

# The American Museum of Fly Fishing

"Preserving A Rich Heritage For Future Generations"

Manchester, Vermont



## Section Four

## A Trout's Best Friend

"Passing it On," a large bronze sculpture of Bud and young son Mike, was recently created by Big Timber, Montana, sculptor Dale Wood.



Wt 360

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Wt 360

#### AGREEMENT FOR INCOMING LOAN

MUSEUM OF THE ROCKIES, MONTANA STATE UNIVERSITY, BOZEMAN, MONTANA 59717

Lender: Bud Lilly	
Address: 2007 Sourdough Road	
Bozeman, MT 59715	Phone: 406-586-5140
The objects listed below are on loan for the following p	ourposes only: inclusion in Anglers All, an exhibition
at the Museum of the Rockies	
for the period February 23, 2000	to January 26, 2001
Credit line should read:	
Object number and description	Insurance Value
1 #1495 Pflueger Medalist reel	\$ 250.00
1 LRH Hardy reel	250.00
1 Scientific Anglers reel	250.00
1 Hardy Perfect reel	250.00
1 Perrine fly box	250.00
1 leather fly box	250.00
1 award, Rod & Rod Guide of the Year, 1991	1,000.00
1 award, Governor of Montana Whirling Disease Task Fo	1,000.00
1 award, Abel Fly Reel, USA-USSR Fly Fishing Exchange	e, 1988 1,000.00 ain 1,000.00
1 award, Catch & Release Pin, Release hemastat with cha	1,000.00 125.00
1 book, Bud Lilly's Guide to Western Fly Fishing	125.00
1 book, Bud Lilly's Guide to Fly Fishing the New West	125.00
1 book, A Trout's Best Friend	125.00
1 book, The Kiplinger Sampler	
5 catalogs, <i>Bud Lilly Catalog</i> , 1969, 1975, 1977, 1978, 1	50.00
1 map, Bud Lilly, The Compleat Fishguide	200.00
1 split willow creel	250.00
1 fishing hat	250.00

(attach continuation sheet if necessary)

The Lender agrees to the following conditions of loan unless specifically excluded and signed by the Museum Registrar or Director:

#### **PROTECTION**

Objects on loan shall be given proper care to insure against loss, damage, or deterioration. All objects lent to the Museum of the Rockies (the Museum) will be in sound condition for a loan. The Museum will notify the lender immediately, followed by a written report, including photographs, if damage or loss is discovered. No object will be altered, cleaned, or repaired without the written permission of the Lender. Objects will be maintained in a fireproof building under 24-hour security and protected from unusual temperatures and humidity, excessive light, and from insects, vermin and dirt. Objects will be handled only by experienced personnel.

#### **INSURANCE**

Objects shall be insured during the period of this loan by the Museum for the values stated on the face of this agreement under an all-risk, wall to-wall policy subject to the standard exclusions. In the case of long-term loans, insurance values and premiums may be reviewed periodically; the Museum reserves the right to increase coverage and/or premiums.

If the Lender is insuring the objects, the Museum must be furnished with a certificate of insurance or a copy of the policy made out in favor of the Museum of the Rockies prior to shipment of the objects. The Museum Registrar must be notified in writing at least 20 days prior to any cancellation or meaningful change in the Lender's policy. Any lapses in such coverage will not release the Lender from liability for loss or damage.

If the insurance is waived, the Lender shall be responsible for the costs of repair or replacement of the objects should damage or loss occur during the period of the loan.

#### PACKING AND TRANSPORTATION

Packing and transportation shall be by safe methods agreed upon by both parties. Unpacking and repacking will be done by experienced personnel under competent supervision. Repacking will be done with the same or similar materials and boxes, and by the same methods as the objects were received. Packing and transportation costs shall be borne by the Museum unless the loan is at the Lender's request.

#### **CREDIT**

Each object shall be credited courtesy of the Lender unless the Lender wishes to remain anonymous.

#### **PHOTOGRAPHY**

Unless otherwise notified in writing, the Museum has the right to photograph and reproduce photographs of the loan for educational and publicity purposes directly related to the loan. Photography for commercial purposes is prohibited.

