and counselor at the Vermont TU Trout Camp. Fresh Air Fund kids visiting southern Vermont spent an afternoon at the museum learning some basics of fly fishing. We hosted an opening reception for our Angling & Art benefit art sale, as well as a painting demonstration by the pond with a few of the artists. We gave away free ice cream on National Ice Cream Day, expanded our recently created Ambassador Program, and welcomed many visitors to our annual Fly-Fishing Festival. You can read more about all of these activities in the pages ahead.

Then, to top off the season, five staff members poured buckets of ice water over their heads during the ubiquitous and astoundingly successful ALS Ice Bucket Challenge of summer 2014 (see photo above; look for the video on our Facebook page or YouTube). The challenge promoted awareness of amyotrophic lateral sclerosis and encouraged donations for research.

Of course, ALS is hardly the only cause to consider, and in this issue, we'd like to present one with links to our sport. Project Healing Waters Fly Fishing, Inc. is an organization dedicated to the physical and emotional rehabilitation of disabled active military service personnel and disabled veterans through fly fishing and associated activities, including education and outings. PHW's annual 2-Fly Tournament at Rose River Farm in Madison County, Virginia, offers only twelve spots in the Pro/Vet category, in which injured active-duty service members or disabled veterans are paired with professional guides. In "Medicine for the Soul," Ed Felker reports on the life-changing experiences of one 2014 2-Fly Pro/Vet pair, former Army National Guard Staff Sergeant Brian Christensen and Montana Troutaholics Outfitters guide/owner Joel Thompson. You'll find this inspiring story on page 12.

The Duchess. The Mickey Finn. The mere mention of these fly names intrigues you, doesn't it? In April 1842, the Duchess of Roxburghe sent a fly that she had tied herself to an invited guest who had sent his regrets for Saturday activities. This prototypical Victorian salmon fly is now a part of the collection of Colonial Williamsburg. In "The Duchess and the Tweed" (page 6), Andrew Herd and Ken Cameron explain the fly's importance in the continuing evolution of the "classic" gaudy featherwing salmon flies.

On a more personal note, Willard Greenwood has been fishing with Mickey Finns for years—tying his first with the help of *Family Circle's Guide to Trout Flies and How to Tie Them*—but it was only recently that he became interested in the fly's history and began researching it himself. In this issue's Notes and Comment piece, "A Personal and Natural History of the Mickey Finn" (page 18), Greenwood tells us what he learned about the red and yellow streamer.

As we hurtle toward the holidays, why not include a story that begins 133 Christmases ago? In "A Fly Rod for Christmas and Three Lifetimes of Use," Jay Hupp tells the tale of an H. L. Leonard rod purchased from Wm. Mills and Son in 1881: its features, a bit about the Mills/Leonard relationship, and its generational journey through the Calhoun family. Hupp purchased the rod and original receipt in 2005. This tale of provenance begins on page 2.

We're happy to offer another installment of John Mundt's Keepers of the Flame series (page 23). This time Mundt profiles the historian/author/rod builder Hoagy B. Carmichael, who, he notes, "single-handedly revived the waning art of bamboo rod building." And Gordon M. Wickstrom reviews Mike Valla's *The Founding Flies: 43 American Masters, Their Patterns and Influences* (page 17), a book also noted in Greenwood's Mickey Finn article.

Enjoy this flurry of flies, rods, fishers, and historians. Ours is a rich sport, coming at us from all angles.

Kathleen Achor
Editor

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ON THE COVER: *At the Rose River Farm in Madison County, Virginia, a participant in the 8th Annual 2-Fly Tournament and his guide get in some practice on one of the farm's ponds. Photo by Ed Felker.*

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A Fly Rod for Christmas and Three Lifetimes of Use

by Jay Hupp

Two days before Christmas in 1881, a young man entered one of the most prestigious fishing tackle shops in America and walked out with one of the finest fly rods available. This is the story of that rod's purchase and its subsequent trek through three generations of use.

The young man was John E. Calhoun, student at Yale, who had one younger brother, Henry, and no surviving parents. His mother's death in 1876 left both boys with a considerable inheritance, so John could afford the best fishing gear to be had.

When he entered the shop of Wm. Mills & Son at No. 7 Warren Street in New York City that December day, the sales room was filled with a dazzling array of fishing equipment. The display was mostly old technology, essentially unchanged since the fishing sticks available to Izaak Walton before he wrote the original version of his *Compleat Angler* in 1654. Those rods were made from solid woods, such as greenheart, lancewood, snakewood, hickory, ash, and hornbeam. For the most part, they were round in shape and smooth in appearance. John could have bought a rod made of ash for $4 that day, but for some reason, he was attracted to the newer technology in the odd-looking fishing instrument made by Hiram Lewis Leonard.

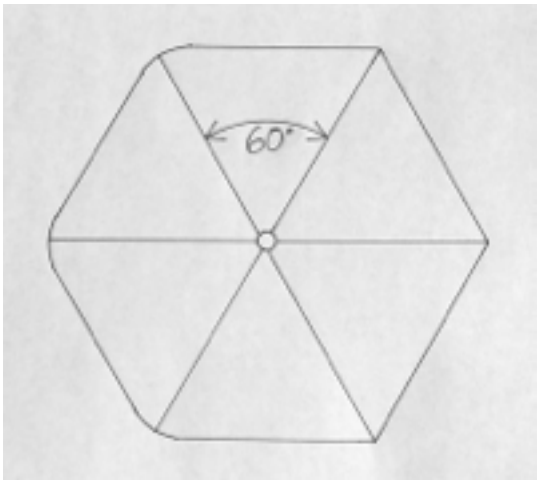
As was probably explained by Fash, the clerk who signed the sales slip that day, the six-sided split-bamboo rod with the H. L. Leonard logo had special qualities in spite of its strange appearance. The most obvious difference in the Leonard rod was its hexagonal shape. It had six sharp angles where the six flat bamboo strips were glued into joints. When moved briskly through the air in a casting stroke, the rod emitted a different sound than the one folks were used to hearing from round rods.

Although the technology was superior, Mills faced a marketing challenge in the rod's strange appearance and casting sound. Both aspects were less than pleasing to traditionalists. That problem led the Leonard Company to compromise to some degree in early rod production by sanding off just a bit of the sharp angles

Portrait of the young John E. Calhoun. From the collection of John E. Calhoun.

Photo of John E. Calhoun on his horse, Pegasus, at the Cornwall, Connecticut, property, c. 1900. From the collection of John E. Calhoun.

The 1881 Leonard rod, in the lower half of the photo, has loose-ring line guides; the 1940s vintage rod at the top shows the snake-style guide. Also note the slightly rounded hexagonal joints on the Leonard rod as a result of sanding. Photo by Jay Hupp.



This end view of a split-bamboo rod design demonstrates the hexagonal shape. The right side of the illustration depicts three natural joints, and the left side shows joints rounded by sanding. Illustration by Jay Hupp.

H. L. Leonard's unique spiked-style ferrule design patented in 1875 and 1878. Photo by Jay Hupp.

to give the rod more of a round shape. The compromise must have pained Leonard, though, because it was he who had discovered that it was the outside fibers of the cane that gave the rod its superior strength. Sharp angles became less esthetically objectionable in later years, and eventually all split-bamboo rods retained their sharp-angle joints. That characteristic remains true of split-bamboo rods today.

The Leonard rod's next obvious feature was the uniquely designed ferrule system, or connection fittings between sections. Here, too, Leonard was ingenious with his patented design from 1875 that eliminated moisture contact with bamboo at the bottom of the female ferrule, thus preventing rot in that area if the rod should happen to be put away wet. Also, the spiked-style ferrule design, patented in 1878, provided a more uniform stress distribution across the rod's sectional joints. In an additional feature that appears as cracks where the ferrule joins the bamboo, the metal was intentionally cut to reduce the stress it would exert on the bamboo while casting or fighting a large fish.

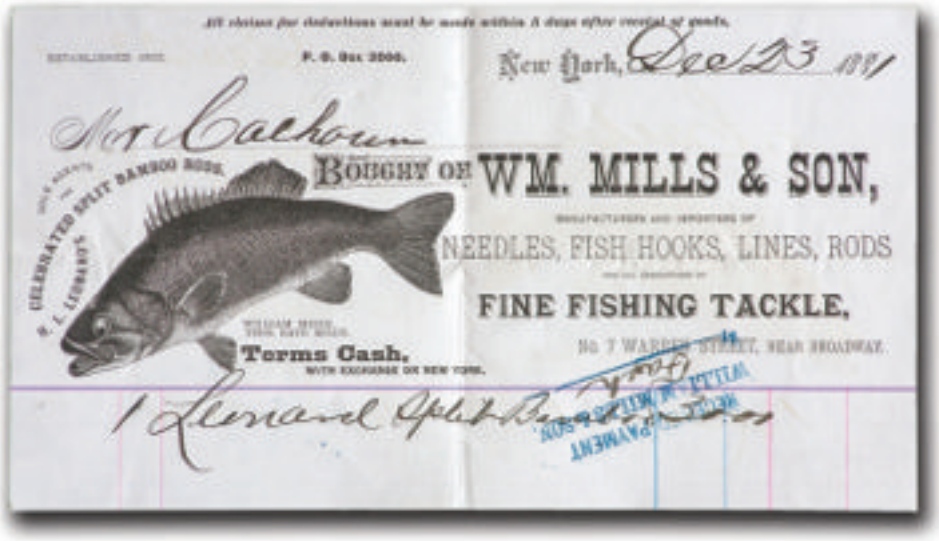
Examining the rod today, we see that the materials, design, and quality of workmanship have withstood long and hard use. The ferrules are as strong and tight as they were in 1881. When the rod is taken apart, the ferrules pop as if they were new.

A less-than-unique feature of the Leonard was its being fitted with flip or loose-ring line guides. Although common at the time, this guide type gave way to the snake guide design early in the 1900s. The change came about primarily as a result of braided horsehair lines being replaced by silk. The snake guides were more efficient at passing the new casting lines.

So by the late 1920s, hardly anyone was putting up with the line drag induced by the loose-ring guides. However, one of the amazing things about John E. Calhoun's rod is that it experienced ninety years of use without the loose-ring guides being updated to the snake design.

Distinctive logo used by the Leonard Company in partnership with W. Mills & Son, 1881. Photo by Jay Hupp.

John E. Calhoun's copy of Izaak Walton's The Complete Angler, *1856 edition. Photo by Jay Hupp.*



Wm. Mills & Son purchase receipt for one Leonard split-bamboo rod dated 23 December 1881. Photo by Jay Hupp.

