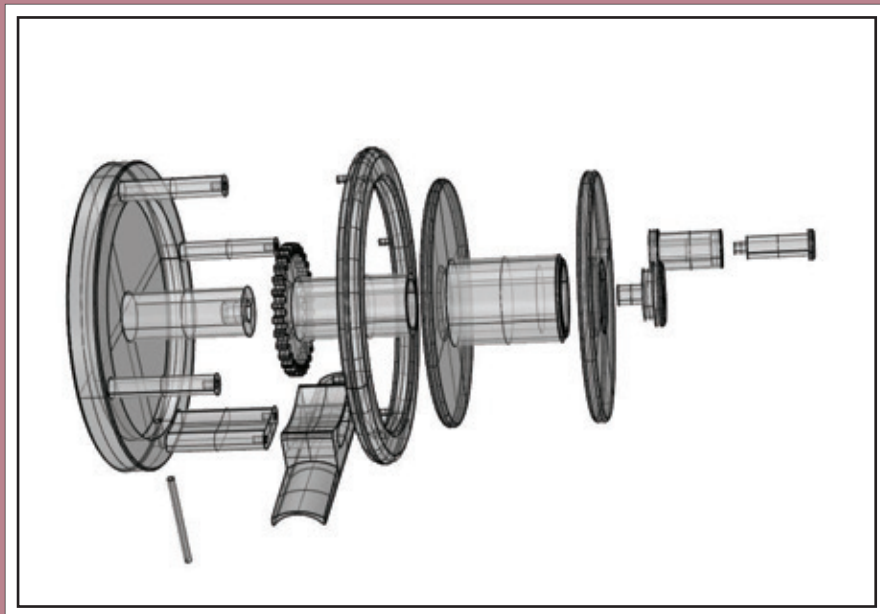


The American
Fly Fisher

Journal of the American Museum of Fly Fishing



SUMMER 2015

VOLUME 41 NUMBER 3

But Wait! There's More!



From Albert Bigelow Paine, *The Tent Dwellers* (New York: Harper & Brothers Publishers, 1908), 11.

LOYAL READERS OF the *American Fly Fisher*, especially those of you who have kept up with feature stories and have read Spring 2015 cover to cover: you're in good shape for diving into this issue full of follow-ups.

In the last issue, we promised you a public brawl. Now that you've had time to digest Andrew Herd's "Marston v. Kelson: The Little Inky Boy Controversy, Part I," we bring you Part II, in which things go from bad to worse as both parties fight for the last word on the tying and effectiveness of a salmon fly. "There are two rules that no journalist should ever forget," began Herd in Part I. "First, it is tempting fate to pick an argument with an editor in his own magazine's correspondence columns. Second, if one has previously got at cross-purposes with said editor, the outcome of a second round will generally be fatal to one's interests." Reader, to see how this ends, turn to page 9.

The Spring issue also featured a story by Rhey Plumley, "The Governor Aiken Bucktail: The Official Fishing Fly of the State of Vermont." Since the writing of that article, Plumley—who was instrumental in making the state fly a reality—received news that a friend might know the whereabouts of the lost painting to which he referred. Turn to Notes and Comment, "Postscript to the Governor Aiken Bucktail Fly Story" (page 17), for more.

And in a follow-up to an article published seventeen years ago, Fred Buller shares a better, clearer reproduction of an image first seen in his "A Fourth-Century European Illustration of a Salmon Angler" (Spring 1998, vol. 24, no. 2). You can find it on page 28.

As for the goings-on at the museum itself, staff had an exceptionally busy spring, organizing the two-day Deborah Pratt Dawson Conservation Symposium here in Manchester (page 22), presenting the 2015 Izaak Walton Award to Tom N.

Davidson in Key Largo (page 24) and the 2015 Heritage Award to Tom Brokaw in New York (page 20), and hosting other events (see Museum News, page 26). We've also welcomed three new ambassadors to our ambassador program, which was created to expand our outreach and augment membership nationwide. You can read all about them on page 25.

I'm happy when we can include something from our collection within these pages. In this issue's Batten Kill Beat (page 18), Communications Coordinator Peter Nardini highlights the Hardy Fairy fly rod in the museum's collection—the one that used to belong to Ernest Hemingway—and the letter from Hemingway's son that accompanies it.

But wait! There's more!

Michael Hackney first saw a 3D printer in operation in the early 1990s. He built his first in 2010. Hackney's a reel maker, among other things, so it was just a matter of time before he began trying to print a working fly reel. After two years of fine tuning, he released his version 5 design in December 2014. In "A 3D-Printed Fly-Fishing Reel with Click Check" (page 2), Hackney first offers up a helpful primer in 3D printing, then describes how he developed a fully functioning, completely 3D-printed fly-fishing reel. He's willing to let you download his designs for free—all you have to do is print. Michael Hackney will be demonstrating 3D printing at our annual Fly-Fishing Festival on August 8—come check it out in person! (I'm pretty excited about this.)

However, I'm sad to note that the fly-fishing community has lost another pillar: Judith Bowman, the founder of Judith Bowman Books, passed away in March. On page 19, book enthusiast and angler John Mundt remembers this grand uncaged woman of our sport.

KATHLEEN ACHOR
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The American Fly Fisher

Journal of the American Museum of Fly Fishing

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ON THE COVER: *Michael Hackney's second reel prototype CAD model, created as he developed a fully functioning, 3D-printed fly-fishing reel.*

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

The American Fly Fisher (ISSN 0884-3562) is published four times a year by the museum at P.O. Box 42, Manchester, Vermont 05254. Publication dates are winter, spring, summer, and fall. Membership dues include the cost of the journal (\$50) and are tax deductible as provided for by law. Membership rates are listed in the back of each issue. All letters, manuscripts, photographs, and materials intended for publication in the journal should be sent to the museum. The museum and journal are not responsible for unsolicited manuscripts, drawings, photographic material, or memorabilia. The museum cannot accept responsibility for statements and interpretations that are wholly the author's. Unsolicited manuscripts cannot be returned unless postage is provided. Contributions to *The American Fly Fisher* are to be considered gratuitous and the property of the museum unless otherwise requested by the contributor. Copyright © 2015, The American Museum of Fly Fishing, Manchester, Vermont 05254. Original material appearing may not be reprinted without prior permission. Periodical postage paid at Manchester, Vermont 05254; Manchester, Vermont 05255; and additional offices (USPS 057410). *The American Fly Fisher* (ISSN 0884-3562) EMAIL: amff@amff.com WEBSITE: www.amff.com

POSTMASTER: Send address changes to:
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A 3D-Printed Fly-Fishing Reel with Click Check

by Michael Hackney

Figure 1. *The Classic*, printed in 3D by Michael Hackney.

PRINTING IN 3D IS causing quite a worldwide buzz. And no wonder: new 3D-printing technologies and their awe-inspiring applications like prosthetic hands¹ and ratchet wrenches² printed on the International Space Station make national and international news almost daily. As prices drop and capabilities rise, thousands of new 3D printers are making their way into homes and small businesses every month.³ These mini–desktop factories are capable of manufacturing all sorts of fun, utilitarian, and even revolutionary items.

In the early 1990s, I had the opportunity to see one of the first commercial 3D printers in operation. The technology captured my imagination, but the cost was prohibitive for a hobbyist. A decade and a half later, Adrian Bowyer founded the RepRap⁴ Project with the mission to create a self-replicating machine and make the design freely available to everyone. RepRap is credited with starting the open-source 3D printer revolution and was my entry into personal 3D printing. No one can really predict how 3D printing will affect us as individuals, businesses, or even fly fishers. The future will certainly bring many advances we can't even imagine today.

In the first part of this article, I'll describe the most common form of personal 3D printing called fused filament fabrication (FFF). This is the technology that is getting much of the attention, but there are many other types of 3D printers that create objects from liquid polymers, metal powders, and even cookie dough! In the second part, I'll describe how I devel-

oped a fully functioning, completely 3D-printed fly-fishing reel with a click check (Figure 1).

A 3D-PRINTING PRIMER

Printing in 3D is a form of additive manufacturing technology. In traditional machining, material is removed from a large block (e.g., wood, metal, plastic)—an expensive and wasteful process. In additive manufacturing, material is added to build up the item—a more economic process that conserves raw materials.

The idea of making three-dimensional objects from small particles or strands of material is very old; our prehistoric ancestors built up coils of clay into functional pottery thousands of years ago. The process used in 3D printers is similar except that molten plastic filament takes

the place of the clay coils and computer-controlled movement replaces the potter's hands.

Before tackling how 3D printers work, it's useful to understand how a 3D drawing, or model, is prepared to print. Consider the pyramid drawn in computer-aided design (CAD) software like the one shown in Figure 2. The three directions, or axes, are labeled X, Y and Z. Using special software (appropriately called a *slicer*), the model is cut into a stack of two-dimensional layers, called slices, along the Z (up-down) axis. Each slice is a two-dimensional drawing of a cross-section of the original part on the X-Y plane. Many slices packed close together are required to accurately capture the shape and detail in the original model. These slices are fed to the printer one at a time, starting with the bottom slice and working toward the top slice.

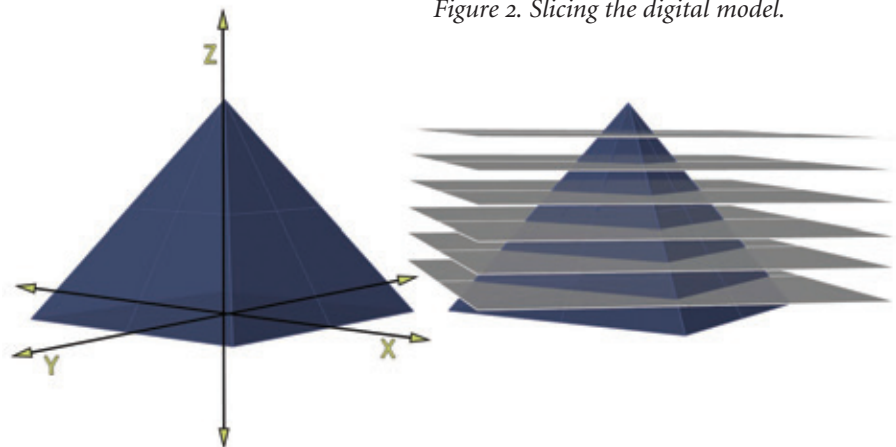


Figure 2. *Slicing the digital model.*

Figure 3. Starting the first layer.

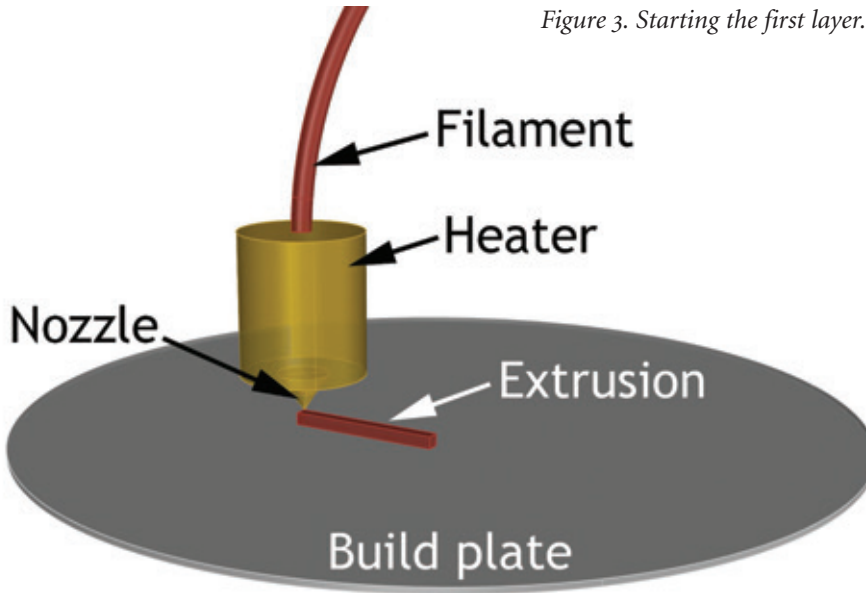


Figure 4. First layer complete.