#### **EXTENSION/RETURN**

Objects on loan will be returned to the Lender in satisfactory condition by the stated termination date. Any extension of the loan period must approved in writing by both parties. The Museum will release objects only to the Lender unless a written authorization specifies otherwise.

#### **CONFLICTS**

In the event of any conflict between this agreement and any forms of the Lender, the terms of this agreement shall be controlling.

I have read and agree to the above conditions of loan and certify that I am authorized to agree thereto.

Lender	Date
Title	
Approved for the Museum of the Rockies:	
Amy R Melan	February 23, 2000
Authorized Agent	Date
Registrar/Collections Manager Title	

## THE AMERICAN MUSEUM OF FLY FISHING MANCHESTER, VERMONT

#### **FACT SHEET**

LOCATION Residing in the historic village of Manchester, Vermont on Historic Route 7, close by the legendary Battenkill headwaters. Together with other waters including the Mettowee River, Otter Creek, and many trout ponds, the area has been a fly fishing mecca for almost two centuries. Adjacent Manchester Center is an internationally–known four–season vacation area.

The Museum is open daily 10 -- 4, May 1 through October 31; and weekdays 10 -- 4, November 1 through April 30. Phone: 802-362-3300.

<u>DATA</u> The American Museum of Fly Fishing is the only museum of its type and size in the world, nationally accredited and chartered as a non-profit, educational institution. Membership, which is international, numbers 1,600 and growing daily.

Some 10,000 plus people visit the museum annually representing all 50 states, Canada, Western Europe, Scandinavia, India, Japan, Australia and countries in South Africa, and South America.

An estimated two million people have seen "Anglers All", our national traveling exhibition in cities across the country including San Francisco, Chicago, Philadelphia, Denver, Minneapolis, New Haven, and Rochester, New York to name a few. Smaller exhibitions have appeared at the Harvard Science Library at Cambridge, Massachusetts, the Jimmy Carter Museum and Library, Atlanta, Georgia; the Norwegian Forestry Museum, Elverum, Norway, the McCord Museum, Montreal, Quebec, and the Museum of Civilization, Hull, Quebec.

Annual Dinner/Auction venues take place in Boston, Hartford, New York, Philadelphia, Key Largo, Cleveland, Chicago, San Francisco, and Manchester and Burlington in Vermont.

The Museum's quarterly journal <u>The American Fly Fisher</u> is an educational, historic journal that not only seeks and receives articles from established authors and historians, but actively recruits contributions from Museum members and friends. The Journal has been nationally recognized for excellence in graphic arts.

The Museum's publishing program has produced two books — American Fly Fishing, a History by Paul Schullery, and A Treasury of Reels by Jim Brown, plus exhibition catalogs, limited edition prints by nationally-known sporting artists Peter Corbin and John Swan and art exhibition posters.

The Museum hosts in-house art exhibitions by major sporting artists. These shows have included the works of Adriano Manocchia, Luther Hall, Henry McDaniel, Chet Reneson, David Carroll, Thomas Aquinas Daly, and Russell Chatham to mention a few.

The Museum has been featured in several national magazine articles, newspaper features and at least six television programs, the most recent on ESPN.

The Museum provides research assistance to historians, authors, photographers, artists, students, graphic designers annually through library access, imagery, fact verification etc. The museum provided historical documentation for the recent movie "A River Runs Through It."

An expansion program during 1991 and 1992 doubled the exhibition space, reorganized the offices and renovated the collection management areas of the Museum. The Museum's permanent collections includes tackle owned by such notables as Eisenhower, Webster, "Bing" Crosby, Samuel Morse, Glen Miller, Jimmy Carter, Ernest Hemingway, Zane Grey, George LaBranch, E.R. Hewitt, and Theodore Gordon, as well as 1,100 rods, 1,000 reels, 2,200 books, nearly 10,000 periodicals, numerous pieces of ephemera, and hundreds of related objects including nets, gaffs, fly wallets, leaders boxes, catalogs, manuscripts, lines, vests, waders etc; also approximately 30,000 flies, many tied by the pattern originator, along with 216 framings by William Cushner.