The diminutive logo engraved below the reel seat was one of the rod's most subtle but distinguishing features. It read:

H. L. LEONARD
MAKER
W. MILLS & SON
N' YORK
SOLE AGENTS

The logo's wording is significant because it reflects something that the clerk at Mills & Son probably did not discuss with his customer that day in 1881. Without saying so, the logo indicates that the rod was made by Leonard, but Mills controlled its marketing and distribution. That's because Leonard fell on hard financial times in 1877 and allowed Mills to invest in the company. In 1878, Mills moved into a 51 percent ownership position and caused the Leonard rod-making facility to relocate to Central Valley, New York, in the summer of 1881. From then on, the relationship was anything but comfortable for Leonard and his crew.

With an understanding of the technological improvements offered by split-bamboo construction and the new ferrule designs in mind, John E. Calhoun bought the H. L. Leonard rod on 23 December 1881 and left the Mills shop with the purchase receipt in hand after paying $30 cash. (Today new handcrafted split-bamboo fly rods sell for $2,000 to $7,000, depending on the maker.) The assumption that John bought the rod for himself is somewhat speculative; his brother Henry could have given it to him that Christmas. But if that were the case, it is unlikely that the purchase receipt would have accompanied the rod as a gift and then been available for discovery by John's grandson 117 years later.

Today, most of the story of what likely happened in the Mills shop is told by the sales receipt and augmented by some insights into early bamboo rod making. What's not told by the receipt is where John got the rest of the gear to go along with his new rod—like the reel, casting line, flies, and instructional materials for fly fishing.

We are left to speculate that John may have already been an accomplished and well-equipped fly fisherman who was just buying himself a new rod for Christmas. The assumption is further strengthened by a third item that rests with the rod and its receipt today. John E.

Calhoun's copy of Izaak Walton's *The Complete Angler* was an 1856 edition. The young man's copy of Walton's fishing bible could have been as old as twenty-five years in 1881. Was the book passed to John by his father, John C. Calhoun, along with other fishing skills and interests?

At any rate, the receipt obviously went back to school with John E., along with the rod, because it was found by his grandson in 1998 with other old stuff saved from Yale, such as 1881 laundry lists and baseball score books. According to his grandson (who also goes by John E. Calhoun), John E. "used the rod extensively—as you can see from its condition today" (letter to author, 23 May 2005). It saw use at the pond on his 650-acre farm in Cornwall, Connecticut.

The rod was also fished by John E.'s son and grandson at the family summer camp on South Pond in the Adirondacks and at "The Nutshell" camp on Cream Hill Lake in Cornwall.

As the years passed, the rod was worked extensively by John E. until it was inherited by his son, Frank E., in 1940. Frank, in addition to running the dairy farm and raising a family, used the rod in the same local waters fished by his father as well as on several trips throughout the western United States after 1958. In the 1970s, Frank passed the rod to his son, who fished it in New Brunswick, Canada, for several years.

When John E. Calhoun's grandson made the Leonard and the 1881 purchase receipt available at auction in 2005, I purchased them. In a later transaction, he added his grandfather's copy of *The Complete Angler* to keep the collection together.

So with all of that, I recommend that you keep the sales receipt if you want to buy yourself a split-bamboo rod for Christmas. That way, your grandchildren too will have something to show and tell in generations to come.

The Nutshell camp on Cream Hill Lake in Cornwall, Connecticut. From the collection of John E. Calhoun.

Calhoun Adirondack family summer camp on South Pond, Hamilton County, New York. From the collection of John E. Calhoun.

The 1881 H. L. Leonard fly rod, sales receipt, and 1856 edition of Izaak Walton's The Complete Angler *as seen 133 years later, after three generations of one family's hard use. Photo by Jay Hupp.*

The Duchess and the Tweed

by Andrew Herd and Ken Cameron

The original Duchess salmon fly. Image reproduced with permission of the Colonial Williamsburg Foundation.

The "classic" gaudy featherwing salmon flies that are now generally taken as the real thing were only a stage in the continuing evolution of the type: expensive Victorian creations that we know too often only from the hyperbole of George Kelson.[1] After them were to come simpler hairwings and stoat-tails and shrimps, just as behind them lay earlier, simpler flies that were part of long traditions stretching back for hundreds of years on individual rivers like the Tweed. The pivotal years were approximately 1810 to 1850, with increasing numbers of the then-new style appearing in the 1830s and 1840s. An example of one such fly, tied by its originator in 1842, has come to light, and it allows us not only to see the elaborations that later Victorians made on it, but also to speculate about the forces that drove this revolution in salmon-fly dressing.

On 13 April 1842, Susanna Stephenia Innes-Ker (née Dalbiac), the young Duchess of Roxburghe, wrote from Floors, the Roxburghe castle on the Tweed, to an invited guest who had had to send his regrets, "The Duke and I regret very much we shall not have the pleasure of seeing you on Saturday. . . . I venture . . . to enclose you [a fly] I have had the pleasure of tying for you myself—and tho I doubt not it is very faulty, it will I hope remind you of Floors."[2] Contrary to the Duchess's protestations, the fly was not "very faulty" and has survived more than a century and a half of knocking about the world. It is now in the collection of Colonial Williamsburg and is a fascinating example of a prototypical Victorian salmon fly in its first state.

The Duchess's gift has been kept in a small cardboard box, sewn to the bottom with what appears to be linen thread. Written on the box next to the fly is, in a hand other than the Duchess's, "The Duchess. Floor's Castle 13th April 1842." The dating and the name tie the fly to her letter and so to the Duchess of Roxburghe, authenticating the fly, and it seems likely that the recipient himself put it in the box and labeled it because he prized it. It is also possible that he named it, as the name was not given in the Duchess's letter.

The fly is not at all a traditional Tweed pattern; those flies were fairly sober, did not use exotic (i.e., imported) materials, and typically had long wings of white-tipped turkey or other dark feather that were tied low and clearly separated "like the slightly opened blades of a pair of scissors."[3] The fly that the Duchess sent her guest, on the other hand, was rather bright colored, used exotic golden pheasant (which was rare and difficult to find in those days),[4] and was winged with a

compact, undivided clump of toppings. It also had a silk body—a departure from traditional Tweed materials like wool—an innovation that in all likelihood was imported from Ireland. Thus, the Duchess was in 1842 a new kind of Tweed fly, one that incorporated "empire" in the form of exotic materials and appealed to a new fashion.

Now badly faded, the golden pheasant topping is today a silvery yellow, the body hackle a blue so pale it is almost white. The rib appears black, and one conservator at Williamsburg thought it was a transparent material, perhaps gut, wrapped over the black silk body; however, examination under a stereomicroscope showed that the rib material was flat copper with both verdigris and a black deposit on it. The black may have been a silver wash, now entirely oxidized, or it may have been some sort of lacquer that made the copper look gold; the former is the likelier. The body hackle, under the microscope, also proved to have minute flecks of indigo stuck to individual fibers, making it likely that it was originally a strong indigo blue; the less likely possibility is that the feather had been dyed black by overdying another color like red-brown with blue (only vegetable dyes were used in the 1840s), but, in that the fibers are still pale blue, it is most probable that blue was the intended color.

In its original form, then, the dressing for the Duchess of 1842 probably looked like the following as it came from its maker's hand:

> Tag.—Silver twist and light yellow silk (still intact).
> Tail.—Scarlet whole-feather tip, either dyed cock or golden pheasant body, the latter more likely (intact).
> Butt.—Black ostrich (intact).
> Body.—Black silk (intact).
> Rib.—Flat silver (now oxidized black).
> Hackle.—Indigo blue, full length (now much faded), possibly black.
> Throat hackle.—Yellow, wound as collar (now much faded).
> Wings.—Two golden pheasant toppings (much faded).
> Sides.—None.
> Cheeks.—None.
> Horns.—Macaw, probably blue and yellow (now very dark).
> Head.—Black ostrich (intact).

There was a world of difference between this fly and those that were being fished on the Tweed by more traditional fishers like William Scrope, John Younger, and Thomas Tod Stoddart. Although English books of the period were leavened with a scattering of bright creations (e.g., the red-bodied fly with a wing of guinea fowl in George Cole Bainbridge's *Fly Fisher's Guide*, 1816), traditional Tweed patterns were somber things made with woolen bodies and other materials that were easily found locally. Take Younger's first Tweed fly in *On River Angling for Salmon and Trout* (1840), for example:

> A black body of fine soft cow-hair, or other fur (in consistence like that from the flank of a cow or kyloe [Highland cow]), with a tuft of yellow floss, silk, or fine worsted wool, for tail, and a little red, green, or deep orange twisted close round the root of the tail-tuft. Then roll gold twist thread round the body, about an eighth part of an inch distance between the folds, and prick the hair out with a pin, and shade it as equally over the gold thread as possible, giving it a fine soft hackle appearance; and give a turn or two of dark orange, or rather red, round the shoulder, close below the root of the wings. A grey or bright mottled turkey feather use for wings, either from the tail or from behind the quill feathers in the wing of the fowl, according to size and circumstance, and have the mottle or speckle equally bright on both sides of the feather.[5]

The most exotic material used in the dressing is turkey. Otherwise, there is only the tuft of silk that is nonnative, and it could be replaced with worsted. Unlike

Andrew Herd

The Duchess tied, by Alberto Calzolari, to what we believe to be the original dressing.

The Duchess of Roxburghe. Drawn by A. Robertson. Engraved by J. Cochran. Image reproduced by permission of the National Portrait Gallery.

the Duchess, the fly has its color in the body, not the wing—yellow tail; red, green, or orange for what would later be called a tag; gold twist; and reddish-orange at the shoulder. There is no cheek or horn, which marks the fly for its period, which was before the great flowering of gaudy Victorian creations; but there is great subtlety in the dressing, notably in the instructions to "shade" the cow hair over the gold twist to partially obscure it. The very precise instructions about the quality of the feathers to be used and the sites from which they were to be chosen speak volumes about the thought that had gone into the design on the pattern. Structurally, the fly is also different from the Duchess—complex in its own way, with low, flat, separated wings and its tail a tuft rather than a feather. This dressing quietly proclaims its Tweed origins in the body material teased out to function as a hackle and its "joints."