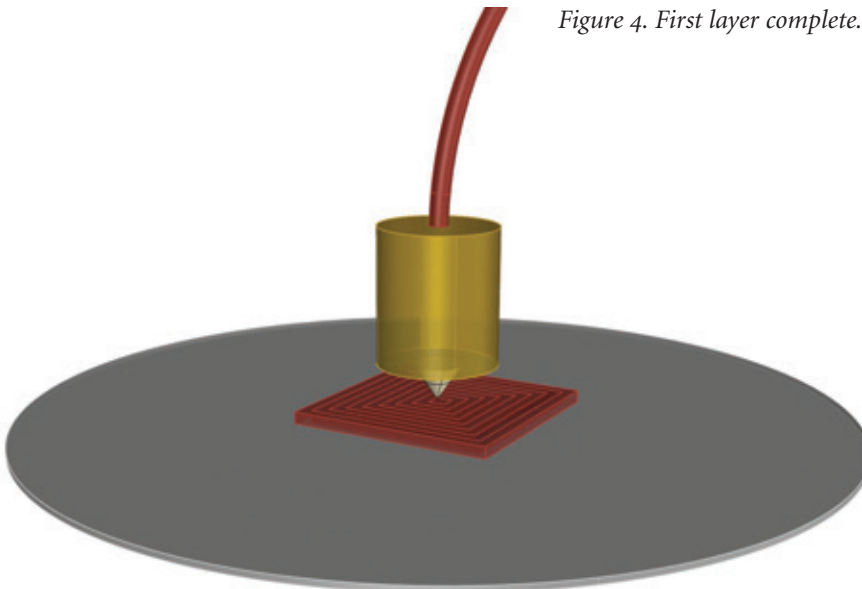
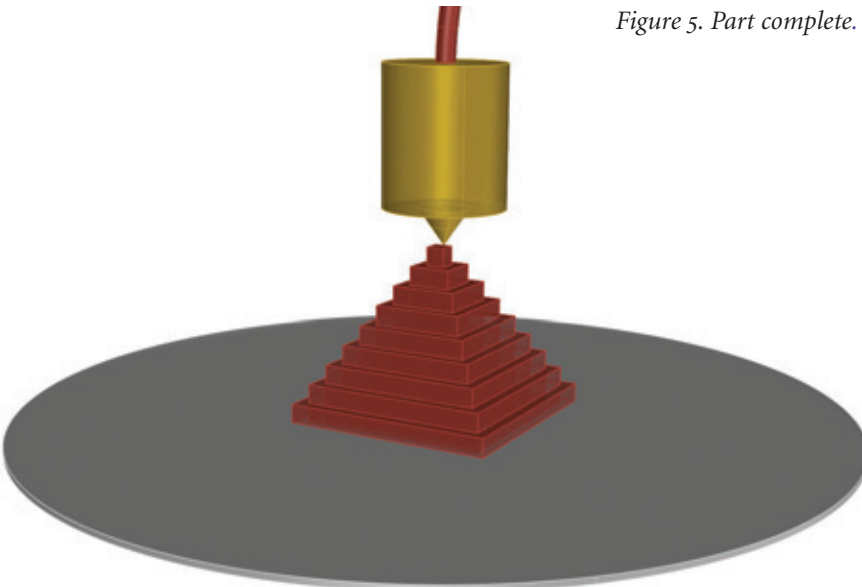


Figure 5. Part complete.



Now that we see how the model is prepared, it will be easier to understand how 3D printing works. Take a look at Figure 3. An FFF 3D printer pushes, or extrudes, a thin plastic filament through an orifice in a heated nozzle. The nozzle and heater are mounted on a platform (not shown) that can be moved in the X, Y, and Z directions by special computer-controlled motors called stepper motors. To start, the nozzle is lowered to the build plate, and the first slice of the object is printed using the X and Y coordinates in the slice. As the filament cools, it sticks to the plate and its neighbors. Once the layer is complete (Figure 4), the nozzle is raised to the height of an individual layer, and the next layer is printed on top of the first layer. The new layer fuses to the lower layer, creating a rigid structure. This process continues, layer by layer, until the entire object is printed, as shown in Figure 5. Thinner layers (more slices) give higher-resolution prints. Typical consumer printers extrude through a 0.40mm nozzle with a 0.20mm layer height. This example shows a solid-filled part, but printed objects can be hollow or partially filled.

Of course, this description is an oversimplification. In practice, there is a learning curve, and every printer, material, and even printable object is different. One of the biggest hurdles for beginners is persuading the first layer to stick to the build plate so the part does not shear off halfway through the print. Because the layers are very thin, typically 0.20mm thick, there is little margin for error.

PLASTIC FILAMENT

Many types of plastic filaments are available, and new filaments are being developed all the time. The 3D-printing community has settled on two sizes of filament—3mm and 1.75mm in diameter—and you must match the filament to the extruding system of the printer. There really isn't a significant advantage of one size or the other, and every filament that I'm aware of is offered in both.

The RepRap crowd favors a renewable and biodegradable polymer called polylactic acid, or PLA, made from corn or other plant starches. Theoretically, a farmer in a remote village could grow corn, easily process it into PLA filament or granules, and print this on a RepRap 3D printer to make a replacement part for a broken irrigation system; that is the vision and mission of RepRap. PLA is rigid and comes in many colors. I especially like the translucent colors; they are quite beautiful (see "A Look at Some 3D-Printed Reels" on page 8).



Figure 6. 3D-printed wedding rings. Photo courtesy of Chris Bennet.

Another popular 3D-printable filament is acrylonitrile butadiene styrene (ABS). You would recognize it if you saw it—it's the plastic from which Lego™ blocks and many common household items are made. ABS is more flexible than PLA, opaque, and a little trickier to print. Recently, many other filaments (printable Nylon™; wood-, bamboo-, copper-, or bronze-filled filaments; conductive filaments; polycarbonate [soda bottle plastic] filaments; and even water-soluble filaments) have become available to the hobbyist. Each filament has its own characteristics and learning curve to master, but that just contributes to the fun of being an early 3D-printing enthusiast.

THE 3D-PRINTED FLY REEL

Along with my other angling interests, I'm a reel maker. I design and manufacture fly-reel kits in aluminum and brass. It was only natural that my interest in machining and fly fishing would converge with my interest in 3D printing. I built my first 3D printer in 2010 from one of the early RepRap designs. It was a simple device, but I was able to use it to print useful things like whistles, a friend's wedding rings (I kid you not, they were translucent blue PLA [Figure 6]), and for prototyping ideas for reel designs and parts. I outgrew this little machine quickly and built a new, larger, and more capable printer from a

kit. This printer, the SeeMeCNC Rostock Max,⁵ is large (I can print a 12-inch-diameter cylinder 15 inches tall), fast (relatively speaking), and accurate. It sits on my desk next to my computer, so it is always available to try out a new design idea or print something interesting I find on one of the many 3D-printing sites.

In late 2012, as my skills in both CAD and 3D printing improved, I pondered whether I could design and 3D print a working fly reel. I set some goals for the project:

- All of the parts had to be 3D printable.
- No additional hardware or screws could be used.
- The reel had to have a pleasing design and not look clunky.
- The parts should be small and simple enough to print on consumer 3D printers.
- The design had to have a low parts count and relatively simple parts.
- The foot had to fit modern fly-rod reel seats.
- The reel should have some form of check mechanism.
- And, of course, the reel had to catch fish!

My original intent was to develop a design that could be snapped or fastened together with no need for adhesives. Early in the project, I decided to lift this restriction and allow adhesives if needed. Now, with more than two years of experience designing and printing fly reels and other items, I believe it is possible to build a reel with no adhesives and have been working on an updated design.

I worked on the reel project off and on for about a year, and slowly the first prototype emerged. This first reel—my alpha reel—had seven parts (shown in Figures 7 and 8), a silent friction check,

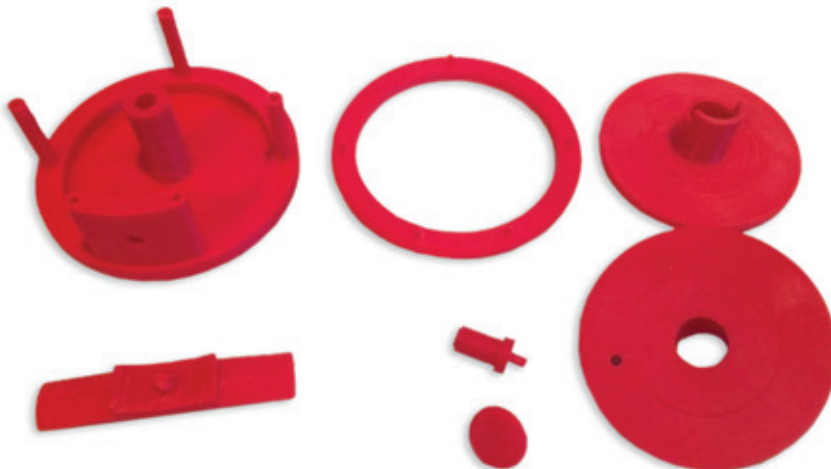


Figure 7. First reel prototype printed parts.



Figure 8. First reel prototype assembled.

and was printed in ABS. The alpha reel had a few design issues, though. For example, the foot was blocky and had a flat bottom that required machining to fit a reel seat. The foot was glued to the reel frame, a weak mechanical joint at such a critical juncture. The spool was printed in two pieces and required reaming to fit the spindle, printed as part of the back plate. All in all, it was a good first effort, and I caught brook trout with it. I considered the alpha reel a minor success.

With the alpha reel completed, I quickly set to work on version two, the beta reel (Figure 9). This new design had many significant improvements, including a functional 3D-printed foot (Figure 10) that was securely attached to the frame, a three-part spool assembly that did not need to be reamed to fit, and a simple click check. The click-check mechanism (Figure 11) is based on the check I developed for my aluminum and brass fly-reel kits. It uses a short length of $\frac{1}{8}$ inch (or 1.75 mm) Nylon rod or filament—the pawl—that engages the teeth on a ratchet wheel. The check is simple and reliable, works and sounds great, and can be easily printed.

As the mechanical design of the beta reel evolved, I started thinking about ways to improve the reel's appearance. Rather than try to make 3D-printed parts look like machined or molded parts, I took it as a challenge to see if I could incorporate the unique pattern and texture of printed parts into the visual design. This is akin to a furniture maker using wood grain as a decorative feature on a piece of furniture.

From a design perspective, I needed to take into consideration that a fly reel is handled and seen from all sides. On most 3D-printed parts, like a vase or Yoda figurine, the base is not seen, so imperfections don't matter. Surface finish and quality on 3D-printed parts present two distinct challenges: (1) the visible layer lines on the sides of the parts and (2) the top and bottom surfaces. The printed layers on most 3D-printed parts are visible and can detract from the part's appearance, so they needed to be incorporated into the reel's design in some way. The bottom surface is especially challenging because imperfections and texture of the build plate are transferred directly to the part. Printed reel parts would require a pristine build surface and careful thought both to texture and how that might be incorporated into the part.

I spent countless hours testing different build surfaces and printing techniques to improve my printed parts' visual characteristics. An early success

Figure 9. Second reel prototype CAD model.

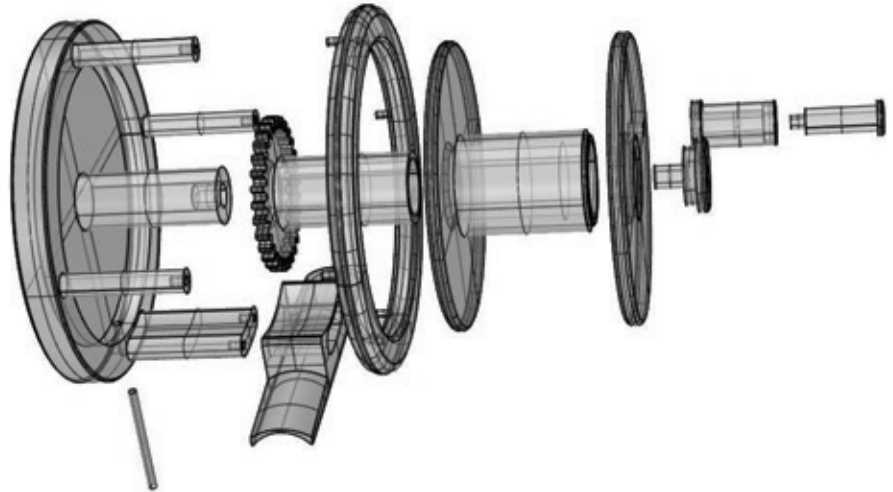


Figure 10. 3D-printed reel foot.



Figure 11. Click check.



involved printing on plain printer paper (Figure 12). I simply stuck the paper to the build plate with a glue stick and printed. The paper leaves an attractive matte finish, and the PLA adheres to the paper quite well. I can usually print five or six parts on a single sheet of paper before needing to replace it. Paper shards left clinging to the part can be removed with a quick rinse in water.

More recently, I've started to print on a plastic material called polyether imide (PEI). It has many of the advantages of plain paper but doesn't need to be replaced. I've been printing on the same sheet of PEI for more than a year, and it still looks and works great. The PEI arrived as a thin (0.03-inch) sheet with one glossy and one matte side. I use the

matte side to get an attractive matte finish and the glossy side when I want a part to shine.