CONCLUSION On the day this data sheet was prepared the Museum received confirmation of the donation of Babe Ruth's fly rod; the guest registry contains addresses from Illinois, Montana and California and most states in the northeast; and an inquiry has been received concerning the deposition of Norman Maclean's fishing tackle. What better affirmation of the Museum presence and place in the world of fly fishing.

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If anglers are pack-rats, this must be heaven

ROBERT F. JONES

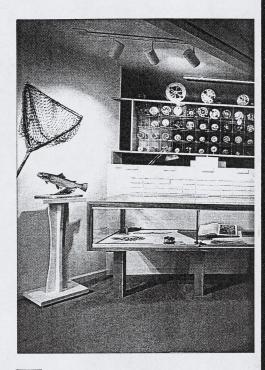
ET'S FACE IT, the accumulation of gear—from rods and reels to flies and creels, not to mention a thousand other gizmos of greater or lesser utility—is often more important to some anglers than fishing itself. And if, as these pack-rats maintain, "the guy with the most toys wins," then Donald S. Johnson is the undisputed champion of the piscatorial world.

As executive director of the American Museum of Fly Fishing, in Manchester, Vermont, Don oversees "the largest collection of angling and angling-related objects in the world"—including more than 800 reels, 1,500 rods, 30,000 flies, and a 3,000-volume library of fishing books by everyone from John Atherton to Ed Zern. A treasure trove for angling historians, the museum is definitely user-friendly. Robert Redford's production company turned to the AMFF for help in researching the period (1920s and '30s) of Norman Maclean's *A River Runs Through It*, and received a Care package of vintage reels, creels, gut-snelled flies, leader boxes and photographs of old-time anglers "to be sure they got the haircuts right." Ah, verisimilitude!

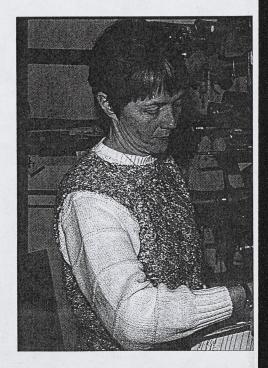
The museum has recently undergone an expansion (the public exhibition space went from 1,000 square feet to 2,100) and a simultaneous streamlining: The new floor plan allows access to people in wheelchairs and a continuous flow, for its annual 8,000 visitors, through galleries hung with priceless split-cane rods, reels that run the gamut from jewel-like to Rube Goldbergesque, flies both gaudy and delicate (including a classic Theodore Gordon Hendrickson dun) and an ever-changing display of angling artworks. (An exhibition of the paintings of Adriano Manocchia, titled "Water, Sky & Time," will run from June 5 through November 26, the fifth major show in the last four years.)

Not content to let the public come to it, the museum's touring shows—bearing titles like "Anglers All" and "The Tie That Binds"—have appeared in 11 states from Georgia to California, attracting some 3 million visitors. If the Smithsonian, as one wag put it, is "America's Attic," then the American Museum of Fly Fishing is Every Angler's Game Room. Here's a sampling of its goodies.

Previous page: Big, bearded Don Johnson and his staff—from left to right, *Journal* editor Margot Page, Johnson, executive assistant Ginny Hulett, research/publicity volunteer Joe Pisarro, curator Alanna Fisher—brave a Vermont snowstorm to admire a 17-foot, two-handed greenheart salmon rod with a lancewood tip. The British rod mounts a brass Horwood salmon reel from Loch Tay, New Brunswick. The cozy museum now occupies what used to be the Equinox Hotel's Spa and Pavilion Building, on Main Street in Manchester Village, just across the road from the 1811 House—a fine inn—and the tall-spired First Congregational Church.