Such jointed bodies were common on the Tweed by 1840 and, given that Younger made little secret of his attachment to well-established patterns, probably much earlier. Alexander Mackintosh described a many-jointed body in a fly he called the Tartan. It had a body of "four, five or more different colours, yellow, light blue, green, dark orange, and purple, and as many more colours as the fancy may lead the angler to. . . ."[6] Tied on an extra-long hook, it nonetheless used a Tweed-style wing. Other, more typical Tweed flies had jointed bodies of only two colors, and it may have been such colorful bodies that caused Thomas Hofland to say that Scottish flies were more colorful than the English or Welsh.[7] One thing that is important in understanding the revolution brought by the Duchess and similar novelties, then, was the movement of brightest color to the wings, tails, hackles, and cheeks, mostly by the addition of exotic new materials. In essence, focus was to be given to the wing by multiplying the feathers in it (the "mixed wing") and adding cheeks and shoulders.

Significantly, too, Younger's Tweed fly lacked a name—and, just as significantly, the Duchess had one. Before 1845, salmon flies in either England or Scotland were often unnamed, perhaps because the flies were strongly tied to particular rivers, and the knowledge of them was confined to the relatively small number of individuals who were hardy enough to fish for the desperately unfashionable salmon. Improved communication, in the forms of both travel and publication, may have been a factor in encouraging fly names: if you wanted to order flies from a local dresser or write about them in one of the new reviews, a universally accepted name was, of course, a help. And some names may have attached themselves originally as possessives—the professor's fly becoming the Professor, Jock Scott's fly becoming the Jock Scott, the major's fly becoming the Major. However, by the 1840s, naming flies as an attractive aspect of creating them became another form of Victorian ego-stroking. So, for example, we get Henry Newland describing a fly called the Parson, the specific dressing being credited by one of his own characters as having been invented on the Erne around 1836, although the class of patterns it belonged to was much earlier.[8] The Duchess came not long after.

When earlier dressings were given names, they were usually descriptive ones—for example, the Great Palmer or the Claret Fly. Scrope was the exception to this, and all his flies had names, but even William Blacker's flies (*Art of Angling*, 1842 and 1843) were mostly anonymous. Going through the lists before 1845, one can find two flies that are clearly named after people (the Michael Scott and the Maule Fly) and a handful that may have alluded to individuals no longer known (e.g., the Lady

Andrew Herd

The Tartan fly, tied by Alberto Calzolari. Note that we have opted to dress this on a summer iron. This pattern and others like it were often dressed on hooks that were much longer in the shank.

of Mertoun). True to the style of the age, Mackintosh named the Tartan, the Black Dog, and the Golden Fly, but gave the rest of his patterns only numbers.

Quite clearly, then, something changed in the middle years of the nineteenth century, and not only in fly dressing. It was a time of change: the first few decades were dominated by the fabulous expense of the Napoleonic Wars, which at one time saw a quarter of British men in military uniform; a boom-and-bust cycle fueled by poor harvests and industrial recession; and social unrest that would culminate in a Europe-wide revolution into which Britain narrowly escaped being drawn in 1848. These years also saw the emergence of a middle class that drove a strong economic recovery, which in turn fueled an extraordinary growth in leisure in the third quarter of the century. It was this leisure that transformed the face of salmon-fly dressing, and the discovery of the Duchess is all the more extraordinary because this fly stands balanced very near to the pivot between the old and the new. The hands that tied it belonged to an aristocracy that stood on the edge of decline but didn't know it; salmon fishing was about to experience an explosion in popularity; and salmon-fly dressing was about to be changed out of all recognition by social forces far beyond the Duchess's control or understanding. In short, the Victorians were coming, and along with their invention of the "classic" salmon fly, they would reinvent many other traditions, such as the Scottish Tartan. A new society was being born, and the salmon-fly revolution was a symptom of its new social order.

We can date the start of this salmon-fly revolution in Scotland reasonably precisely. According to Younger (1840), the first contingent of "Irish" flies (i.e., gaudies using exotic feathers and silk) were seen on the Tweed around 1810, and the colorful interlopers proved so successful that they swept the indigenous competition—the Tartans and Black Dogs and unnamed flies—away by midcentury.

The Duchess came not at the very beginning but in the first wave of this process. The use of golden pheasant and macaw puts it in advance of the early Tweed flies, and the silk body is the signature of the new generation, but it lacks the extreme ornamentation of the next generation—no cheeks or shoulders, no Indian crow or cock-of-the-rock or toucan. It is, in fact, a fascinating survivor because the school of tying to which it belongs—that of the Victorian prototypes—has been almost totally overlooked, perhaps because they were neither as dowdy as the Tweed patterns that went before them nor as dressy as the creations that evolved from them.

The Duchess itself underwent the evolution to greater elaboration. It did not appear in either Ephemera's *Book of the Salmon* (1850) or Francis Francis's *Book on Angling* (1867), suggesting either that its creator had not repeated it or that it had not been publicized. Then in 1895, Kelson included the Duchess in *The Salmon Fly* as his pattern 76. He added that "the Master of the Dumfriesshire Otter hounds, using this fly on the Annan, recently caught ten salmon, varying from 17 to 26 lbs. in weight."[9] In Kelson's version, the fly was tied like this:

> THE DUCHESS
> Tag.—Silver twist and light yellow silk.
> Tail.—Two toppings, Indian crow and blue chatterer.
> Butt.—Peacock herl.
> Body.—Black silk.
> Ribs.—Silver lace and silver tinsel.
> Hackle.—Black, from second turn.
> Throat.—Jay.
> Wings.—Six toppings.
> Sides.—Summer duck.
> Cheeks.—Indian crow and chatterer.
> Horns.—Red and blue macaw, and light green parrot.
> Head.—Black herl.[10]

The same dressing also appeared in the fourth series of *Land and Water* magazine color cards published in August 1902. This note appears on the card:

> Among the most valuable standards for bright weather and water, Mr. Turnbull's[11] Duchess takes high rank. Its value consists in the extra brilliancy of the dressing when compared with any ordinary Sun Fly. I have sometimes succeeded with it when others of this type have failed.[12]

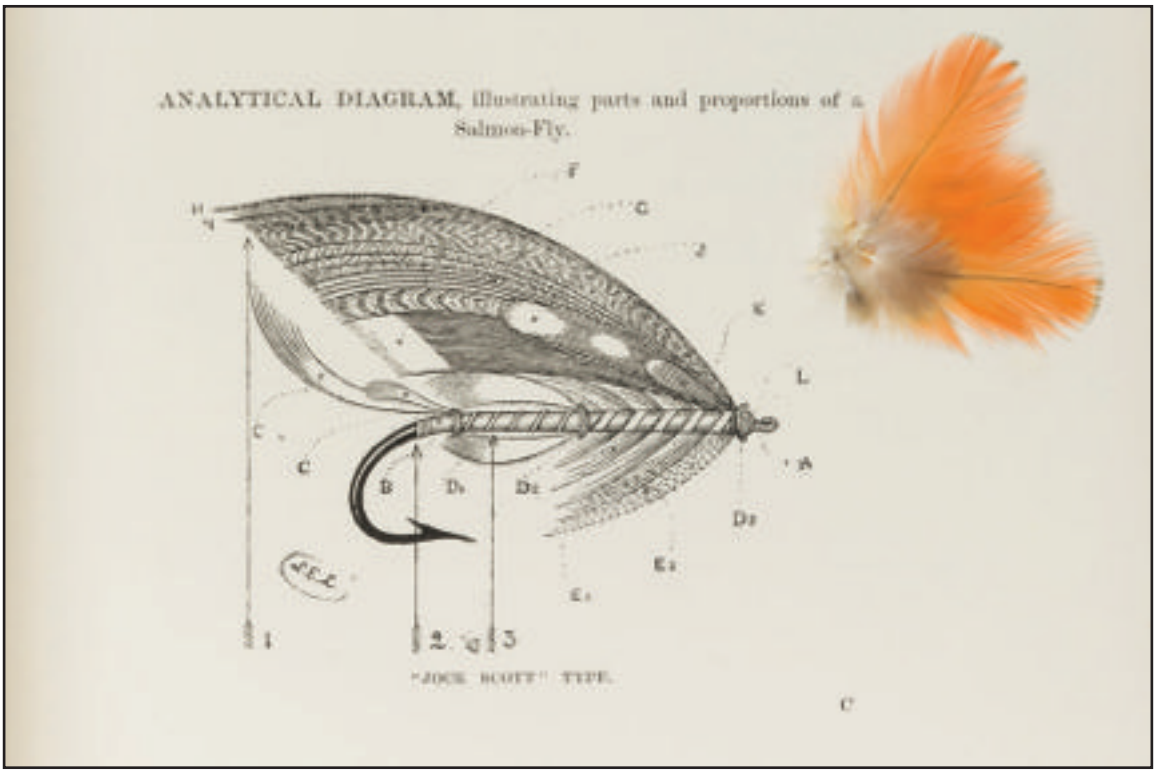
The phrase *Sun Fly* is a prime example of late Victorian baloney, but it gives a good idea of how the experts of a hundred years ago thought about dressings and how, even in its short life span, a pattern like the Duchess had evolved and had been rationalized into an embryonic nomenclature.

Clearly, it was more or less the same fly, although elaboration had shifted the color balance without erasing the Duchess of 1842: the black body and its rib, the tag, the dominant red of the tail, and the golden pheasant wing remained. However, the rib had silver lace added; the horns had green parrot added; the tail had toppings and blue chatterer added; and, most significant of all, the wing had been radically expanded from two toppings to six, with summer duck (wood duck) sides and Indian crow and blue chatterer cheeks. Mostly, the accretions were those of exotic feathers—Indian crow, chatterer—not widely available when the prototypical Duchess was tied. There were two outright color substitutions—black hackle for blue, and a blue-jay throat for the yellow shoulder hackle—that did affect the fly's overall visual impact. (The change of the butt and head from ostrich to herl, on the other hand, does not seem important to the visual effect of the fly, although the herl may have been more durable.)

Taken altogether, these changes made a fly that was gaudier and costlier—a typical Kelsonian (and Victorian) tendency—and one that might have puzzled its creator. The focus shifted from the body, body hackle, and collar to the wing, sides, and cheeks; the color balance moved from indigo and golden yellow toward red, chatterer blue, and more intense golden yellow; the summer duck gave the

Andrew Herd

A version of the Duchess, tied by Alberto Calzolari, as given in George Kelson's book The Salmon Fly.



Analytical diagram from George M. Kelson,
The Salmon Fly *(London: George Kelson, 1895), 17.*

now-dominant wing a black-and-white accent. The changes between 1842 and 1895 were, therefore, changes toward a more complex wing and greater and more varied color; however, they were not as radical as the change in the first part of the century from the sober Tweed patterns to a fly like the Duchess. Rather, changes after 1842 were a matter of more of the same—again, a Victorian stylistic characteristic: in furniture, in women's clothing, in salmon flies, if one color or curlicue would do, two would be better.