To save material cost and time and to minimize the potential for warp, parts are not generally printed with 100 percent internal fill (called infill). Slicer applications have the ability to print the infill at lower density and in several patterns (cross-hatching or an octagonal mesh pattern, for example). I realized that some of these patterns are quite attractive and shouldn't be hidden inside the printed part. This was my ticket to exploit the unique properties of 3D printing to create attractive fly reels. After nearly a year of experimentation and refinement, I figured out both how to design parts so that their interior fill pat-

tern could be exploited and how to print the part to show the fill. Figure 13 is a close-up photo of my favorite circular infill pattern; it looks like a fancy lace. Notice that the lacy fill can be seen through the translucent teal frame. I take advantage of this and use different fill patterns and densities on different parts of the reel to achieve unique visual effects.

Once I had perfected my printing techniques and completed the beta design (see Figure 9), I decided to show the 3D-printing community my work. Surprisingly, a number of folks were also fly fishers and wanted to know if they could print one of my reels. I took this as an opportunity to test and further refine my design. The comments were very positive, and I started getting feedback about

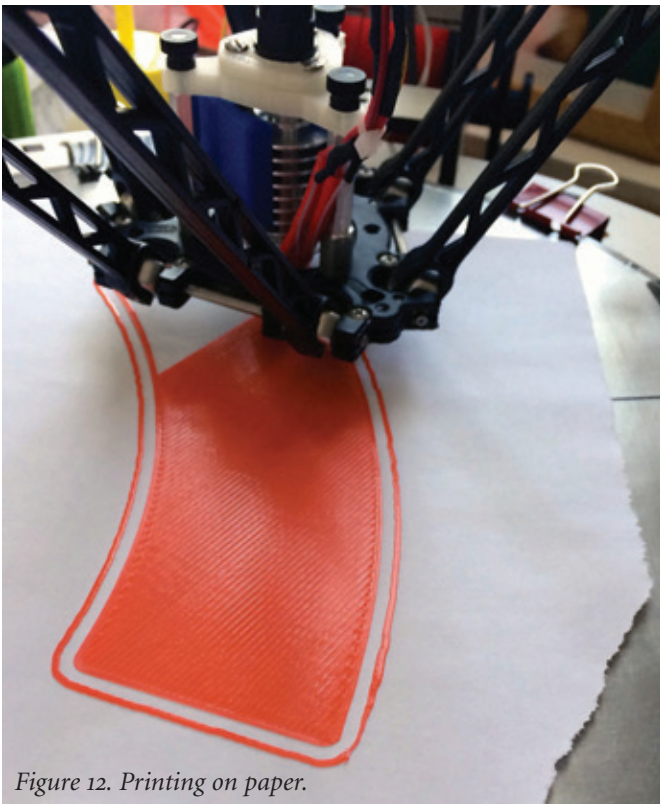


Figure 12. Printing on paper.

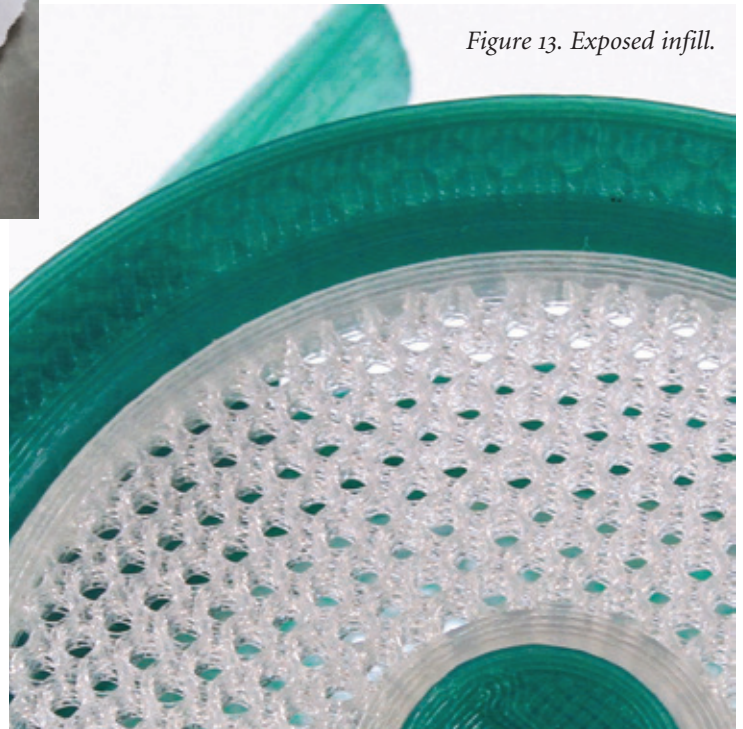


Figure 13. Exposed infill.

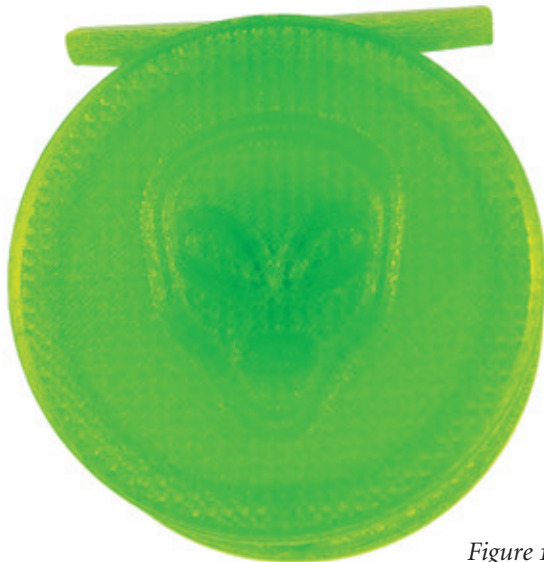
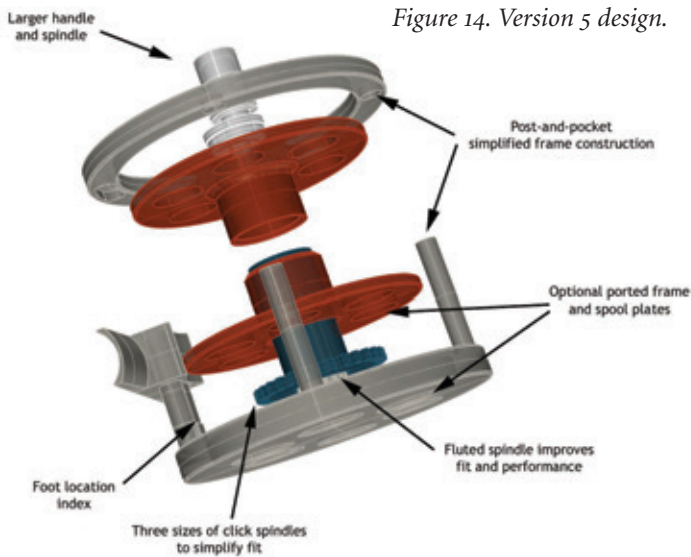


Figure 15. Alien reel.

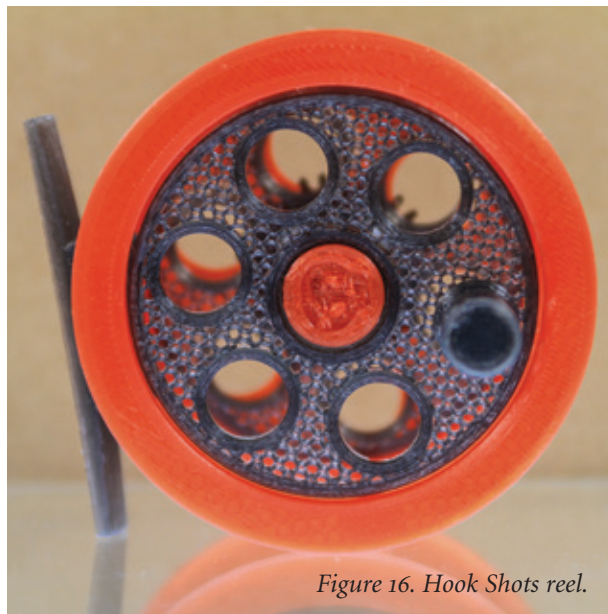


Figure 16. Hook Shots reel.

others' experiences printing and fishing the reel. This led to a constant stream of modifications, which I released to be further evaluated.

The beta reel was a great improvement, but I soon discovered that it required a lot of tedious and manual trimming and fitting to assemble and fine tune. It also had several parts that were difficult to print—in particular, the tiny protrusions on the frame ring that fit into holes at the top of the pillars. The handle was a bit too small and fragile also. I continued to refine the design over a nine-month period and signed up new recruits to test and print my reel designs.

By December 2014, I had accumulated enough changes and innovations to release my version 5 design. I gave this new design (Figure 14) to twenty-five 3D-printing/fly-fishing enthusiasts for further testing off and on the water. The feedback was excellent. Not only was the design much easier to print, it performed extremely well.

The version 5 design grabbed a bit of attention when several fly-fishing blogs and websites posted photos and stories. Some of the designs I create are a bit nontraditional, even for a 3D-printed reel. For instance, the Alien reel is viper green and has an alien's face printed on its back plate (Figure 15).

Whenever I show one of my printed reels to a group of anglers, I'm always asked, "Do they work?" No matter how many fish I claim to have caught with one, or explain that many other anglers have printed and caught fish with them, nothing is quite as convincing as a video showing exactly what these reels can do. Shortly after I released the version 5 design, Joe Cermele, fishing editor at *Field & Stream*, contacted me to ask how he could obtain one of my reels to fish and make a video about it. It was an opportunity I could not pass up. I asked Joe if he had a preference for colors, and he requested red and black, the signature colors of his "Hook Shots" (video series) logo. I did him one better and printed a red and black reel with the "Hook Shots" skull printed on the spool retainer (you can just make it out in the center of the reel shown in Figure 16). I sent the reel to him in early January 2015. Several weeks later, I received an e-mail from Joe with a link to the video he posted on the *Field & Stream* website.⁶ Now when someone asks "Yeah, but can you catch a fish with it?," I pull out my iPhone and show the video. I enjoy the silence as that someone watches, mouth agape.

I make this version 5 design freely available for others to download and print their own fly reel. To date, I've provided the files to more than 350 individuals, high schools, colleges, and youth groups, and I

A LOOK AT SOME 3D-PRINTED REELS



The Tranquility reel.

The Bling reel.



The Sea Dragon reel.

These reels demonstrate some of the fun and creative dimensions I explore with 3D printing. I like to incorporate nontraditional colors and translucency with unique patterns such as the lacelike effect on the side plates.



The Sweetheart reel.



have photos of several dozen reels that others have printed. If you would like to print one of my reels, you can get a copy of the files and detailed instructions and join the fun.⁷ If you don't have access to a 3D printer but would like a 3D-printed reel, maybe one in wild colors or with a special design, I also offer custom printed reels for sale.⁸

My goal was to explore the possibilities for 3D printing as it applies to fly fishing and, in particular, fly reels, and to share my results with fellow 3D-printing enthusiasts and anglers all over the world. I realize that these 3D-printed reels are not as refined, durable, or sophisticated as classic Hardy and Bogdan reels—but they are a lot more fun.

ENDNOTES

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8. Custom 3D-printed fly reels from the author's website can be found at www.eclecticangler.com/3d-printed-fly-reels.

Marston v. Kelson: The Little Inky Boy Controversy, Part II

by Andrew Herd



A Little Inky Boy dressed by Kelson's pupil, Violet Fane, around 1914. This pattern fails the Kelson test, chiefly because it is tied on an eyed hook. The detail of the dressing does not correspond with any published dressing, but at least the wing is not heavy.

Photo by Andrew Herd, copyright Andrew Herd and Sir Peter Cresswell.

READERS WILL RECALL that at the end of Part I of this article about the extraordinary confrontation that took place in 1907/1908 within the pages of the *Fishing Gazette* between Robert Marston, its editor, and George M. Kelson, the doyen of salmon fishermen, Kelson had begun his reply to Marston's charge that salmon flies did not have to be tied with extreme accuracy to be successful. Marston's comment had appeared as a postscript to a letter by Lieutenant-Colonel Bartley, which had asked a number of innocent questions aimed at clearing up, once and for all, exactly how the elusive Little Inky Boy should be dressed.

On 23 November 1907, Kelson responded to Marston's comment, which he did in a long letter that veered between pathos and indignation.¹ Kelson remained unswervingly bound to the conclusion that the reason for his success lay in the fine detail of his favorite variation of the Little Inky Boy, and he reiterated his con-

viction that the reason the pattern failed in so many other anglers' hands was that it had not been dressed correctly.