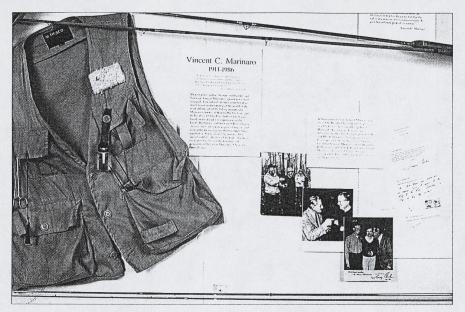
ew anglers understood streamer flies and Atlantic salmon as well as Joe Bates, who wrote 16 books on flies, tackle, salmon, books and art. The combatboots and Royal Papua New Guinea Constabulary flag commemorate Bates' World War II army service on General Douglas MacArthur's staff, which took him from Down Under to New Guinea and the Philippines through some of the Pacific War's toughest fighting. Among other honors, he won the Philippine Liberation Medal and three battle stars, retiring from the Army Reserve in 1968 as a lieutenant colonel after 27 years of service. His researches into the history of salmon flies were counterbalanced by his expertise in outdoor cooking, and he and his wife of 52 years, Helen Ellis Bates, entertained many visitors at their home in Longmeadow, MA.



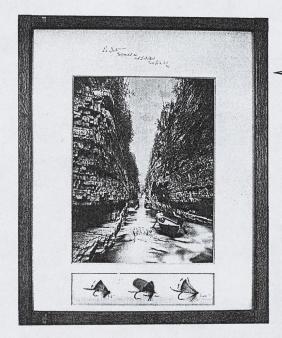
he Frederic A. Scharf Collection of fresh- and saltwater reels, with items dating from 1835 to the mid-1950s, dominates the museum's Ellen & Gardner Grant Gallery. The largest reel (second from left on top of the case) is a 10-inch Scarborough of walnut and nickel, dating from about 1925; the smallest is a two-inch raised-pillar Andrew B. Hendryx of riveted brass—the cheapest reel in the New Haven company's line, wholesaling in 1910 for \$16 a gross and marked up by retailers to about 25 cents each. Also on display in the Grant Gallery are fine split-cane rods by many makers, including Hiram Leonard, E.F. Payne, Thomas Chub and others, at the peak of their craftsmanship. Along one wall of the gallery squats a massive New England Butt Co. line winder machine which, at the flick of a switch, comes alive with dancing thread-spools and robotic arms to weave casting lines or backing: a humming, balletic paean to the Yankee mechanical ingenuity of yore and a constant crowd pleaser, in this silly age of electronic bleeps and evanescent pixels.



urator Alanna Fisher takes hands-on care of the museum's artifacts, some of them priceless. The Presidential Collection alone includes rods used by Grover Cleveland, Herbert Hoover, Dwight Eisenhower (all bamboo) and most recently two ninefoot graphite Fenwicks belonging to President Jimmy Carter and his wife, Roslynn, "the first fly-fishing First Lady." Among other famous tools of the trade are a 12-foot ash rod once plied by Daniel Webster (whose wrist must have been as powerful as his oratory) and an oxymoronically named Hardy "Fairy" of Palakona cane from the angling arsenal of Ernest Hemingway. ("Let the psychohistorians play with that one," laughs Don Johnson, himself a Hemingway scholar.)



incent Marinaro's son, Sebastian, loaned some of his father's memorabilia to the museum in 1988. In addition to writing two of the 20th Century's most thoughtful and important angling books, A Modern Dry-Fly Code and In the Ring of the Rise, Marinaro was a meticulous, consummate craftsman in both fly-tying and rod-building. His terrestrials were well suited to the spring creeks he fished (the Letort and Big Spring, most significantly) and his rods, including a 6'8" twopiece "Guppy Jr." that weighs only "one crazy ounce," were not of this world. As witness his feelings about split cane: "Bamboo, being a natural product, like flesh and blood, can establish a greater affinity with its owner than any other material. There can be a powerful personal bond between them, an identification that lets the caster feel that the rod is an extension of his own personality. It goes beyond mere pride of ownership."