In this 1895 form, the Duchess would be described today as a "classic"—as a consequence of its having been tarted up by Kelson and others, frozen in time by Kelson's book, and celebrated thereafter as a standard, even though the sands of fishing were shifting under it and in a couple of decades, nobody would be fishing with it. It is doubtful now that even one salmon fisherman in a thousand has heard of it.

Traditionalists of the early part of the nineteenth century were not amused by the eclipse of their favorites by the new flies, just as traditionalists of the 1930s were not amused by the eclipse of the "classics" by simpler, easier-to-tie patterns. In the 1830s, even Stoddart, a man who was fated to be the bane of the establishment's life, was provoked into a shrill fit of apoplexy by the new arrivals. To be fair, Stoddart understood all too well what the Tweed stood to lose; although the local flies may not have pleased the English Victorians, they had a subtle grace that was the product of many generations of development. (The same fate befell the beautiful, long-hackled flies that Spey anglers favored.) Stoddart did us the great favor of naming the advance guard of this revolution:

> Answer me—Where in thy day was the Doctor? where the Parson? where the Butcher? where the Childers?—where, in short, all those prismatic rarities that stock so amply the tin and vellum of a modern salmon-fisher? You possessed them not. It was neither your wish nor your interest to employ them.[13]

This handful of fancy flies would become four hundred by Kelson's time. We might add to them the Dundas Fly, and the General, but on that spring morning in 1842, the young wife of the sixth Duke of Roxburghe can have had little idea that the lure she so carefully sewed into a box would survive four generations of her family. The Duchess provides a window back to a time when salmon-fly dressers had the opportunity to let their imaginations roam, before the dead hand of the late Victorians fossilized the genre and consigned a glorious art form into the dusty cabinet of history.

ENDNOTES

1. "Classic" is so used by, for example, Joseph D. Bates Jr. in *Atlantic Salmon Flies and Fishing* (Harrisburg, Pa.: Stackpole Books, 1970).
2. Manuscript letter in the collection of Colonial Williamsburg (accession number 1974-98, 1-26).
3. Ephemera [Edward Fitzgibbon], *The Book of the Salmon* (London: Longman, 1850), 95.
4. Henry Newland, *The Erne, Its Legends and Its Fly-Fishing* (London: Chapman and Hall, 1851), 175.
5. John Younger, *On River Angling for Salmon and Trout* (Edinburgh: William Blackwood and Sons, 1840), 45.
6. [Alexander] Mackintosh, *The Driffield Angler* (Gainsborough, U.K.: Printed for the author, n.d. [1806?], 129ff.
7. Thomas C. Hofland, *The British Angler's Manual* (London: Bohn, 1848), 45–46.
8. Newland, *The Erne*, 178.
9. George M. Kelson, *The Salmon Fly* (London: George Kelson, 1895), 143.
10. Kelson, *The Salmon Fly*, 142.
11. Kelson's attributions are notoriously unreliable. It is possible that Turnbull had improved upon the original Duchess.
12. *The Land and Water Salmon Flies, 1886–1902* (Bovey Tracey, U.K.: Flyfisher's Classic Library, 1993).
13. Thomas Tod Stoddart, *The Angler's Companion to the Rivers and Lochs of Scotland* (Edinburgh and London: Blackwood, 1853), 168.

Medicine for the Soul

by Ed Felker

A vibrant sunrise blankets Rose River Farm in Madison County, Virginia, on the morning of the 8th Annual 2-Fly Tournament (27 April 2014).

All photos by Ed Felker

Right: Staff Sergeant Brian Christensen (left) *discusses strategy with Joel Thompson.*

Every spring for the past eight years, central Virginia's ordinarily tranquil Rose River Farm bustles with energy and purpose as dozens of volunteers and supporters come together for Project Healing Waters (PHW)'s biggest event, the 2-Fly Tournament. The national program aids the physical and emotional rehabilitation of thousands of disabled active military service personnel and veterans through fly fishing and associated activities, including education and outings. The annual 2-Fly, so named for the limitation of anglers to select and fish with just two flies for the entire tournament, is the organization's flagship fund-raiser.

With 167 chapters in forty-nine states, the limited tournament openings are highly coveted. Nominations come from local chapters all over the country. There are only twelve spots in the Pro/Vet category, in which injured active-duty service members or disabled veterans are paired with professional guides. In 2014, one of those spots went to former Staff Sergeant Brian Christensen, Army National Guard, from Woodland Park, Colorado. When he found out he had been selected, he went through what he calls a normal progression of emotions: "Absolutely thrilled!" he said. "Then nervous. Then panicky."

Christensen suffers from posttraumatic stress (PTS), and in his excitement it had started to take over. "I was honored to be nominated by my local chapter," he said. "But I then got very nervous about traveling, being in unfamiliar areas, being 'trapped.'" His wife, who would be seven months pregnant at the time he was to fly to Virginia, worked with him for days after he received the call. "She knows how strong of a medicine this program is for my soul," he said, "and unselfishly convinced me to go."

He began taking that "medicine for the soul" back in January 2013, when he first got involved with PHW. He started

with a fly-tying class and quickly became obsessed, actually starting the intermediate class before he had even finished the beginner's. His wife immediately started seeing a change. "She hadn't seen me this focused, excited, or passionate since I came home from Iraq," he said. "And I hadn't even caught my first trout."

When summer rolled around, he took part in a few outings, each time fishing alongside one of the mentors who guide participants for the day. Those mentors are often professional guides, and under that guidance, Christensen's fly-fishing skills progressed quickly. "My learning curve has been a near vertical line because of PHW," he said. He was ready for the 2-Fly.

Almost a thousand miles away in Missoula, Montana, Joel Thompson was also readying for his first appearance in the tournament. But Thompson, a professional guide and owner of Montana Troutaholics Outfitters, was flying in to volunteer as one of the twelve Pro/Vet guides. He was paired with Christensen for the tournament. Thompson had been aware of PHW for years and was excited about his first hands-on opportunity to help. "Being selected to guide in the 2-Fly was truly one of the greatest honors of my life," he said.

Meanwhile, back at Rose River Farm, preparations were well under way. PHW board chair and owner of Rose River Farm Douglas Dear credits the volunteers who make the event possible. "Every year the 2-Fly just seems to get bigger and better," Dear said. "It is really a tribute to the many volunteers who make this such a great weekend for the vets." In the final week leading up to the event, volunteers are busy preparing the grounds, organizing an impressive array of silent auction items, and putting shirts and other merchandise out for display. Food, drinks, signs, tents, chairs, lights, electronics, transportation, lodging, and countless other details all require the attention of dedicated volunteers.

The weekend kicks off with a Saturday afternoon bass and bluegill tournament at a large pond on the grounds of Rose River Farm. This gives participants a chance to meet each other and warm up with some casual fishing the day before the 2-Fly. When Christensen arrived, he didn't know a single person. "I always feel extreme anxiety when meeting new people," he said. "But the one thing I have found is that when I am around veterans, it couldn't feel any more different. There is something unexplainable, unspoken that happens when I am around them. I relax. I feel more calm. I let my guard down." For Christensen and many others, interacting with those who "get it" is one of the best things about PHW.

Brian Christensen hooks up with the first of many rainbow trout during the tournament; guide Joel Thompson awaits with the net.

Before the tournament begins, guide Joel Thompson (left) *scouts for trout in the Rose River with Brian Christensen.*

Saturday evening features a riverside banquet with live music and an inspirational program that gets everyone excited about the day ahead. Special guests this year included Master of Ceremonies Major Nick Warren, United States Marine Corps (USMC), pilot of the presidential helicopter Marine One; keynote speaker Admiral John C. Harvey, United States Navy (retired); fly-fishing legend and World War II combat veteran Lefty Kreh; and casting guru Ed Jaworowski. But the stars of the night were and always will be the veterans, three of whom took the podium to tell their stories.

The moving testimonies of the men reminded everyone in attendance why the success of the event and this program is so critically important. "Project Healing Waters has saved me, my life," said Corporal Mike Escarcida, USMC (retired), in front of a rapt audience of more than 200 attendees. "I no longer have to go it alone," he said. "I no longer have those thoughts of committing suicide."

Stories like Corporal Escarcida's are being told from PHW programs across the country. Christensen, who has gained so much from his experience that he now feels the urge to give back, volunteers for the Colorado Springs program. As chair of the Veterans Committee, he sets up local events and recruits vets to get them out on the water. He tells the story of a new participant, a former Marine he recently put on a fishing trip. "He called me and said he had caught eight fish on his first trip, and when his children saw a picture of him holding a trout, they said, 'What's wrong with your face, Daddy?'" The feature on their father's face they did not recognize was a smile. That, Christensen says, is the gift that PHW offers. And seeing that in others has been a healing force in his own life.

Christensen and his guide met for the first time during the banquet. The two immediately hit it off. "Joel told me he had been out by the water 'reconning' the

Top: Staff Sergeant Kevin Gabert keeps the pressure on a rainbow trout as his guide, William Heresniak, gets ready with the net.

Center: Brian Christensen and Joel Thompson congratulate each other on a morning of fishing that put their team in the lead at the halfway mark.

Bottom: Teammates Brian Christensen and Kevin Gabert (center) *discuss their score after the first of two beats in the water with guides William Heresniak* (left) *and Joel Thompson.*

Fly-fishing legend Lefty Kreh gave casting demos throughout the tournament.

A tournament participant and his guide get in some practice on the still waters of one of Rose River Farm's ponds.

areas we were to fish the following morning," Christensen recalled. "I couldn't believe he was out there doing that while everyone else was enjoying food and drink in the tent." Christensen found himself grinning from ear to ear and looking forward to the morning.

Thompson was already confident they would have a great time together, but it was important to him that they did as well as possible. "I get nervous before every guide trip," he said. "There are so many factors that we can't control, and you really want your clients to have success. That is exactly how I felt at the start of the 2-Fly."

The nervousness that comes from even a fun competition, however, can manifest itself in different ways for someone suffering from PTS. "I normally don't handle those feelings well anymore," Christensen said. "My [PTS] treats both positive and negative stress the same." When positive excitement turns into negative stress, it's impossible to enjoy the experience. "I start out feeling a thrill for a second, but then it turns into anxiety, then panic."

But early Sunday morning, with the fading remnants of a spectacular sunrise still reflecting on the Rose River, the two men entered the water and shook off any nervousness with the best remedy of all: hooking up with the first fish of the day. Then Christensen noticed something odd: the anxiety, the panic never materialized. "I had an absolute blast during the tournament," he said. "I can't explain why my body didn't react the way it normally does to that stress. But it didn't." For the three hours of combined fishing that day, Christensen said he felt "like a normal person."