That every one of my friends appreciate the improved dressings of these flies is attested by the constant communications, telling of their increased angling successes. As a matter of fact, they are devoted to Inkies, all of which, in their hands, frequently have the desired effect. Unfortunately, almost all other of my correspondents appear to fail with every one of the different sorts.²

Kelson's reply was long enough for him to have dealt at length about how to dress the Little Inky Boy, but in his annoyance at Marston's note, Kelson relegated his answer to Bartley to second place. Bartley's queries were dismissed in a few short sentences, which nonetheless left the strong impression that readers would have no trouble supplying the necessary feathers.

This is all I wish to say. I am sorry you do not seem to agree with me on this point. And had my only object been to "add to the interest of fly-making," my letters would not have been so curiously devoid of information on that branch of the subject as those which you have so generously published.

Colonel Bartley can get the "colerette de magnifique," as well as the "tourocou," from Jacquet, in any quantity and at a nominal price, as I said in a former letter. If strips of either mandarin drake or summer duck are put in the wings, they must be extremely narrow ones. The drake's feather is not barred, but, of course, the summer duck's must be so.

One or two extra fibres will make but little or no difference. The wings must be as thin as possible, and in looking at them, holding the loop of the fly towards you, they should resemble the closed wings of a butterfly, and not those which spread over the sides of the body and give the fly a lumpy appearance in the water.

I am sending an old pattern, made by a "pupil" of mine to Farlow. Anyone can call and see the style of thing wanted. The pattern is attached to a sheet of paper, with remarks in writing for further guidance.³

The editor tailed Kelson's letter with a reiteration of his previous comment, agreeing with his correspondent that it was "only common sense and common experience that salmon and trout which are constantly fished for with one pattern of fly get shy of it," repeating his view that "slight variations are not able to convert a deadly salmon fly into one that fish will [not] look at."⁴ That was the good news.

The bad news for Kelson was that Marston added that two letters to M. Jacquet had failed to procure any turaco at all. Immediately after this footnote, Marston published a letter from John James Hardy, who, somewhat unhelpfully, had supplied the original dressing of the Little Inky Boy, which Hardy had recalled that George Kelson had published in the *Field* some years previously.

Tag.—Silver twist and two turns of crimson seal's fur.
Tail.—A topping.
Body.—Black horsehair, closely coiled.
Throat.—Two or three turns of silver coch-a-bonddu dyed yellow.
Wings.—A few tippet strands, two or three strands of golden pheasant tail, two narrow strips of unbarred summer duck, and a topping.⁵

Incidentally, when Kelson and other writers of this period used the word *horsehair*, they meant strands from the

tail of a horse, ideally a gelding or a stallion, rather than horse body hair. Because black horses are rare, Kelson would have meant strands from the tail of a bay horse, which have black tails and manes. For readers' benefit, the dressing of the Little Inky Boy that appeared in Kelson's *The Salmon Fly* (1895) is given below; do note that apart from the change from seal's fur to wool for the tag, the body material had been changed from horsehair to fine silkworm gut. Part of the fog of confusion that surrounded the dressing was caused by the way he changed the body material back to thick horsehair in the 1907 version of the pattern.

Tag.—Silver twist and one turn of crimson Berlin wool.
Tail.—A topping.
Body.—Fine trout gut dyed black, closely coiled.
Throat.—Three turns of silver coch-a-bonddu dyed yellow.
Wings.—A few tippet strands, two narrow strips of unbarred Summer Duck and a topping.⁶

Hardy obliged Marston by sending three variations of the Little Inky Boy, the second of which was identical to Kelson's October 26 dressing.⁷ The third lacked pheasant tail in the wing and happened to be Hardy's favorite, presumably being tied to the recipe given above. Marston signed Hardy's letter off with the words, "These flies are so nearly alike that I cannot believe any salmon seeing one pass over him would refuse it because it was not exactly like one of the others."⁸

At this stage, Kelson must have begun to have second thoughts about persisting with the correspondence, which may

account for why the next act in the tragedy opened with a letter by Reginald Kelson, who defended his father with a plea couched in conciliatory terms.⁹ Despite this, Reginald's letter was footnoted by Marston, as was a letter by General Beresford in support of George Kelson. In these notes, the publisher stuck to his guns, coolly correcting the Kelsons' interpretation of previous points he had made and always returning to his original thesis, which was "that some *trifling variation* in the dressing [of a salmon fly] will not cause a fish to take it or refuse it."¹⁰ One thing Marston could not be accused of was being inconsistent.

By now, the tone of Kelson's letters made it clear that desperate though he might have been to end the correspondence before it did any further damage to his reputation, he wasn't prepared to back down, either. So he wrote, under the title "Inky Boy—Mr. Kelson's Final Word," ". . . [K]indly remember that had I not found a way of improving the fly there would not have been anything like the number of fish caught with it during the last four or five years as there have been."¹¹ Which Marston cheerfully footnoted with the paragraph, "A Happy Christmas to you, Mr. Kelson, and tight lines with the Little Inky Boy! I hear Boy is finding his way into the fly-books of lots of salmon anglers who never heard of it before this correspondence appeared."¹²

And there the matter might have rested, had not Reginald Kelson been unable to resist the temptation of writing a last letter. It is not clear why Reg did this—and how much his father was involved—beyond a suicidal desire to have the final word. I will leave it to the reader to judge the worth of the opposing arguments, but after this reply was published, a happy ending was never in the cards; the Kelsons would have done well to accept Marston's Christmas wishes and leave the matter there. Instead, Reginald wrote:

Would it not be as well for you to change your attitude towards outsiders and reassure your readers? It strikes me that you might modify your former plaisanteries so as to save some of the fruits of my father's experience for the close of this long and undervalued entertainment?

You could easily dip a brand new pen into quite fresh ink and announce officially that these little flies are absolutely red hot when Farlow, the recognised head of the trade, makes them for our use.

You could tell us that a fisherman's happiness depends less upon his misfortunes than upon the way in which he takes them, and you could tell us how to mount and how to succeed with poor, dear Inky.



Wompoo fruit dove breast feathers dyed in the correct shade for the Little Inky Boy. These feathers were also known as collerette de magnifique. Photo by Andrew Herd, with thanks to Hermann Dietrich-Troeltsch.

You might do more. You might tell my father to send you many more cart-loads of his fruitful experiments for the sake of others who, like myself R-eally W-ant K-nnowledge to intensify happiness by taking misfortunes properly. I guess you will oblige us!¹³

By now, even Marston was tiring of the exchange, and he footnoted Reginald's letter with the conciliatory words:

I understand from Messrs. Farlow that they hope in a day or two to have a specimen of their dressings of the fly which has been passed as correct by Mr. "G.M.K." I can assure Mr. "R.W.K." that I have no wish to turn his father's arguments "topsy-turvy," and am very glad to be with him in objecting to see "lead-lures" called flies.¹⁴

I am reasonably certain that both sides believed Kelson's footnote would be the end of the argument, and had it happened that way, Kelson would have been able to walk away bloody but unbowed; then two weeks later a cartoon by R. W. Vernon appeared. Although the drawing was probably intended to be amusing, the timing of its publication could scarcely have been worse. Immediately beneath appeared a letter from Thomas Brayshaw junior, who at that time was an apprentice in a shipyard on the Tyne and who fished every Saturday on the Coquet. Brayshaw explained that in addition to being extremely short of "touracou," M. Jacquet hadn't the faintest idea which species of turaco was required to dress the Little Inky Boy and had sent a bird with a blue crest rather than a green one at first request.¹⁵ Brayshaw emigrated to Canada, where he would make his name as an illustrator. Later in life, he confessed that he never did establish what "colerette de magnifique" was.¹⁶

A muddled response to Vernon's cartoon appeared on 4 January 1908, the confusion being caused by Kelson's failure to distinguish adequately between public and private correspondence that was by then in progress between him and Marston. Aware that he was beginning to look isolated, Kelson's second paragraph began, "[T]he local postman . . . came over-burdened with letters this morning, nearly all of which objected to the way I had been ridiculed in the *Fishing Gazette*."¹⁷ Readers can make their own minds up about that. The remainder of the letter veered between a comparatively sober, but not particularly specific, discussion of the materials required to tie the Little Inky Boy via an attack on a French correspondent and a new complaint about the editor's failure to accept



The Little Inky Boy cartoon by R. W. Vernon that first appeared in the *Fishing Gazette* on 21 December 1907.

Kelson's rather astonishing attribution of the invention of the Alexandra fly to Kelson's own father. Marston retaliated by penning an extended footnote in which he repeated his challenge that his correspondent should back up his claims with documentary evidence, finishing with the words, "I have always acknowledged how much we owe to him, but that is not the same as admitting to all that he claims."¹⁸

Reginald Kelson replied to Marston's note two weeks later:

My father took upwards of two years in collecting the authors' names and other details concerning several flies which he described in his books. All the flies invented by my relatives, save "Wilkinson" and "B O B" were named by my father, so that it is impossible for you to know anything more about them than what he told you or has published. My father still retains all particulars of the flies in question, and therefore the

challenge you lay down is not only puerile, but absolutely beside the question. . . . My father says he neither wishes you to read his books nor refer to them in any way, as your previous references have tended to mislead people.¹⁹

This was a phenomenally silly letter, and it begged the question about why Kelson had published the books in the first place if he didn't want people to read them, but very fortunately, Marston didn't pick up on that point. Equally, if Kelson did have firm evidence of the provenance of the patterns, it makes one wonder why he had not produced it so far. Once again, the editor appended a footnote, this time longer than the letter itself. In it, Marston challenged Kelson to use his records to publish the dates on which he invented or named the flies in question and took the opportunity to repeat his rejection of Kelson's claim to have invented the mixed wing.

By now the correspondence regarding the Inky Boy had been grumbling on for six months, and the readership must either have been heartily fed up of it or keenly awaiting the next installment. The latter group was destined not to be disappointed, for on 25 January 1908, George Kelson chose not only to continue his battle to bend Marston to his will, but also decided to revisit the publisher's 1896 review of *The Salmon Fly*. It was this letter, more than anything else that Kelson had written in this long debate, that turned out to be a fatal move.

I regret that the correspondence about the Inky Boy fly, which was a matter of general interest to salmon fishers, appears to be degenerating into a personal controversy between myself and you, which is neither a matter of general interest nor, as far as I am concerned, a matter of any interest whatever. No blame can be attached to me for this misfortune. All the letters I have written have been gratuitous, and have contained no sign of reflection on you. It is true that I was anxious to show you that I was not unmindful of a remark you made not long since, which resulted in the sale of two of my books, and I said so in a private communication, but I said nothing whatever about your 1895 review of my book. . . .

Having reached the age allotted to man by the Psalmist, and having devoted many more years to salmon fly-fishing than you have to writing about it, I

have no wish to see the calm current of my declining years muddled by a spate of whirling words. In such conditions no one will get a "rise" out of me.²⁰

There was much more, including a rambling attempt to rebut Marston's disagreement with his claims about the mixed wing. Kelson's arguments were frequently evasive, but this particular one rested on a frankly deceptive description of how the early nineteenth-century dressers had winged their flies, which made their method sound so laborious that readers must have wondered why his predecessors had bothered with mixed wings in the first place. Kelson then turned to another of Marston's points in the review, which was an observation that he had not invented striking from the reel, and he dealt with that in an equally unsatisfactory fashion, without quoting enough evidence to get the editor's tanks off his lawn. The *Gazette's* spellbound readership was rewarded with Kelson's final paragraphs:

You also say in the same number (Jan 4): "In other matters Mr. Kelson's claims will not bear investigation."