Thompson and Christensen were paired as a team with Kansas City, Missouri's Staff Sergeant Kevin Gabert, Army National Guard, and his guide William Heresniak. The two anglers and their guides put together an impressive morning of fishing, and when the scores were tallied, they led the Pro/Vet category at the halfway mark. Heresniak, who runs Virginia-based Eastern Trophies Fly Fishing, has guided in all eight 2-Fly tournaments and couldn't imagine missing the event. "When a soldier says that Project Healing Waters has saved their life," he said, "it hits home."

In afternoon fishing, things slowed down a bit for Team Christensen/Gabert. But with all but one scorecard to be tallied, they still held a narrow lead. That last team, however, put up just enough points to grab first place. Winning is fun, of course. But the order of finish here is about as important as you might expect—which is to say, not very. "I could

not have been more proud of our team," Thompson boasted. He is eager to guide again next year.

Christensen, like his guide, feels a lot of pride in that second-place finish. He has a spot for the plaque picked out already, right above his tying bench. "Every time I see it, I will think of my teammate, Kevin, and our guides, Joel and William. And all my fellow veterans. And all the volunteers and all the donors who make it possible," he said. "And how small I feel in all of it. But mostly," he adds, "I will just smile and remember the sun on my back, the trout on my line, and how it just couldn't ever be any better."

Christensen plans on continuing his volunteer work on the Veterans Committee, giving back to the program by getting others involved. "Nothing brings me more joy than sharing these experiences with my fellow veterans," he said.

That passion and willingness to give time and energy to this program, and the bonds that are formed and lifelong friends made, are at the heart of the organization's success. PHW founder and President Ed Nicholson reflects back on the growth of the program since he first started giving casting lessons to a few wounded soldiers on the lawn of Walter Reed Army Medical Center. "I am overcome with a sense of wonder that through the passion of so many of our dedicated volunteers, an ever-increasing number of our disabled veterans are experiencing the very special healing that Project Healing Waters brings."

Since its inception in 2004, PHW has built programs at VA facilities and military installations in all but one state. But there is more that can be done. "To have been witness to so many lives transformed has been incredibly gratifying," Nicholson said. "The next decade holds great promise for our project to continue expanding, to serve the thousands of deserving veterans who have yet to experience our very special kind of rehabilitative therapy: a therapy based on the fly rod, the vise, and the incredible power of strong, caring volunteers, fostering a bond of friendship and deep personal relationships. That's what we are all about."

For more about Project Healing Waters, or to find out how you can help heal those who serve, please visit www.projecthealingwaters.org.

Joel Thompson stretches out to net a nice rainbow hooked by Brian Christensen during the afternoon session.

The participants and guides of the 8th Annual Project Healing Waters 2-Fly Tournament.

BOOK REVIEW

Mike Valla's *The Founding Flies*

by Gordon M. Wickstrom

The Child is father of the Man . . .

—William Wordsworth

This book sneaked up on me. After seventy-five years of throwing flies at trout, I was content with what I knew and understood—and then, here comes Mike Valla with his *The Founding Flies: 43 American Masters, Their Patterns and Influences*, as out of nowhere, throwing the book at my complacency.

Valla writes, ties, and displays the breadth of our origins as perhaps the world's richest resource in fly fishing—after our British cousins, of course. He shows us forty-three tiers, thinkers, innovators, aestheticians, and anglers who have given us our American tradition, from "Uncle" Thad Norris almost to the present. I note that all forty-three of the worthies are dead.

But not our author, Valla. He stirs the living daylights out of his subject with a peculiar authority. Although I take him to be still in his middle years, as a kid he moved among those greats. He knew them, fished with them, watched and studied them, and drew them into his very bloodstream. He was, in fact, a scion of Walt and Winnie Dette. The authority of these associations is everywhere in the book. The experience of "the child" (a young person) can be the seminal energy that may become "the man"—perhaps in a book like this.

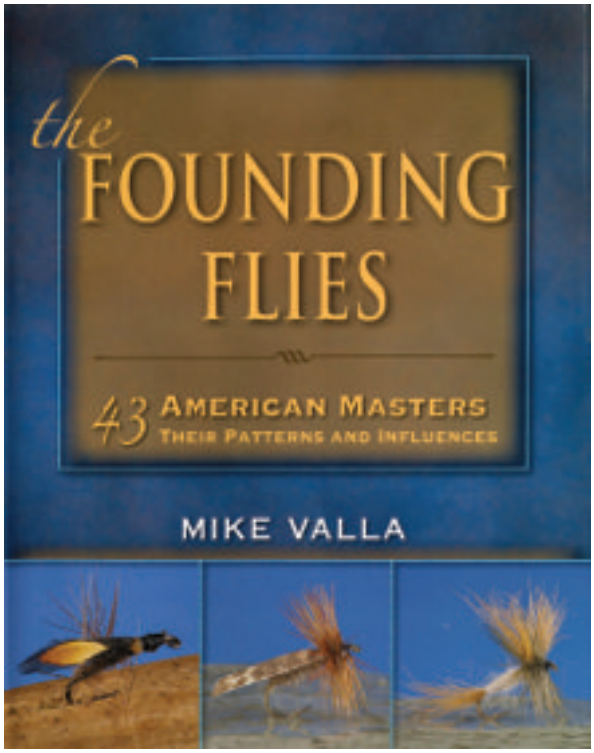
So here's this kid drifting around the local creeks on his own, looking for some fishing and his supper. He happens to be on the Catskill home waters of American fly fishing, where he falls among the greats, gets his supper, a bed, and, as a bonus, the most remarkable tutelage in tying, as well as an understanding of those strange enchanted things that we throw at those equally enchanting trout.

Mike Valla has lived in the tradition of this Catskill boyhood, understanding the fly, studying it, until it has become this valuable book, a book that we *needed*. At every level of the angler/fly tier's age and experience, this book was needed. It is what we have been waiting for, had we but known. What I didn't know I now know, or see more clearly and with real pleasure.

Valla's *The Founding Flies* is forty-three about-twenty-minute-per-read sketches of the angler/tiers who have most influenced American angling. Beginning with our progenitor Thaddeus Norris, Valla weaves a complex and fascinating tapestry full of the wonders of American fly development, east and west. He shows us these tiers' important flies in a compelling visual dimension and, at the end of the book, gives surprisingly canny and helpful dressings for each of them.

Valla's text is lucid and economical, although he allows himself fascinating side excursions. He tells us surprising things about the tiers and their flies. I learned, for instance, that I went wrong trying to duplicate the Pott Sandy Mite by trying to weave that hair body from an oxtail that I got from Herter's. I ought to have had the hair from the *ear* of the ox instead.

I love the lore, not just the data of all things, so I enjoyed reading and browsing through the wide scope of this book. I was almost silly-happy to read about the great Mickey Finn bucktail and the esteemed O. L. Weber Lifelike Fly Company of Wisconsin, so central to my early development as a fisherman.



The illustrations, the photos of the many flies, are in their subtle way especially wonderful. This is surely a golden age of angling photography and trout art in general. And I thought that with the spectacular publications of Paul Schmookler, we had reached the zenith in the display of trout and salmon flies. *Where can we go from here?* I wondered.

Now I know: right back into the streambeds of these flies' origins and use with Mike Valla.

As I pore over them, it seems to me that in each image of these "founding flies" and relatives lies the visual narrative of how it developed and how it then varied and represented its tier—which is to say nothing of what the fly has meant to us or its appeal as an objet d'art. The illustrations are *that* rich.

It's a book to be returned to and browsed again for its pleasures and the celebration of that most excellent of objects: the trout fly. But not without the refrain, the melancholy tocsin, sounding here and there throughout the book, that this or that fly is now largely forgotten, fallen into disuse, gone, lost, like my good old Sandy Mite. Valla's book is now out there on behalf of the memory of all those flies and the men and women who conceived them.

~

The Founding Flies: 43 American Masters, Their Patterns and Influences
by Mike Valla
Stackpole Books, 2013
$39.95 (hardcover)
www.stackpolebooks.com

A Personal and Natural History of the Mickey Finn

by Willard P. Greenwood II

Dana Valleau

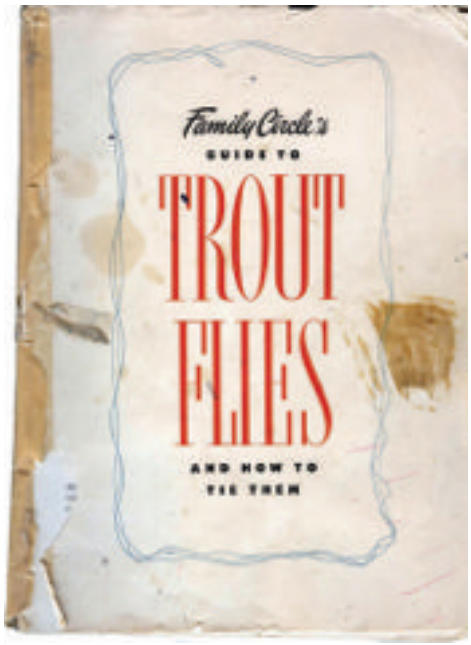
The author, a lake trout, a Mickey Finn (2003).

About ten years ago, somewhere north of Portland, Maine, I got in a Grand Laker canoe and went fishing for togue (lake trout). The fish I caught that early-spring day (see photo above) was chasing smelt in about 8 feet of water. It made a thunderous strike on the surface. I was trolling with my friend, Dana Valleau, who took the picture. We remember this episode well because we got simultaneous strikes, and I hooked my fish. He did not. We were trolling with floating line, which is about as simple as fly fishing gets. So it was perhaps fitting that I took this fish with a Mickey Finn, a very simple streamer. You can see that Mickey Finn, tied on a no. 2 Mustad 94720, in the togue's top jaw. Since that trip, we have gone back to this particular spot every year. Each year the Mickey Finn has not only produced good togue but lots of brook trout as well.

It was just recently, though, that I began wondering about the fly's history. I hoped to read about it when I bought John Gierach's book, *Good Flies*.[1] Alas, the Mickey Finn was not among his choices, so I began my own research in an attempt to clarify and perhaps add to this streamer's history.