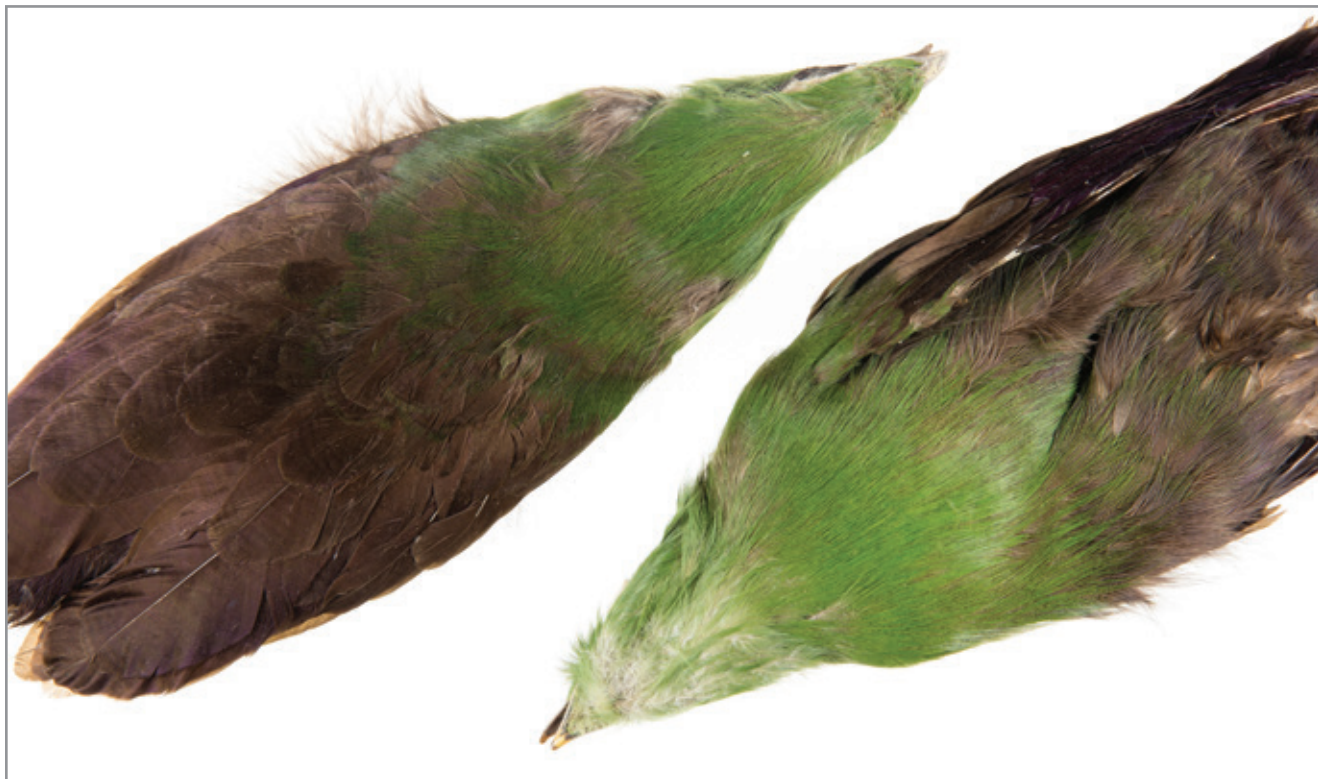
When translated into the vernacular this sounds like: "Mr. Kelson is a bit of a promiscuous liar and braggart, but I have not time or space vacant at the present moment available for pillorying him in detail."²¹

In reply, Marston footnoted Kelson's letter with the remark, "As usual, Mr. Kelson gives us a long epistle containing no answer to criticisms, but it will be a waste of space to devote any more to this subject."²² A long letter from the Viscount de Poncins followed this note, the viscount being none other than the French letter writer who had had the misfortune to be attacked in print by Kelson on January 4. De Poncins wrote:

True it is that Mr. Kelson in his last letter says that his friends have been able to understand him perfectly, but that does not matter. Surely Mr. Kelson has a great many friends, but in the world at large there are surely many more fishermen who are, like me, not yet initiated, not yet acquainted, not yet friends of Mr. Kelson. These are, like me, "uninitiated," and I envy the initiated.

Seeing how difficult it is to obtain one simple but accurate description of this fly, I even begin to think that it has not yet hatched out completely, it is not invented, because if it was, it would be shorter and easier to describe it exactly than to say so many things, none of them exactly to the point.²³

Now the correspondence entered its final phase, with Kelson forced to defend himself on several fronts simultaneously. He gained a little respite when, on February 1, a letter of support was published from General Beresford, a loyal member of the "initiated" and the only



Two green turaco skins. Photo by Andrew Herd.



A coil of horsehair said to have been sent by General Beresford, who features in this story. I have rarely seen horsehair thicker than the best in this sample, yet it has been labeled as “too small” for use in the body of the Inky Boy. Good luck finding a heavier gauge. Photo by Andrew Herd, copyright Andrew Herd and Sir Peter Cresswell.

member of this group who seems to have been prepared to stand up and defend his friend in print. Beresford cannot have been following the correspondence very closely, because he recommended using the older version of the pattern listed in *The Salmon Fly*, rather than the modification that Kelson was defending, but he answered, for the first time, the long-standing query about what size of hook should be used, suggesting a Wyers Frères Kelson hook, no. 7. Beresford also confirmed that a single strand of horsehair should be used to make the body and wrote that the throat hackle could be blue, red, or yellow.²⁴ The most valuable contribution the general made was to point out that the Little Inky Boy only worked if the angler kept out of sight and fished the pattern on a very long leader—an anticipation of modern low-water tactics that explains why Kelson’s inner circle could catch fish with the pattern when no one else could. The secret of the Little Inky Boy lay not in the particulars of the dressing but in the way it was fished.

By now the dressing of the Little Inky Boy was the least of Kelson’s concerns. He returned to the *Gazette* a week later with a pathetic letter that reverted to the issues of the mixed wing and striking off the reel, and mounted a ragged defense of his crediting of patterns in *The Salmon Fly*. Kelson seemed oblivious to the danger of prolonging the correspondence, although a slow realization was dawning that he could not win the argument.²⁵ Marston, annoyed by now, footnoted this letter with a dismissive comment, provoking Kelson, beside himself, to come back at him on February 22, this time giving Marston an ultimatum to provide proof of the accusations he had made in the 1896 review of *The Salmon Fly*—as if Marston had not done so already.²⁶ It was a long way from the genial banter of the previous August and, ominously, Marston replied that if he could find time, he would “give Mr. Kelson all he wants—chapter and verse—next week.”²⁷ It was not an empty threat.

The article that appeared in the *Fishing Gazette* on Saturday, 29 February

1908, must have made Kelson’s heart sink. Marston’s words sprawled over three pages, under the title, “Mr. Geo. M. Kelson Tracing the ‘History’ of Salmon Flies, etc.” In it, the editor of the *Gazette* took the opportunity to reprise all the salient points of his critical 1896 review of *The Salmon Fly*, quoting extensively from it, while addressing the issues that Kelson had raised more recently in excruciating detail.

Kelson’s nature made him vulnerable to challenges on matter of fact—he was a showman, and grand gesture, rather than detail, was his strong point—and, having tested him in the columns of the *Gazette*, Marston must have known that his foe was temperamentally unlikely to marshal his facts well enough to back up his assertions. So, for the last time, Marston drummed out the paper’s staff and oversaw the ceremonial dragging of all the skeletons from their well-known places in the cupboards: questioning Kelson’s description of the Topy to the river Usk, rather than as a Tweed fly; the attribution of the Thunder and Lightning

to Jimmy Wright, rather than to Pat Hearn; and of the Durham Ranger to James Wright, when it was well known to be the invention of Roger Scruton; not to mention the Black Dog to his Kelson's own father, when a letter by P. D. Malloch in the same edition of the *Gazette* confirmed that it had been first dressed as a mixed wing by the Edinburgh tackle maker Mrs. Hogg,²⁸ and extraordinary attribution of the Wilkinson to Kelson senior, when everyone and his dog knew it to be the invention of P. S. Wilkinson.

Marston went on to question the attribution of the word *standard* to seventy patterns that Kelson had invented, of which, Marston contested, only four were in common use among other anglers. He drew attention once again to Kelson's alleged use of copyrighted illustrations from the *Fishing Gazette*; disagreed with Kelson's claim to have invented striking from the reel; poured cold water on Kelson's assertion that "it used to be the fashion to employ nothing but golden toppings" in the tail of salmon flies (which really was outrageous); and for the umpteenth time, scorned Kelson's assertion that he had been a pioneer of the method of making salmon flies with mixed wings, a charge in which Marston was backed by the very well-respected Malloch, in addition to other sources too numerous to quote here. In many respects, the accuracy of Marston's words no longer mattered; it was the quantity of them that swamped Kelson's case like a tidal wave.²⁹

Kelson, weary by now, replied on 14 March 1908. In the first few paragraphs, Kelson charged Marston with giving the date of publication of *The Salmon Fly* incorrectly as 1896 and confirmed that the editor's review of the book had damaged its sales. Then, rather than challenging any of Marston's charges, he launched a last-ditch attempt to destroy the editor's credibility by attacking his experience as a salmon fisherman, using their mutual friend, John Traherne, who had died in 1901, as a proxy witness.

If you wish to know why Major Traherne was annoyed at your posing as an authority on salmon fishing, as I told you last week, and why he (Traherne) after inviting you once would not have you the second time, and postponed indefinitely his second invitation to you—the reason was that after seeing you stand and cast, or, rather, throw, a 2-o Jock Scott in trout water—that is water where no salmon could possibly rest—he was disgusted that a hand, so incompetent with a rod, should attempt to wield a bungling pen on the same subject, as though from the chair of a master.³⁰

Kelson went on to complain—truthfully—that he had not copied any of the illustrations in *The Salmon Fly* from the *Gazette* and that any similarities between the two were purely coincidental, before finishing:

By this time your readers will be able to put the epithet on the right shoulders—those of the man who has been a practical fly fisherman all his long life, who has invented flies and studied at the bankside the habits of the fish under all conditions of weather, etc., or those of the man who throws a 2-o Jock Scott into "trout water," and then goes back to a leather-bottomed chair and evolves his criticism (like the German) from his inner consciousness.³¹

Although Kelson made a limp attempt to respond to the dispute about his claim to have invented striking from the reel, he failed to respond to any of the publisher's other charges, and his letter dribbled away into childish insult.

With the publication of that ill-judged letter, the editor, who probably had had no intention of letting things get this far, was presented with a defenseless opponent, and he took advantage of it. Disposing of the Traherne incident by pointing out that it had occurred a quarter of a century previously, Marston went on to write that he had made it clear to Major Traherne that he "had had far more trout than salmon fishing, and asked him kindly to coach me, and kindly he did so." Then Marston delivered the coup de grâce:

As regards the date of publication of Mr. Kelson's book, although it has 1895 on the title-page, I have since found out that it was not published until March, 1896—I believe Mr. Kelson told me it had been delayed. The date given in the *English Catalogue of Books* is March 1896, and I will back that against Mr. K's memory or mine. . . .

I have unfortunately not had so much leisure for salmon angling as I should like, or as Mr. Kelson has had; but since I fished with Major Traherne I have killed salmon with a fly in many a good salmon river, and though never claiming to be an expert have by incompetent bungling, as Mr. Kelson would call it, killed my two and three and more fish a day. I had the good fortune to get six clean fish besides kelts one day (wading and casting, or "throwing," as Mr. K. would say), and as I was not using his patent lever reel, I had grand sport—they did not come in without "a kick or a struggle," as he says so many of his salmon do—poor beggars!—mesmerised by G.M.K. Well he never mesmerised me.³²

It was over, but there was one final letter from Kelson. Had he been a different character, he would never have started the correspondence in the first place, but now he knew that there was no point in continuing it. Kelson wrote:

Dear Sir,—You commenced this controversy by making totally unfounded charges against me. You made them in an offensive manner, and without a scrap of evidence to support them. As



A specimen feather of collerette de magnifique (i.e., dyed Wompoo fruit dove breast) dyed by M. Jacquet himself, with a pair of touracou hackles. Rare treasures indeed. Photo by Andrew Herd, with thanks to Hermann Dietrich-Troeltsch.

fast as I knocked down one of your assertions, you start a score more—like the Hydra which grew two new necks for every one that Hercules severed. You are incapable of finding out that your arguments have received a trenchant blow as the man was who, having been skillfully beheaded, complained of the dilatoriness of the headsman, and was only convinced of his decapitation by taking a pinch of snuff, when he sneezed and his head fell off! Life was given to us for other purposes than endeavouring to cut blocks with a razor, and I am advertising this as the last appearance on your stage.

I would remind you that my book, "The Salmon Fly," is recognised as the authority on this subject. You, yourself, describe me in your issue of Dec. 21, 1907, as "the most famous maker and inventor of salmon flies that this world has ever seen or heard of" . . .

The fruitlessness of a controversy where I say "It is so" and give proof, and you say "It isn't so" and completely ignore all the proof I give from first to last, must be patent to everybody. All we do is spoil so much honest paper.³³

The controversy over the Little Inky Boy played its part in creating an awareness that salmon flies did not need to be particularly complicated to be successful. Later in life, Tommy Brayshaw, the shipyard-apprentice-turned-artist, would comment that the only reason he

tied fully dressed salmon flies was that he enjoyed fishing with them, and within a few years of the dust settling on the *Fishing Gazette* correspondence, it would be established that salmon could be caught on plain hooks with painted shanks. Nevertheless, despite the growing body of evidence that they were superfluous, fully dressed flies endured for at least three more generations, and a few old die-hards could still be found using them in the 1960s and 1970s. By then the patterns that Kelson had done so much to popularize had become anachronisms, and simplified hairwings were the rule.

Time is a great healer. Despite continuing confusion about what constituted a properly dressed example, the Little Inky Boy remained available through the Hardy catalog until 1957, which isn't a bad run by anyone's standards. Robert Marston stayed at the helm of the *Fishing Gazette* for many more years and has gone down as an angling giant because of his astonishing track record as a publisher and a benefactor of angling in general. He died in 1927. And George Kelson? He, too, is deservedly remembered as a giant, the irony being that *The Salmon Fly* has stood the test of time and is regarded by many as the best volume on the subject ever written—just don't trust the attributions of the salmon flies, and never, ever, get into dispute about

them with an editor in the columns of his own magazine.

There is one last thing. In the course for Kelson's very long career, one of his many achievements was to establish salmon-fly dressing as an art form. This aspect of Kelson's writing has attracted so much attention that the tremendous contribution he made to explaining and popularizing other aspects of salmon fishing has been completely eclipsed. In the process, an important aspect of Kelson's character has been forgotten, which is that he was a relentless modernizer—had he been alive today, the 2014 version of the Little Inky Boy would be a very different item indeed. I will agree that it verges on heresy to mention synthetics in the same breath as the master's name, but had he lived to see such materials, I have no doubt that George Kelson would have pounced on them. Progress does not wait upon tradition, and maybe the Little Inky Boy was too fast a moving target for anyone to be able to capture its spirit in as conventional a medium as newsprint.



ACKNOWLEDGMENTS

This article could not have been prepared without the help of Sir Peter Cresswell, Hermann Dietrich-Troeltsch, and the Flyfishers' Club of London.



A selection of dyed magnifique feathers, with a few interlopers, preserved in a folded notepaper from the Hotel de États-Unis in Paris, where Kelson frequently stayed. The reference to *Cotinga susanglantè* is hard to fathom; I can find no references to it, not even historical ones. Photo by Andrew Herd, with thanks to Hermann Dietrich-Troeltsch.



At last, the real *Querula cruenta*! A tuft of purple-throated fruitcrow throat feathers, confirming that even Jacquet's dyed magnifique feathers were a pale imitation of the real thing. Photo by Andrew Herd, with thanks to Hermann Dietrich-Troeltsch.



A group of Little Inky Boys that were probably tied by George Kelson. For those who are having difficulty, the pattern nearest the 1907 dressing is at top right. These were probably experimental variants tied by Kelson in the course of developing his final choice of pattern.
 Photo by Andrew Herd, copyright Andrew Herd and Sir Peter Cresswell.

ENDNOTES

1. George M. Kelson, "Inky Boy—More from Mr. Kelson," *The Fishing Gazette* (vol. LV, 23 November 1907), 415–16.
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3. *Ibid.*, 416.
4. R. B. Marston [editorial note], *The Fishing Gazette* (vol. LV, 23 November 1907), 416.
5. J. J. Hardy, "Three Variations of the Inky Boy," *The Fishing Gazette* (vol. LV, 23 November 1907), 416.
6. George M. Kelson, *The Salmon Fly* (London: George Kelson, 1895), 214–15.
7. George M. Kelson, "The Little Inky Boy," *The Fishing Gazette* (vol. LV, 26 October 1907), 343.
8. R. B. Marston, editorial note, *The Fishing Gazette* (vol. LV, 23 November 1907), 416.
9. Reginald Kelson, "More About Inky Boy," *The Fishing Gazette* (vol. LV, 30 November 1907), 433.
10. R. B. Marston, footnote to Reginald Kelson, "More About Inky Boy," *The Fishing Gazette* (vol. LV, 30 November 1907), 433.
11. George M. Kelson, "Inky Boy—Mr. Kelson's Final Word," *The Fishing Gazette* (vol. LV, 7 December 1907), 468.
12. R. B. Marston, footnote George M. Kelson, "Inky Boy—Mr. Kelson's Final Word," *The Fishing Gazette* (vol. LV, 7 December 1907), 468.
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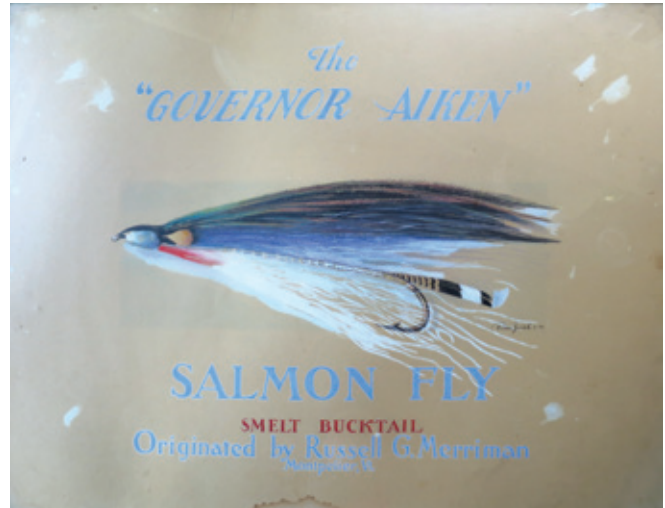
Postscript to the Governor Aiken Bucktail Fly Story

by Rhey Plumley

WHEN I FINISHED writing “The Governor Aiken Bucktail: The Official Fishing Fly of the State of Vermont” (*The American Fly Fisher*, vol. 41, no. 2, Spring 2015), I thought that was the end of the story, but I was in for a surprise. After sending out my holiday letter, in which I briefly recounted the story of how the Governor Aiken Bucktail became the official Vermont state fly, I received an intriguing reply from a friend, Pam Karr Loranger. Pam thought she might know the location of the long-lost painting of the Governor Aiken Bucktail that I mentioned. Her father, Prentiss Karr, was best friends with Russell (Russie) Merriman, the fly’s originator, and Pam said that what might be the original painting was hanging on a wall at her family’s homestead in Montpelier.

The photo of the painting that Pam provided shows a pastel that is signed and dated by the artist Pierre Zwick. Zwick was the director of arts for the state of Vermont under the Works Progress Administration (WPA) during the 1930s.¹ At the time, he was also considered an artist of some prominence, with works on display in Middlebury and at Middlebury College.^{2,3} An obscure fishing fly was not a typical Zwick subject, suggesting that Merriman may have commissioned the painting.

The previous information I had was from my interview with Governor Aiken’s widow, Lola Aiken, who thought that the painting was created by Merriman. Lola’s misconception is understandable; she left Vermont to join Aiken’s staff in Washington, D.C., in 1941.⁴ For Aiken’s entire tenure in the Senate, he and Lola resided mainly in D.C. and may not have



The Governor Aiken Salmon Fly painting by Pierre Zwick, 1938. Photo by Pam Karr Loranger.

been aware of the details of the painting. In hindsight, it seems possible that while the Aikens were more or less full-time D.C. residents, Merriman retrieved the undelivered commissioned painting from Governor Ernest Gibson’s office and at some point entrusted it to his best friend, Prentiss Karr. The missing painting has probably resided at the Karr family homestead all these years.



ACKNOWLEDGMENTS

Thanks to Pam and Al Loranger and former Vermont State Representative Bill Koch for sharing Russell Merriman facts and stories, and to Sheila Reid for her support and editing.

ENDNOTES

1. “Federal art in New England, 1933–1937; arranged by the officers of the Federal art projects in New England, in cooperation with New England museums. With a history of the art projects in New England,” Internet Archive, http://archive.org/stream/federalartinneweofede/federalartinneweofede_djvu.txt. Accessed 4 March 2015.

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Photo of Russell Merriman, creator of the Governor Aiken Bucktail Streamer, a gift to the author from the Pam Karr Loranger collection.

The Curious Case of Ernest Hemingway



Above: A teenage Ernest Hemingway brings in a trout.

Left: Hemingway's Hardy Fairy, along with its bamboo rod case.

Images from the collection of the American Museum of Fly Fishing.

PART OF THE GREAT privilege of working for a museum is the constant discovery—or rediscovery—of an exciting piece of history and access to learn more about it. For me, this piece of history was hiding in plain sight. In our very own Leigh H. Perkins Gallery sits a lightly used Hardy Fairy fly rod, the cork still in impeccable shape, that was once owned by Ernest Miller Hemingway. The letter accompanying it perhaps paints the perfect picture of one of the greatest writers of our time.

It is common knowledge that Hemingway was an avid outdoorsman, but the literary man's man ultimately refused to fly fish for trout. This is not because he was in pursuit of bigger game fish, like the giant marlin he so eloquently depicted in *The Old Man and the Sea*. This is also not to say that he gave up his childhood passion of fly fishing altogether; he fished for other species on the fly, mainly in salt water. Rather, he gave up fly fishing for trout thanks to an ordinary snafu, as discussed by his son in this 2 September 1972 letter to *Field & Stream* magazine. It reads:

To Whom it may concern:

This rod, a Hardy Fairy, one of *only* two surviving items of trout fishing tackle, owned by my father the late Ernest Hemingway, is the one with which he fished on the lower Cottonwoods section of the Big Wood River on the one occasion that he trout fished here in Idaho. It and another rod, a John James Hardy in poor state of repair, were the only items of trout fishing tackle he had with him when he first came to Sun Valley in the Fall of 1939 along with reels and lines and few flies. The other items have since been lost and the balance of his tackle a trunk full of flies

and other tackle items were lost the following year by the Railway Express Company. (This date is to the best of my knowledge). He was very discouraged by the loss of his accumulation of many years and never trout fished again except for the one occasion mentioned above. The Hardy Fairy was always one of his favorites and with it he fished wet with Hardy Corona lines and a St. George reel, tapered gut casts, usually with two or three flies. His favorite three fly cast was a Woodcock Yellow and Green, for a dropper, Shrimp fly in the middle and a worm fly or Coch-y-bondhu for a tail fly. I hope that whoever bids on this rod successfully will give serious consideration to giving it, or having his estate give it eventually to the American Museum of Fly Fishing.

Very Sincerely,
John H. N. Hemingway

Hemingway was famous for the Iceberg Theory, or theory of omission, in which his words on the surface were only a front to the hidden world of real hopes, fears, and feelings that his characters were experiencing. As with many things in Hemingway's life and literature, this letter leaves questions. What made him change his mind and agree to go trout fishing one more time in Idaho? Where did his lost equipment end up? One thing's for sure: the attendant who lost his luggage probably received one of the most eloquent talking-tos in the history of talking-tos. (Our condolences.)

—PETER NARDINI
COMMUNICATIONS COORDINATOR

The Uncaged Woman: Remembering Judith Bowman

1936–2015

Every healthy boy, every right-minded man, and every uncaged woman feels, at one time or another, and maybe at all times, the impulse to go a-fishing.

—Eugene McCarthy, *Familiar Fish, Their Habits and Capture* (Appleton & Company, 1900, page v)

THE FLY-FISHING WORLD bade farewell to one of the grand uncaged women of our sport this past spring. The *New York Times* notice of 27 March 2015 described Judith Bowman as “an entrepreneur, sportswoman, mother, and wife.” Judy was also a great friend to many who loved the art of fly fishing and its vast body of literature. A skilled and well-traveled angler with a wonderfully dry sense of humor, she took the moniker of the “uncaged woman” and made it her own.

Fly fishers worldwide knew Judy through her role as a leading dealer in antiquarian sporting books. She once shared her frustration about phone calls received in the middle of the night when some eager collector from a far-flung locale overlooked the difference in time zones. Judy was a fixture at most of the high-profile auctions where the printed treasures of the sport came onto the open market, some for the first time in generations. Her clients ran the gamut from casual readers to private collectors with libraries worth millions of dollars.

Judith Bowman Books was founded in 1980 after Judy learned about the trade by flipping through dealer catalogs to help her husband Jim find titles for his own collection. These were the pre-Internet days when a collector’s choices were limited to working with a trusted dealer, visiting used book shops, or bidding at auction. Collectors eagerly awaited the arrival of

Judy’s catalogs, and calls were frantically placed with the hope that someone hadn’t gotten to her first. It was Judy’s practice to mail all her catalogs on the same day to provide a level playing field for all of her clients.

Book auctions were not simply sales but social events at which fellow enthusiasts got together to enjoy the thrill of the chase and witness the drama of a heated bidding war when a particular rarity hit the block. I always enjoyed stepping outside with Judy to chat with her about the proceedings when she needed



Judith Bowman. Image courtesy of Reed Bowman.

a cigarette break or to let off some steam when the bidding got serious.

Fly fishing is a sodality in its own right, but book enthusiasts are a distinct group within that fold. There was always talk of a particular collection coming up at auction, gossip about so-and-so finding a book worth thousands for three dollars at a tag sale, or astonishment at what a first-edition Walton just sold for and who the buyer might be. Judy was a central figure in all of this action, and her counsel was valued by many.

With the advent of the Internet, the playing field has changed dramatically for both sellers and collectors, but I will always look back fondly on those days when Judy’s latest catalog would arrive in the mail and I’d hope that there would not be a busy signal when calling her number. Judy Bowman was a true keeper of the flame, and she will be missed by many.