I discovered the Mickey Finn streamer when I began tying flies roughly twenty-two years ago with the help of a 1954 *Family Circle* publication about trout flies (*Family Circle's Guide to Trout Flies and How to Tie Them*).[2] For my first fly, I remember following the step-by-step instructions for tying a Royal Coachman. I enjoyed the struggle, but the process did not result in something fishable. Eventually, I tried tying the Mickey Finn—its recipe was not threatening. I tied a lot of them. Then, like a lot of other fly fishers, I discovered that the fly worked quite well, especially on brook trout.

This particular book was given to me by a relative who gave up fly fishing. It is still intact, but is now more ornamental than functional (as you can see from looking at the cover). It was my first fly-tying guide, and I wore it out. It's odd to find an angling publication like this by a nonangling publisher, but there it is. It seems that



The title page of Family Circle's Guide to Trout Flies and How to Tie Them *(1954). The author tied his first Mickey Finn from this copy.*

The bucktail recipes, including the Mickey Finn, found in Family Circle's Guide to Trout Flies and How to Tie Them.

the current *Family Circle* administration does not feel proprietary about this work, as all attempts to contact them for permission to use images have gone unanswered.

Apparently, part of the story behind this fly-fishing edition is due to the efforts of Jim Deren, who ran a legendary fly shop in New York City called the Angler's Roost (now closed). Deren and the shop's history are immortalized in Ian Frazier's essay, "An Angler at Heart."[3] A few years ago, Frazier, who is from Hudson, Ohio, visited Hiram College as a guest speaker and teacher.

I have been an English professor at Hiram since 2001. In addition to teaching courses in American literature, literary theory, and creative writing, I team-teach a course with Chris Bamford called The Ethos and Practice of Fly Fishing. Chris, who tied and photographed the Mickey Finn in this article, has a degree in industrial psychology and has fly fished all over the world, from China to Dubai to Chile. I mention all this because we incorporate business, psychology, conservation, natural history, and fly-fishing history into our course. I lecture on everything from blueback trout to fly-fishing tackle. Knowing that Frazier, who had written about Deren, was coming to Hiram, I was interested to speak with him to get more information about this *Family Circle* publication.

When we spoke, I showed him my copy of the guide. He told me that Deren was quite proud of it. Like many who make their living in the fishing business, Deren had to be adept at self-promotion. Frazier said that Deren worked hard to get his name and that of his store into this *Family Circle* guide.[4] The foreword specifically refers to Deren and the Angler's Roost. Frazier noted that not only was Deren proud of this accomplishment, but it helped his store's business.

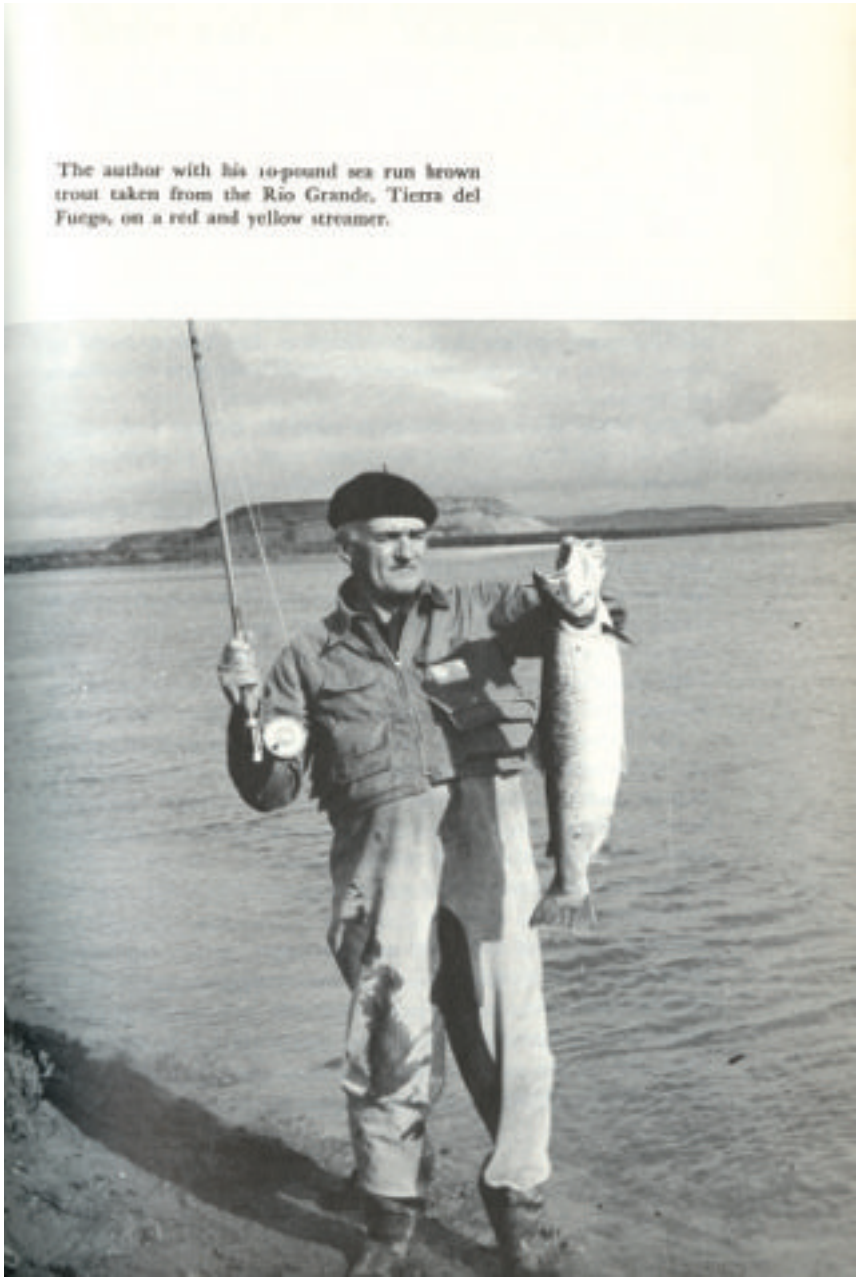
At first glance, the simple yellow/red/yellow pattern of the Mickey Finn does not inspire any sense of greatness. Over time, however—after catching large brook trout spring after spring with it—I came to understand this simple pattern as mystical. When I began attempting this incomplete natural history of the Mickey Finn, I discovered that its origins are vague, but there is an interesting narrative to its becoming part of fly fishing today.

Classification and History

The history of fly fishing is full of patterns that have gone out of style, but the Mickey Finn is not one of them. Although there have been some alterations to the basic pattern, the streamer has essentially remained the same since its somewhat murky beginnings in the early 1900s.

A cursory look at flies in the late-nineteenth and early-twentieth century may explain why the Mickey Finn started off as having no name. Mary Orvis Marbury's *Favorite Flies and Their Histories* (1892) shows no streamers made out of bucktail.[5] Indeed, streamers of the Mickey Finn variety were simply classified as "bucktails" and even more broadly would have been categorized as "generals" (meaning that the streamer was supposed to be an *approximation* of something rather than an exact replication). Exact replications were known as "specials"—hence the word *special* after the name of various streamers and flies.

J. Edson Leonard gives us some good information about the development of



Joe Brooks caught this brown trout on a red and yellow streamer. From Joe Brooks, The Complete Book of Fly Fishing *(New York: Outdoor Life Books, 1958), 297.*

streamer fishing. In his encyclopedic classic, *Flies*, he states that "Herbert L. Welch of Mooselookmeguntic, Maine is reputed to be the originator of the streamer fly. Welch states he dressed the first streamer in 1901 and designed the Welch Rarebit, Black Ghost, Jane Craig, Welch Montreal and Green Spot . . . "[6] Leonard's book was published in 1950 and helps establish the time line for the development of the Mickey Finn, which has to be sometime after 1901. Also, note that of all streamers attributed to Welch, only the Black Ghost is still widely used.

The yellow and red bucktail was originally unnamed. All the sources that I consulted agree that the originator of the pattern is unknown. Nick Karas claims that this pattern was likely developed by a commercial tier for William Mills.[7] Before the streamer was named the Mickey Finn, John Alden Knight, author of *Fishing for Trout and Bass* and several other popular books, named it the Assassin. Apparently, Knight found the fly to be so effective that he wrote about it in a magazine called *Hunting and Fishing.* This brought tremendous notoriety to the pattern, particularly at the 1937 Sportsmen's Show in Madison Square Garden.[8]

Joseph D. Bates, author of *Streamer Fly Tying and Fishing*, describes the red and yellow streamer as both an "attractor" and an "imitator."[9] Those who consider the Mickey Finn a "special" or "attractor" think that the pattern approximates the lateral line of a baitfish or the red flash of a brook trout parr. Knight wrote a letter to Bates in which he recounts the story of the streamer's final renaming. Newspaper writer Gregory Clark, in a 1936 article in the *Toronto Star*, named the fly Mickey Finn after Chicago bartender Michael Finn, known for drugging and robbing his patrons (circa 1896–1903).[10] That real-life criminal analogy seemed apt to describe the unfair power the streamer had over fish.

Like John Alden Knight and Joseph D. Bates, Ray Bergman also promoted the Mickey Finn. The first few editions of Bergman's legendary book *Trout*[11] did not list the Mickey Finn as a notable fly, even though Bergman had probably been fishing with the streamer since 1926.[12] Bergman's book went through several editions before incorporating the Mickey Finn.

In a 1950s classic, *The Complete Book of Fly Fishing*, Joe Brooks describes the Mickey Finn as one of two "lunker getters" (the Edson Tiger being the other).[13] Note the "lunker" in the picture at left of Brooks that he caught with a "yellow and red streamer,"[14] which is how one referred to the Mickey Finn before it was formally named. Certainly the 1950s seem to be the era that established the Mickey Finn as an essential pattern. Brooks, Knight, Leonard, and the *Family Circle* volume all came out during this decade.

Karas's *Brook Trout* shows that the Mickey Finn has remained the same but continues to impress anglers. While fishing for brook trout in Canada, Karas used Mickey Finns with "upturned eyes" on black salmon hooks sized no. 1, 1/0, 3/0, and 4/0.[15] His use of the streamer is strong contemporary evidence for its continuing popularity and effectiveness. Karas, who has fished for brook trout all over North America, says that "the Mickey Finn is one of the best brook trout flies in any angler's fly book when it comes to river fishing."[16] In addition to Karas's endorsement, he got anglers (myself included) to tie the streamer in much larger sizes than they normally might.