—JOHN MUNDT
SIMSBURY, CONNECTICUT

CATALOG FIFTY NINE
ANGLING · HUNTING · NATURAL HISTORY



“the uncaged woman”

Judith Bowman’s book catalog.
Image courtesy of John Mundt.

Tom Brokaw Receives 2015 Heritage Award

Photos by Jack McCoy



Tom Brokaw accepting the 2015 Heritage Award.

THE AMERICAN MUSEUM OF Fly Fishing honored Tom Brokaw with the museum's 2015 Heritage Award at the Racquet and Tennis 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.

Tom Brokaw is an American icon, best known as a television host and author who has won numerous awards, including the Presidential Medal of Freedom—the nation's highest civilian honor. In addition to being the anchor and managing editor of *NBC Nightly News* for more than twenty years, Brokaw is also a lifelong angler and a regular on the Outdoor Channel fly-fishing series *Buccaneers & Bones*. He was an early advocate of conservation initiatives and has supported organizations such as Bonefish & Tarpon Trust, the American Museum of Natural History, and Conservation International.

"Part of the appeal [of fly fishing] to me," said Brokaw, during his acceptance speech, "is the camaraderie, the common cause that brings us together, the great idea that people can go out on the trout stream, the salmon river, the flats . . . or go to the far corners of the world, and there you are with a fly rod and some kind of imitation fly, and you are in a zone that is unlike anywhere else I've ever been in my lifetime. Hours go by, and you are surrounded by the most beautiful forms of life—not just in the water, but on top of the water and all around you. And it is, I think, the greatest kind of therapy that you can possibly imagine."

This successful Heritage Award celebration would not have been possible without the support of Honorary Chair Lefty Kreh and event committee members William E. Andersen, Jane Cooke, Chris Dorsey, George Gibson, Grant Gregory, Lester Holt, Paul Tudor Jones, Karen Kaplan, George Matelich, David Nichols, Thomas R. Pero, Fred Polhemus, Gary Sherman, Richard Tisch, Ted Turner, and Brian Williams. Additionally, many thanks to our guest auctioneer Nick Dawes; master of

ceremonies Richard Tisch; and Andie Simon, Tom Brokaw's daughter, for all of her help preparing for the event and finishing the evening with an interview with her father.

We would also like to thank the Leadership Circle, including Mike Bakwin, Foster Bam and Sallie Baldwin, Dick Beattie, Yvon Chouinard, Peter Clarke, Fitz Coker, Jane Cooke, Chris Dorsey, David Ford, George and Beth Gibson, Alan Gnann, Tim Hixon, Paul Tudor Jones, Karen Kaplan, Leon Martuch, George Matelich, Bruce McNae, Henry Paulson, Leigh and Anne Perkins, Franklin Schurz, Richard Tisch, and Kendrick Wilson.

We also appreciate the individuals who supported and donated items for the live and silent auctions: 3-Tand Reels, Above All Vermont, Yoshi Akiyama, Alert Stamping, Stu Apte, Samantha Aronson, Pete Bakwin, Rick Bannerot, the Barrows House, Berkshire Rivers, the Briarcliff, Cheeca Lodge, Chef Michael's Restaurant, the Clark Art Institute, Robert Cochrane, Mark Comora, Costa Del Mar, Bert Darrow, Robert J. DeMott, Paul Dixon, the Dorset Inn, El Pescador, the Equinox Resort & Spa, the Fly Shop, Flyvines, George Gibson, Jim Head, Holland & Holland, Iron Horse Vineyards, Summerfield Johnston, Sara Low, the Mark Hotel, the Manchester Country Club, Walter Matia, Nick Mayer, Michael Monier, Joe Mustari, Pearl Street Slate Company, Dave Pecci, Jack Pittard, Fred Polhemus, Josh Alexander at ProTravel International, Rio Products, the Ryegrass Ranch Owners Association, Steven Jay Sanford, Scientific Angler, Dr. Mark Sherman and Dr. Gary Sherman, Arthur Shilstone, Sierra Grande Lodge, Simms, Skida, South Holston River Lodge, TED Restaurant, Jim Teeny, Steve Thomas, Tierra Patagonia Hotel & Spa, Tight Lines Jewelry, Jacques Torres, Urban Angler, the Vermont Kitchen Supply Company, Vermont Paddleboard Outfitters, Vermont Spirits, Paul Volcker, Whistlepig, Ron and Cheryl Wilcox, Wild River Press, and Yellowdog. Several other auction item providers also contributed to the success of this event.





Tom Brokaw is greeted by Honorary Event Chair Lefty Kreh.



Tom Brokaw captivates the crowd with his acceptance speech.



Tom Brokaw and his daughter, Andie Simon, during the special interview.



2010 Heritage Honoree Joan Wulff with Honorary Event Chair Lefty Kreh.



AMFF President and Master of Ceremonies Richard Tisch.

The 2015 Deborah Pratt Dawson Conservation Symposium



Keynote speaker Michael Cooperman, an avid angler and fishery conservationist.



Photos by Sara Wilcox

Symposium attendees included college students, museum members, and members of several conservation organizations.

THE MUSEUM'S INAUGURAL Deborah Pratt Dawson Conservation Symposium was held on the weekend of March 14 and 15 in Manchester, Vermont. This year's theme was "Advancing Conservation through State-of-the-Art Technology," and attendees were treated to a schedule of events that highlighted this contemporary topic.

The first day of the symposium commenced with a welcome and greeting by AMFF Conservation Committee Chair Jane Cooke. In her welcoming remarks, Cooke stressed the importance of the museum's recent efforts to present and preserve the natural resource conservation projects that directly affect fly-fishing waters. She noted that the change in the museum's mission to promote conservation initiatives is a significant addition to our public programming and that the museum will continue to feature conservation to ensure fish habitats for future generations. Symposium emcee Jim Heckman then introduced the keynote speaker, Michael Cooperman from Conservation International. Cooperman's comments focused on the importance of understanding the natural resource conditions before any conservation project begins; successes can only be measured against a baseline comparison.

The day's list of presenters included:

- Cynthia Browning, executive director of the Batten Kill Watershed Alliance: "The Testimony of the Trout: 'Riverwood' Is Good"
- Jonathan Carr, executive director of research and environment, Atlantic Salmon Federation: "Unraveling the Mystery of Atlantic Salmon Migrations at Sea"
- Chris Haak, University of Massachusetts doctoral candidate and Bonefish & Tarpon Trust field researcher: "The Pivotal Role of Technology in Advancing Bonefish Science and Conservation"
- Amy Singler, associate director, river restoration, American Rivers: "Mapping Dam Removal Success: Lessons from United States Dam Removals"
- Colin Lawson, Erin Rodger, and Gabe Bolin, Trout Unlimited's New England Culvert Project team: "Evaluating Stream Resiliency through Hydraulics, Aquatic Science, and Stream-Simulated Designs"
- Nick Nelson, New England project manager, Inter-Fluve: "It Doesn't Have to Look Constructed: River Restoration in a Time of Increased Popularity and Limited Budgets"

Each presenter offered a glimpse into his or her organization's use of different technologies to meet conservation goals and objectives, as well as encouragement on the general state of natural resource conservation and the number of organizations, communities, and governments that work together.

All presentations were filmed for the museum's archives and for access by other researchers. In the coming months, film clips will be posted at www.amff.com and a variety of social media platforms connected with the museum. If you are interested in receiving a DVD copy of the presentations, please contact us this summer; one can be ordered for a nominal fee.

The weekend symposium ended with four movie screenings at the local Village Picture Shows: *Jungle Fish* and *Bluefin on the Line* by Costa Del Mar; *CO₂LD WATERS* by Conservation Media (a film included in the current Fly Fishing Film Tour); and *Return of the River*, a documentary directed by John Gussman and Jessica Plumb featuring the country's largest dam removal along Washington State's Elwha River. These films highlighted the significance of natural resource conservation as seen through the local communities affected by the resource.

With representatives from all of our conservation organization alliances present, we also took the opportunity to meet for

a closed-session discussion with Philip Eppard, chair of the information studies department, College of Computing and Information at the University at Albany, SUNY. Professor Eppard took the group through a primer of archives development and archives management as it may relate to another aspect of the museum's conservation initiative: the establishment of a conservation research center (potentially onsite and online), where information about conservation projects can be accessed. The group discussions that followed his presentation were well considered and inspiring, and will inform our plans as an archives intern is secured to begin a records survey.

The American Museum of Fly Fishing gratefully acknowledges the following donors who helped to underwrite this program: Berkshire Bank, Costa Del Mar, Jane Cooke, E.&J. Gallo Winery, Jim Heckman, Karen Kaplan, Chris Mahan, Rob Oden, Erik Oken, and an anonymous donor. Online marketing sponsorship was provided by *Fly Life* magazine and *This Is Fly*. A special thank you goes to Deborah and Jon Dawson, avid anglers whose commitment to AMFF and to the preservation of our fly-fishing waters inspire our efforts.

CATHI COMAR
EXECUTIVE DIRECTOR



Cynthia Browning of Batten Kill Watershed Alliance explains the importance of wood in waterways.



The film CO₂LD WATERS is a collaborative effort between Conservation Hawks and Conservation Media.



Jon Carr from Atlantic Salmon Federation describes how acoustic telemetry receivers and recorders track migrating fish.

Tom N. Davidson Receives Izaak Walton Award



Photos by Carol Ellis

Honoree Tom N. Davidson Sr. (left) accepting the 2015 Izaak Walton Award presented by AMFF President Richard Tisch.

ON MARCH 26, the American Museum of Fly Fishing honored Tom N. Davidson Sr. with the second Izaak Walton Award at the Key Largo Anglers Club in Key Largo, Florida. The museum established the Izaak Walton Award in 2014 to honor and celebrate individuals who live by the *Compleat Angler* philosophy. Their passion for the sport of fly fishing and involvement in their angling community provides inspiration for others and promotes the legacy of leadership for future generations.

As the founding chair of Bonefish & Tarpon Trust and a former trustee of AMFF, Davidson is a leader in the saltwater conservation arena and an ambassador to the sport of fly fishing. Aside from being an entrepreneur and successful businessman, he is a dedicated supporter of many nonprofit and fishing-related organizations, including Everglades Foundation and Florida Keys National Marine Sanctuary. He truly exemplifies the spirit of the Izaak Walton Award.

It was a lovely evening as the sun set on the Key Largo Anglers Club. At near-maximum capacity, guests from the Keys and beyond joined to celebrate Davidson's many achievements. AMFF President Richard Tisch was on hand with introductory remarks, and Bonefish & Tarpon Trust President Matt Connolly completed the night with a heartfelt tribute to Davidson, whose "commitment of wealth, wisdom, and work . . . is unrivaled." As Connolly so accurately stated, "[Tom] will keep quietly underpromising and dramatically overdelivering—for that, we [the angling and conservation community] should all be grateful."

This award celebration would not have been possible without the support of museum Trustee and Event Chair Nancy Zakon and the event committee: Harold Brewer, Russ Fisher, and Alan Goldstein. Their generosity, attention to detail, and support are greatly appreciated. AMFF would also like to thank all of the participants of this wonderful event, as well as the excellent staff of the Key Largo Anglers Club.



Matt Connolly, president of Bonefish & Tarpon Trust, gave a heartfelt tribute to his dear friend Tom.



Paul Bishop, Jennalle Shepherd, Joel Shepherd, and Chris Fisher at the Izaak Walton Award dinner.

Our Newest Ambassadors

Michael Carrano



Harry Desmond.

Harry Desmond



Michael Carrano.

Steve Larsen



Adam Franceschini (left).

THE MUSEUM'S AMBASSADOR PROGRAM was created in 2012 to expand our outreach and augment membership nationwide by raising awareness of the museum, its mission, and programs. Since profiling our first four ambassadors in the Fall 2014 issue (vol. 40, no. 4), we've added three more.

Harry Desmond—owner, head guide, and founder of Berkshire Rivers Fly Fishing™ in Lee, Massachusetts—grew up fishing in and exploring the Berkshires and has an extensive knowledge of Berkshire river geography and history. His love of fly fishing and outdoor adventures led to travel in Montana, Wyoming, Idaho, Alaska, and Oregon, where he worked, played, and explored for more than a decade. Harry's mission is to share his enthusiasm for the outdoors and fly fishing through his company as well as teach clients about the importance of sustainable practices within the sport.

Michael Carrano is a Berkshire Rivers Fly Fishing guide who grew up fishing the trout waters of southern Vermont and now lives in the Berkshires. Carrano earned a B.A. in environmental science and an M.S. in education from Castleton State College—great credentials for an educational fishing guide. When guiding, Michael not only focuses on fishing fundamentals and reading streams properly, but also shares information about the water that the client is fishing: where it originates, the species of fish it contains, and particular techniques and patterns special to that river.