Following Karas is fishing writer Mike Valla, who, in *The Founding Flies: 43 American Masters, Their Influences and Patterns* (2013), cites the Mickey Finn as John Alden Knight's "signature fly even though he was not the originator."[17] Valla's book provides more detail not only about the Mickey Finn but also about the *Family Circle* guide. In subsequent editions, it is published as the *Noll Guide to Trout Flies and How to Tie Them.* Ray Camp, who wrote the foreword for the original edition, worked with Deren on the renamed edition. Furthermore, Valla tells us that one of Deren's tiers,

Elizabeth Greig, tied the flies (without a vise) for the plates that were used.[18]

In addition to the recommendation of current writers and the efforts of past writers and anglers to promote the Mickey Finn, I would like to add that its longevity and appeal lie in its simplicity. It is easy to tie, and it works.

A Note on Species

Part of the reason for the streamer's popularity is its success with brook trout. Although many anglers have said that they like the Mickey Finn for pickerel or other species, anecdotally, the Mickey Finn is one of the best "generals" for brook trout.

Most anglers will agree that catching a fish on a self-tied pattern has an addictive and mystical allure. Consequently, the Mickey Finn pattern is a gateway streamer for budding fly tiers. One can experiment with such additions as adding a rib to the tinsel body or wrapping wire under the tinsel to make it sink. One can also experiment with bead head or Clouser patterns. I have found that sinking versions, such as the bead or the wire wrap, work well for wild brook trout in mountain ponds and lakes. Karas likes outsized ones for fishing big rivers, but I have found the Mickey Finn to be an excellent streamer for early-season stillwater brook trout fishing.

When we look at the history of the Mickey Finn and how many famous fishing writers are indebted to this pattern, it does seem a bit unjust that its inventor has not been identified and thus immortalized.

Endnotes

1. John Gierach, *Good Flies: Favorite Trout Patterns and How They Got That Way* (Guilford, Conn.: The Lyons Press, 2000). Although I don't refer to Gierach in this piece, I began my official research with his book. Also, I used Gierach's essays in that collection as a model for this one.
2. *Family Circle's Guide to Trout Flies and How to Tie Them* (Newark, N.J.: Family Circle, Inc., 1954), 36–37. For a publication that is sixty years old and has been in constant use until recently, it is in remarkably good shape. Its durability is due to the fact that the paper is glossy and of very heavy stock.
3. Ian Frazier, "An Angler at Heart," in *The Fish's Eye: Essays About Angling and the Outdoors* (New York: Farrar, Straus and Giroux, 2002), 10–48. Frazier's collection is first-rate. His story about almost drowning by himself on Yellowstone River is memorable, especially when, upon his survival, exhausted, he crawls onto the bank, kisses his biceps, and sings Queen's "We Are the Champions" to himself.
4. Author conversation with Ian Frazier, 3 March 2009.
5. Mary Orvis Marbury, *Favorite Flies and Their Histories* (Boston: Houghton Mifflin Company, 1892). Marbury is the daughter of Charles Orvis, to whom she dedicates her book.
6. J. Edson Leonard, *Flies: Their origin, natural history, tying, hooks, patterns and selections of dry and wet flies, nymphs, streamers, salmon flies, for fresh and salt water in North America and the British Isles, including a dictionary of 2200 patterns* (New York: A.S. Barnes and Company, Inc., 1950), 93, 95.
7. Nick Karas, *Brook Trout: A Thorough Look at North America's Great Native Trout—Its History, Biology, and Angling Possibilities* (New York: Lyons Press, 1997), 301. For additional information about the Mickey Finn, Karas's book is a great resource.
8. Ibid., 302.
9. Joseph D. Bates, *Streamer Fly Tying and Fishing* (Mechanicsburg, Pa.: Stackpole Books, 1966), 12.
10. Karas, *Brook Trout*, 302.
11. Ray Bergman, *Trout* (New York: Alfred A. Knopf, 1945).
12. Mike Valla, *The Founding Flies: 43 American Masters, Their Patterns and Influences* (Mechanicsburg, Pa.: Stackpole Books, 2013), 66–67.
13. Joe Brooks, *The Complete Book of Fly Fishing* (New York: Outdoor Life Books, 1958), 89.
14. Ibid., 297.
15. Karas, *Brook Trout*, 301.
16. Ibid.
17. Valla, *The Founding Flies*, 67.
18. Ibid., 102–03.

Chris Bamford

A Mickey Finn streamer tied by Chris Bamford in 2014.

The Museum's Ambassador Program

Alex Jinishian

John Jinishian.

Morgan Kupfer

Morgan Kupfer.

The Ambassador Program was created in 2012 to expand our outreach and augment membership nationwide by raising awareness of the museum, its mission, and programs. Our ambassadors are more than just anglers; they are the museum's storytellers.

Captain John Jinishian of Westport, Connecticut, has ambitiously signed on to be one of our pioneer ambassadors. With firsthand experience in the fly-fishing industry, John will use his background with conservation organizations, fishing shops, clubs, and manufacturers to bring in new members and supporters.

Morgan Kupfer has loved fishing from the moment he picked up a rod as a young boy. His passion for fishing led him to start a blog in 2009—*Tight-lined Tales of a Fly Fisherman*—which has moved into a top spot within the fly-fishing bloggerverse with more than 20,000 unique views each month. Morgan is also passionate about conservation: putting the fish and the environment first is a foundational value in his life. He is excited to share the importance of the sport's legacy through the Ambassador Program.

As an avid fly fisher and outdoorswoman, Madeleine Longshore is eager to introduce a new generation of anglers on the West Coast to the museum. She has taught all aspects of fly fishing through youth adventures and fishing camps. Madeleine recently became a certified guide, which gives her a platform to promote the museum and all things angling.

Brandon Simmons has been an active museum member and fly-fishing history enthusiast for almost a decade. He began acting as an ambassador in 2012 by promoting the museum in the Midwest through fly-fishing presentations at club and organization meetings. Brandon's strong passion for the museum and the history of fly fishing, coupled with his enthusiasm to share tradition, make him a great asset to the program.

As the program grows, we hope to establish ambassadors across the country to better connect with large and small fly-fishing communities. Our goal is to establish eight districts across the United States and assign at least one ambassador to each to more efficiently optimize membership development and growth.

We seek ambassador candidates who embody our mission, reflect our initiatives, and inspire the sport of fly fishing. If you or someone you know would make a great candidate based on knowledge, experience, expertise, and industry alliances, please contact us at 802-362-3300 or sfoster@amff.com.

Callan Wink

Madeleine Longshore.

Brandon Simmons. Photo courtesy of the Copenhagen Casting Club.

Hoagy B. Carmichael: Historian/Author/Rod Builder

by John Mundt

Hoagy busy at work at his tying bench. From the collection of Hoagy B. Carmichael.

Hoagy on the banks of the Grand Cascapedia with his completed history of the river. From the collection of Hoagy B. Carmichael.

Hoagy B. Carmichael is a friend to many in the fly-fishing community. Those who know him share mutual interests in vintage tackle, bamboo rod building, and the pursuit of Atlantic salmon on the Grand Cascapedia River. Study of these subjects has been a driving passion in his life for four decades, and his published writings are a rich legacy for current and future generations.

It is a widely accepted belief that Carmichael single-handedly revived the waning art of bamboo rod building with his 1977 publication *A Master's Guide to Building a Bamboo Fly Rod*, which is now in its seventh edition. Carmichael's friendship with the late rod-building genius Everett Garrison inspired him to record for posterity the thoughts and methods of this legendary craftsman. The majority of today's bamboo rod builders point to that book as their inspiration and bible for taking raw bamboo culms through to completion of the finished rod. Carmichael's experience in the entertainment and broadcasting industry led him in 1973 to produce *Creating the Garrison Fly Rod*, the only video footage that exists of Everett Garrison working in his shop and discussing the production of his famous rods. The American Museum of Fly Fishing is the repository for this film and several other important Garrison items that came to the museum as a result of Carmichael's direct support.

Hoagy B. Carmichael also enjoys a reputation as a great rod builder himself—the "real deal," as one aficionado once described his work to me. Carmichael estimates that he has produced a total of 103 rods, and on the rare occasion when one becomes available on the open market, the price it commands is dear.

Another significant effort on Carmichael's part was his years of research on the history of Canada's Grand Cascapedia River. His historic detective work was chronicled in a two-volume set, *The Grand Cascapedia River: A History* (excerpted in this journal in the Winter and Spring 2006 issues). Volumes I and II combine for 804 pages of photos and text that cover the social, financial, and geopolitical complexities of a world-class river and its storied fish. It is believed by many that if Carmichael hadn't taken on this monumental task, much of the river's history would have been lost with the passing of the next generation.

I recall one luncheon when Hoagy was discussing the banner 2011 season on the Grand Cascapedia, reportedly the best since World War II. His eyes were gleaming brightly, revealing passion for a subject he had studied so extensively.

His most recent book, *8 by Carmichael*, is a series of articles first published for the Anglers' Club of New York. It includes reminiscences about and reflections on great rod makers and innovators in the sport, including Vince Marinaro, Chauncy Lively, George Parker Holden, Ed Payne, and Jim Payne.

He is presently finishing up work on his forthcoming book, *Side Casts*.

Hoagy B. Carmichael is a true keeper of the flame, and the heritage of our sport has been preserved and enriched by those like him. For more information about acquiring Carmichael's books, visit www.booksbycarmichael.com.

~

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

Fly-Fishing Festival

The Fly Pack, a Maine-based fly-fishing subscription company, was one of this year's new participants.

Another beautiful day helped to make the seventh annual fly-fishing festival an outstanding success. Nearly thirty vendors—including appraisers, antique dealers, fly tiers, artists, educators, and purveyors of fly-fishing essentials and women's accessories—turned out for the August 9 event, attracting close to 450 attendees. Author Ron Lasko was on hand to present and sign copies of his book *A Tale of Two Rivers*. Bob Selb donated his time for appraisals, and Kelly Bedford, Paul Sinicki, and George Butts demonstrated fly tying and casting.

The museum thanks Mulligans of Manchester, Finn & Stone, the Vermont Country Store, and rk Miles for their sponsorships. We also thank volunteers Tim Delisle and Ron Wilcox, who hauled, moved, and cooked as needed.

Photos by Sara Wilcox

The festival both began and ended the day under gorgeous blue skies.

Jim Becker (far left) *chatted with folks interested in learning more about making bamboo rods.*

Visitors enjoyed perusing the various items featured by the many vendors.

Casting for Recovery (left) *and Ryan McDonald of Finn Utility in a quieter moment.*

Dedicated vendors and museum supporters Dana Gray (left) *and Bob Selb returned to the festival.*

Trout Unlimited displayed their Trout in the Classroom program from local schools.