Adam Franceschini is a year-round professional guide who spends his springs guiding for West Branch Angler in Hancock, New York; his summers guiding for Tikchik Narrows Lodge in Bristol Bay, Alaska; his autumns guiding on the Housatonic River in Connecticut; and his winters guiding on the South Holston River in Tennessee. Previously, Adam guided on the famed rivers of western Montana, the San Juan River, and the Amazon basin of Brazil. He joined the Orvis field and product testing team in 2009.

As the program grows, we hope to establish ambassadors across the country to better connect with large and small fly-fishing communities nationwide. 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 pnardini@amff.com.





Museum News

Felker Article Receives VOWA Award

Ed Felker, author of “Medicine for the Soul”—an article about Project Healing Waters that appeared in the Fall 2014 issue of this journal—was honored by the Virginia Outdoor Writers Association for that piece at an awards ceremony in Charlottesville in March. His article received first place in the outstanding feature story category. “To be recognized for excellence in outdoor writing, in the company of writers I have great respect for, in front of a fine organization like VOWA, means more to me than I’m able to express,” said Felker.

Robert Thomas



Virginia Outdoor Writers Association Chairman of the Board Marie Majarov presented the first place award for outstanding feature story to Ed Felker during VOWA’s annual conference in Charlottesville, Virginia, on March 21. Image courtesy of Project Healing Waters.

Museum Opens Exhibit of *New Yorker* Covers

The *New Yorker*—founded in 1925 by Harold Ross and his wife, Jane Grant, a *New York Times* reporter—wasted no time in becoming a leading voice in American journalism and literature. The magazine quickly established its reputation for humor and comic art both on its cover and inside its pages. From 1936 until 1954, eighteen *New Yorker* covers featured illustrations depicting the sport of fly fishing. These covers were created by a variety of twentieth-century artists, many of whom were regular cover artists.

On March 13, the museum opened an exhibition of the *New Yorker* fishing covers collected, curated, and donated by Trustee Jim Heckman (see the Winter 2015 issue for an article by Heckman about the covers). Visit the museum to take a close look and learn more about the artists who captured the spirit of fly fishing!

Spring Training

Much like baseball players, fly fishers need a little tune-up after a long winter off. Although it wasn’t as warm as Florida

Sara Wilcox



Communications Coordinator Pete Nardini helps a visitor tie a clown fly at the Spring Training event.

here in Vermont, we were graced with some beautiful weather on April 4 for our signature Spring Training event. Families searched the Leigh Perkins Gallery for answers to a scavenger hunt. Children got an introduction to fly tying by creating decorative clown flies, and a few even graduated to the tying table with our own Yoshi Akiyama. There was fun to be had for adults as well, tying flies for their first visits to the local stream and casting vintage fiberglass and bamboo rods on the museum grounds. One participant was gracious enough to let people cast his silky-smooth custom-built Blue Halo Gear fiberglass rod. The museum would like to thank everyone who came out and made this a great event!

Sara Wilcox



In April, AMFF participated in the Flat Stanley Project by hosting Flat Stanley, sent to us by eight-year-old Tucker from Greendell, New Jersey. When Flat Stanley returned to his classroom, he brought back information about his visit and what he learned about the history of fly fishing.



AMFF Communications Coordinator Pete Nardini releases a brookie at the Potatuck Club.

Fishing at the Potatuck Club

Members gathered on May 5, a near-perfect Connecticut day, at the beautiful Potatuck Club for an afternoon of fishing and camaraderie. The fish obliged, and almost all the anglers had at least one catch. We would like to thank AMFF Board President and Trustee Richard Tisch for hosting the outing and Potatuck President Mike Osborne and his staff for the wonderful fishing and cookout. Thank you, too, to our attendees for joining us for a memorable event.

Recent Donations to the Collection

Mark Susinno of Harrisburg, Pennsylvania, donated a framed original pencil drawing of Lefty Kreh titled *Lefty*. **Jim Heckman** of Manchester, Vermont, donated a copy of the 14 May 1932 issue of the *New Yorker* and a poster/print of the cover of same issue. **Craig A. Gilborn** of Mount Tabor, Vermont, gave us a photo album containing photos of the American Museum of Fly Fishing when it was located at corner of Seminary Avenue and Route 7A in Manchester, Vermont.

Jim Teeny of Gresham, Oregon, sent us a copy of a first edition of his book, *Fly Fishing Great Waters* (Jim Teeny Inc., 2006). And **Susan Richards** of Gladwyne, Pennsylvania, donated a collection of 872 books from the library of the late John Richards.

In the Library

Thanks to the following for their donations of titles that have become part of our permanent collection (published in 2015 unless otherwise noted):

Frank Amato Publications, Inc., sent us Skip Morris's *Survival Guide for Beginning Fly Anglers* (2014). Coch-y-Bonddu Books sent us Robert L. Smith's *The North County Fly: Yorkshire's Soft Hackle Tradition*. University of Washington Press sent us Jen Corrinne Brown's *Trout Culture: How Fly Fishing Forever Changed the Rocky Mountain West*. And Skyhorse Press sent us John L. Field's *Fly-Casting Finesse: A Complete Guide to Improving All Aspects of Your Casting*.

Upcoming Events

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

May 25–September 7

Blue Star Museums Program

Free admission for active military personnel and their families

July 1–31

Angling & Art Benefit Sale

July 11

Canvas 'n' Cocktails

A paint-and-sip event

4:00 p.m.–6:00 p.m.

July 19

Celebrate National Ice Cream Day!

Fly-fishing activities and free ice cream

1:00 p.m.–4:00 p.m.

August 8

8th Annual Fly-Fishing Festival

10:00 a.m.–4:00 p.m.

September 12

Members-Only Event: Rare Reel Rendezvous

1:00 p.m.–4:00 p.m.

September 24

The Anglers' Club of New York Dinner and Auction

New York City

September 26

Smithsonian magazine Museum Day Live!

Free admission with a Museum Day Live! ticket

October 24

Annual Membership Meeting

October 29–30

Friends of Corbin Shoot at Hudson Farm

Andover, New Jersey

November 15–20

Fly-Fishing Trip to Belize

December 5

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 (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.



Executive Director Cathi Comar was the guest speaker at Vermont Fish and Wildlife's Let's Go Fishing annual program meeting in March. This was a great opportunity to introduce the museum to a group of avid anglers and to outline the history of fly fishing as represented in our outstanding collection.

LETTER TO THE EDITOR

David Hatwell

You will remember that the *American Fly Fisher* published my piece, “A Fourth-Century European Illustration of a Salmon Angler” (Spring 1998, vol. 24, no. 2), wonderfully set out in pages 6 to 12. On page 10, there is a photograph of a salmon angler playing a salmon (*Salmo salar*) on rod and line. This is the earliest known image of a hooked salmon, probably being held by a Romano-British angler, who was most likely bait fishing with a gobbet of lobworms on his hook or hooks.

Because there was a modicum of overprinting of this fish/fisherman portrait, I have always hoped that a new print (not so dark) could be made by making use of my 28-by-18-inch framed copy that hangs in my study. Accordingly, I asked my friend David Hatwell to make a fresh print, which I now submit.

FREDERICK BULLER
BUCKINGHAMSHIRE, ENGLAND



Figure of a fisherman and a salmon photographed by Fred Buller at Lydney Park in November 1997 with permission from the owner, Viscount Bledisloe.

CONTRIBUTORS

Michael Hackney



Michael Hackney is an angling author, historian, fly tier, rod builder, line and leader furler, reelsmith, angler—you get the idea—addicted to fly fishing! He lives in Groton, Massachusetts, and is proprietor of the Eclectic Angler and Reel Lines Press. Hackney’s interests and talents span the gamut from hand-furling tapered horsehair fly lines to designing and printing 3D fly reels.

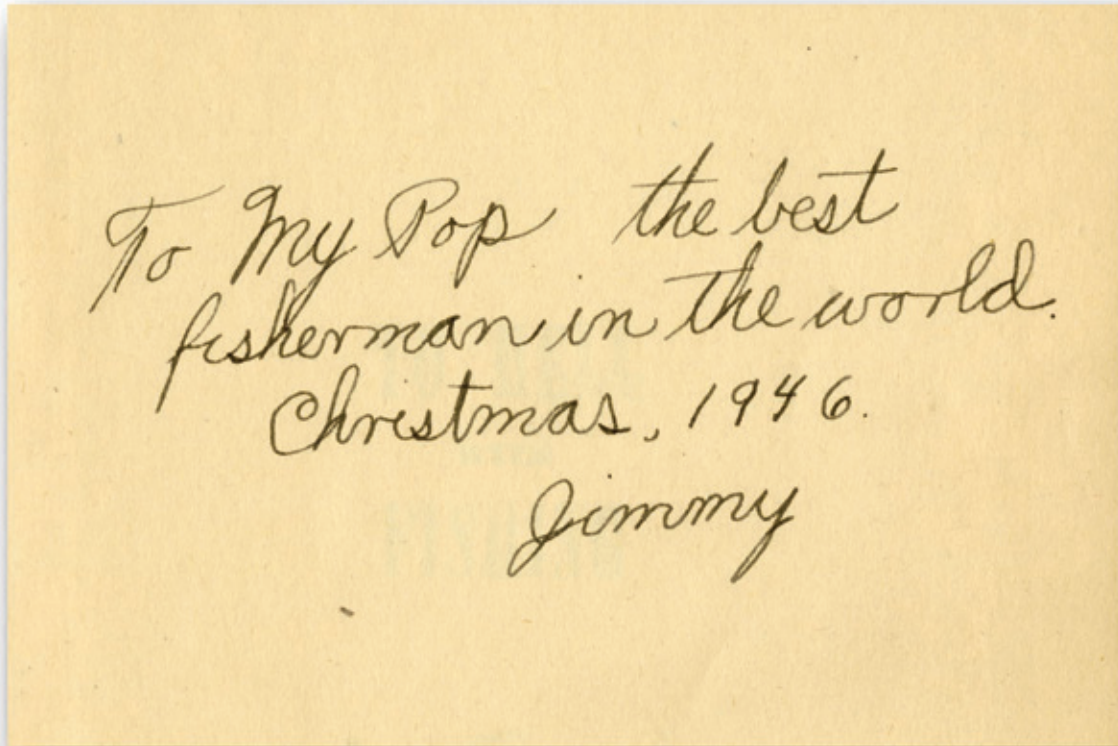
Barbara Herd, MD, FRCP



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 light-hearted 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.

Inspiration



This wonderful inscription was found in a book recently received from the angling library of John H. Richards III.

LEIGH PERKINS, FOUNDRING TRUSTEE of the American Museum of Fly Fishing, wrote in his memoirs, “Most boys learn about fishing and hunting from their fathers. The great influence in my sporting life was my mother. She taught me to fish and hunt, and she was my principal sporting companion for the first eighteen years of my life.”* These many years later, it is amazing to look at Leigh’s contributions to the sporting world as well as his contributions to natural resource conservation. Anglers, conservationists, and even the American Museum of Fly Fishing owes thanks to Katherine Perkins for inspiring her son!

We at AMFF also try to inspire our visitors to learn about the history of fly fishing and to pick up a fly rod and become part of the history of this incredible sport. Over the past several years, we have expanded our outreach, both onsite and online, to provide resources to anglers and those thinking about becoming anglers. Some of our programs cater to children who are new to fly fishing (including tying a “clown fly,” playing our exhibition

scavenger hunt game, and feeling the weight of a trout or bonefish on a fly line). Others cater to experienced anglers (including our blog, *The Batten Kill Beat* [americanmuseumofflyfishing.blogspot.com]; our members-only afternoons, when special artifacts are pulled from storage for close inspection; and our permanent gallery exhibition highlighting the history of rods, reels, and flies). The recently added conservation initiative has given us yet another fly-fishing-related project to engage and inspire the public.

At the end of a long week, when perhaps we feel our impact isn’t as great as we’d hoped, we get the phone call, e-mail, or visitor who stops by to tell us that she’s just caught her first fish on a fly she learned to tie at the museum, or that he recently bought his first fly rod because he attended a casting workshop here. Now, *that* is inspiration for us!

So thank you to all the parents, siblings, spouses, relatives, and friends for your inspiration. It is through our collective efforts that the fly-fishing tradition will flourish.

*Leigh Perkins (with Geoffrey Norman), *A Sportsman’s Life* (New York: Atlantic Monthly Press, 1999), 6–7.



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 Becki Trudell at btrudell@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. If you wish to contribute funding to a specific program, donate an item for fund-raising purposes, or place an advertisement in this journal, contact Sarah Foster at sfoster@amff.com. 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 Samantha Pitcher at spitcher@amff.com.



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