Executive Director Cathi Comar (center) *with Donna Lasko and author Ron Lasko. Ron was the festival's featured presenter.*

Fly tier George Butts demonstrated tying techniques to interested observers.

Museum News

Cathi Comar

A Vermont TU camper changes flies.

AMFF Goes to Camp

The museum participated in this year's Vermont Trout Unlimited Trout Camp held at Quimby Country Lodge in Averill, Vermont. Executive Director Cathi Comar served as an instructor and counselor and presented a program about the evolution of fly rods. Our vintage casting collection was enthusiastically received by both campers and counselors as they put together each rod, identified its maker, and evaluated the difference between handling graphite, bamboo, metal, and fiberglass rods. This fourth year of the camp was sponsored by the following TU chapters: Mad Dog, Central, and Greater Upper Valley of Vermont; Greater Boston; and the Vermont State TU Council.

AMFF Joins NARM

The American Museum of Fly Fishing recently joined the North American Reciprocal Museum Association (NARM), one of the largest reciprocal membership programs in the world. Museum members at the benefactor level and higher will have access to nearly 700 museums across the country and in Canada. This includes free admission (or members pricing), discounts in museum shops, and access to special events. All qualifying AMFF members have been issued new membership cards with a gold logo. To view the complete list of participating museums, visit www.narmassociation.org or contact AMFF to receive a brochure by mail.

Recent Donations

Rhey Plumley of South Burlington, Vermont, tied and donated the official state of Vermont fishing fly, the Governor Aiken, in both single- and tandem-hook versions. **Todd Hosman** of Longmont, Colorado, gave us a collection of 133 flies that were featured in his book, *Colorado Trout Flies: Great Patterns and the Remarkable People Who Tie Them* (Todd Hosman, 2008). For a detailed list, contact the museum.

Jim West of Manchester, Vermont, donated a two-piece, 7-foot, 5-weight No. 1 Orvis Graphite Rod. **Leon Martuch** of Traverse City, Michigan, sent us the following collection of fiberglass fly rods: a two-piece, 7-foot, 2-inch, 4-weight Scientific Angler System 4; a two-piece, 9-foot, 1-inch, 10-weight Scientific Angler System 10; a two-piece, 9-foot, 3-inch, 11-weight Scientific Angler System 11; and a two-piece, 8-foot, 3-inch, 5-weight Russ Peak Silver Anniversary Model (1939–1964).

Tom Haraden of Castle Valley, Utah, sent us a Miller's Hollow Dry Fly Line, size HCF, and an issue of *Outdoor Life* magazine (September 1949, vol. 104, no. 3), featuring an article by Joe Mears, "This Dry-fly Line Is Hollow." **Ron Swanson** of Bloomfield Hills, Michigan, donated an Orvis Tac-L-Pack fishing vest that once belonged to Stan Bogdan.

Jim Hardman of Dorset, Vermont, gave us a copy of Jean-Paul Pequegnot's *French Fishing Flies: Patterns and Recipes for Fly Tying* (Skyhorse Publishing, 2012). **E. M. Bakwin** of La Porte, Indiana, donated a collection of eighteen books, and **John D. Berger** of Jupiter, Florida, donated a collection of fifteen books. For detailed lists, contact the museum.

Upcoming Events

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

October 18
Annual Membership Meeting

October 23–24
Friends of Corbin Benefit Shoot
Hudson Farm in Andover, New Jersey
Portion of proceeds to benefit AMFF

November 13
Izaak Walton Award Event
Merion Cricket Club
Philadelphia

December 6
Gallery Program
Hooked on the Holidays
1:00 p.m.–4:00 p.m.

March 14–15, 2015
First Annual Deborah Pratt Dawson
Conservation Symposium

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

On June 30, the museum welcomed more than fifty art enthusiasts to the opening reception of this year's Angling & Art benefit art sale. Featured artists include Yoshi Akiyama, Gordon Allen, Katherine Buchmayr, Linda Durkee, Luther Hall, Eleanore Hayes, Matthew Lerman, Sylvie Malo-Clark, Susan Harding Merancy, Diane Michelin, Thomas Miller, Dave Morse, Lynn Pratt, Christopher Smith, Mark Susinno, John Swan, Mark Tougias, and George Van Hook. A big thanks to all who participated.

Sara Wilcox

AMFF hosted several Fresh Air Fund host families from southern Vermont for a fly-fishing primer. The kids learned about insects, artificial flies, casting, and equipment. Everyone had the chance to construct their own practice rod and tie their own "clown fly" to take home. The group was thrilled at the close of the program when a trout was hooked in our casting pond!

Sara Wilcox

A special thank you to artists George Van Hook, Dave Morse, and Christopher Smith, who, on July 26, concluded this year's Angling & Art benefit art sale with an afternoon of painting by the pond. Here Deputy Director Yoshi Akiyama watches Van Hook's plein air technique.

Sara Wilcox

On July 20, the museum welcomed visitors on the grounds for National Ice Cream Day. A huge thanks to everybody who made it out for casting, fly tying with Yoshi, and free ice cream.

CONTRIBUTORS


Andrew Herd

Ken Cameron has been fly fishing for more than fifty years. He was an early registrar of the museum and has been a contributor to this magazine. He is the author or coauthor of more than thirty books. He lives half the year in a cabin on the boundary of the Adirondack Park in New York State and the rest of the year in the South.


Joel Thompson

Ed Felker is a fine artist, graphic designer, photographer, writer, and outdoorsman. He currently serves on the board of the Virginia Outdoor Writers Association and the Mason-Dixon Outdoor Writers Association. He is a former charter member of the board of Project Healing Waters Fly Fishing and remains active with PHWFF. He can most often be found outdoors near his studio overlooking the Potomac River, usually with a camera, often with a fly rod, always with a dog, searching for beauty and humor in the world around him. He writes about that world at his blog, Dispatches from the Potomac.


Yvonne Sherwood

Willard P. Greenwood II has taught English at Hiram College since 2001 and is editor of the *Hiram Poetry Review*. He also teaches a course called The Ethos and Practice of Fly Fishing. Greenwood lives with his wife, Beth, and two boys, Robert and Michael, in Hiram Village. He is an avid fly fisher and reader of fly fishing in literature, conservation, poetry, and history. He has published articles, essays, and poems in journals and anthologies.


Barbara Herd, MD, FRCP

Andrew Herd works three days a week as a family practitioner in County Durham. The remainder of the time he fishes, writes about fishing, or takes photographs of other people fishing, notably for Hardy & Greys in Alnwick, 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. Right now he is working with Hermann Dietrich-Troeltsch on another trilogy, this time about the incomparable Mr. William Blacker.


Jay Hupp

Jay Hupp, pictured here rigging a fly rod in his front yard (perched above a finger of Puget Sound in Washington State), fishes those waters for steelhead, salmon, and sea-run cutthroat trout and makes frequent excursions to eastern Washington, Idaho, and Montana. His spare time is spent collecting antique bamboo fly rods and creels, as well as consulting on business development projects. He also serves as an elected commissioner for the Port of Shelton, Washington, and occasionally publishes historical research and technical manuals related to a wide variety of interests. He can be found on the web at www.Jayhupp.info.

Introductions Are in Order

Aldo Leopold (1887–1948, third from left) with the founding members of the Wilderness Society. In the last chapter of A Sand County Almanac *(1949), Leopold wrote, "Conservation is a state of harmony between men and land." Leopold taught that an ethical balance between man and nature was paramount to conservation. Photo courtesy of U. S. Forest Service, Pacific Southwest Region.*

Over the past several months, the museum has discussed its new initiative to document the history of projects that have benefited our fly-fishing waters. After many e-mails, phone conversations, letters, and meetings, we are proud to introduce the five conservation organizations who represent the core group of alliance partners working with AMFF to meet our initiative objectives. Similar to our museum, all abide by a mission of stewardship and education. The following profiles are very brief, and we encourage you to visit the websites of each organization to learn more about their history and work.

American Rivers (AR). Founded in 1973 and headquartered in Washington, D.C., AR protects and restores the flow of rivers throughout the country. AR identifies and eliminates obsolete dams and has restored 150,000 miles of waterways throughout their forty-year history. A project in 2013 included the removal of Manchester's Dufresne Dam to restore the migration waters of our local trout.

Atlantic Salmon Federation (ASF). ASF is a Canadian organization founded in 1948. Their work concentrates on the preservation of the wild Atlantic salmon population and is represented in all of Canada's Atlantic provinces, Québec, and the state of Maine. ASF undertakes and supports projects that promote the understanding of this majestic fish, and they explore solutions to improve diminishing numbers of Atlantic salmon. If you visit their headquarters in New Brunswick, you can visit their educational facility, the Wild Salmon Nature Centre.

Batten Kill Watershed Alliance (BKWA). This organization is the "youngest" of the conservation organizations in this group (founded in 2001) and is a local/regional organization whose work is evident on our home waters. BKWA works with landowners and government agencies throughout Vermont and New York to improve and maintain a healthy environment along the Batten Kill and its tributaries. The angling community applauds their work as the trout population has substantially increased in these area waters.

Bonefish & Tarpon Trust (BTT). BTT was founded in 1998 by several saltwater anglers who were concerned with the diminishing population of bonefish, tarpon, and permit. One of the founding members of this organization (and current chair) is Tom Davidson Sr., a former AMFF trustee. BTT supports groundbreaking fish studies, works to protect saltwater environments, and promotes agendas to benefit these fish. Their Fifth International Bonefish and Tarpon Symposium will take place in November at the International Game Fish Association headquarters in Dania, Florida.

Trout Unlimited (TU). TU is concerned with the health, maintenance, and preservation of the wild and natural trout population. Founded in 1949 along Michigan's Au Sable River, TU is in the forefront of the environmental concerns of this coldwater fishery. Many organizations have modeled their business plans according to TU's successful nationwide chapter system, a progressive model TU implemented around 1962/1963. This organization makes boots-on-the-ground conservation efforts and is an advocate at the national policy level.

We look forward to working with each of these conservation organizations as the AMFF conservation initiative takes shape. Mark your calendars for 14–15 March 2015 to attend our first annual Deborah Pratt Dawson Conservation Symposium in Manchester, Vermont. Check our website often to get updated information about the schedule, presenters, and films to be featured that weekend.

Cathi Comar
Executive Director

Catch and Release the Spirit of Fly Fishing!

4070 Main Street • PO Box 42
Manchester,Vermont 05254
Tel: (802) 362-3300 • Fax: (802) 362-3308
E-MAIL: amff@amff.com
WEBSITE: www.amff.com

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 smartphone to visit our collection online!