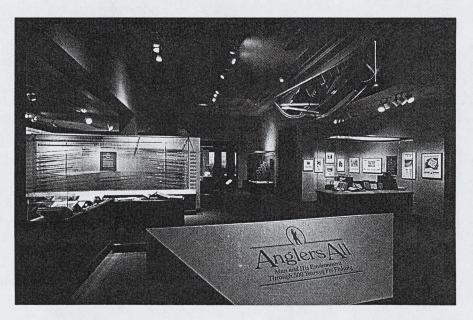


ntrepid 19th-Century boatmen shoot New York's Au Sable Chasm in this framed, fly-benighted photo from Mary Orvis Marbury's 20 Columbian Exhibition display panels, which were shown at the 1893 Chicago World's Fair. This picture was made by S.R. Stoddard of Glens Falls, New York, a famous outdoor photographer of the Victorian era. The flies (left to right) are Thistle, Adonia and Volunteer. The other panels, which show our ancestors' penchant for catch-andkill. One day's catch at St. Albans Bay, on Lake Champlain, weighed 142 pounds, and 16 brook trout from the Nipigon River near Lake Superior tipped the scales at 55 pounds—nearly 31/2 pounds per brookie.

The panels hang in the museum's new Leigh & Romi Perkins Audio/Visual Room, the AMFF's most popular venue. Here visitors can play angling videos on a VCR or peer through an old-time stereopticon at 3-D scenes of hunting and fishing a century ago. Children, perhaps OD'ed on too much tube at home, prefer the stereopticon. Maybe there's hope after all....

y the end of this year, the museum's road shows will have appeared in 11 states from coast to coast. The 14 locales have varied from the Museum of the Jimmy Carter Library outside Atlanta to Yale University's Peabody Museum of Natural History to Jackson Hole, Wyoming, to this 1985 "Anglers All" exhibit at the California Academy of Sciences in San Francisco's Golden Gate Park.

In addition to the educational tours, the AMFF has also become a book publisher. The first venture, *A Treasury of Reels* by angling historian Jim Brown, sold out within three weeks in 1990—all 500 copies, at \$50 each. A limited deluxe edition of 100 (at \$450) is available now, and a trade edition will arrive early this fall, "probably for \$25 or \$35 a copy," says Don Johnson. A similar book about the museum's rod collection is currently being researched and written by David Klausmeyer.



#### LUTHER K. HALL

The fly fishing experience is the primary subject matter of Luther K. Hall's paintings. A lifelong angler and outdoorsman, Hall's youth was a rich tapestry of sporting adventures. Hall's father taught Luther to fly at the age of twelve. The senior Hall also introduced his son to nature photography by photographing cloud formations from 8000 feet. Luther is a graduate of Wilkes College and has taught in the Groton, Connecticut Public School system for many years. He lives with his wife and son in Mystic, Connecticut.

#### DAVID M. CARROLL

David M. Carroll is a graduate of the School of the Boston Museum of Fine Arts and Tufts University. In 1993, he received an Honorary Doctorate of Humane Letters from the University of New Hampshire. David is the author of the popular books, *Year of the Turtle*, and *Trout Reflections*. He is currently at work on *Swampwalkers' Journal*, a book on wetlands to be published during the Spring of 1995 by Houghton Mifflin. David lives in Warner, New Hampshire.

### "TWO ARTISTS"

paintings by

## Luther K. Hall & David M. Carroll

June 3 – November 23, 1994

The Exhibition Commences on Friday, June 3, 1994 Cocktails from 6:00 p.m.

The American Museum of Fly Fishing



Preserving a Rich Heritage for Future Generations

Manchester, Vermont



Non-Profit Organization U.S. POSTAGE PAID Manchester, Vt. 05254 Permit No. 8

The American Museum of Fly Fishing P.O. BOX 42, MANCHESTER, VERMONT 05254





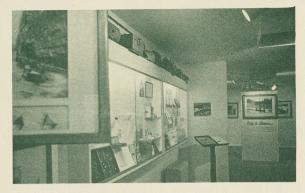
"Late Afternoon Canadian Rockies" acrylic by Luther K. Hall



"Brown Trout" watercolor by David M. Carroll

"TWO ARTISTS"

**EXHIBITION** 



We are located in Manchester, Vermont, on Historic Route 7A. Our gallery and gift shop are open 10 to 4 daily except major holidays May 1 through October 31, and weekdays 10 to 4 November 1 through April 30. The Battenkill and its challenging trout are nearby, so you can combine pleasure with more pleasure during your visit.



## The American Museum of Fly Fishing

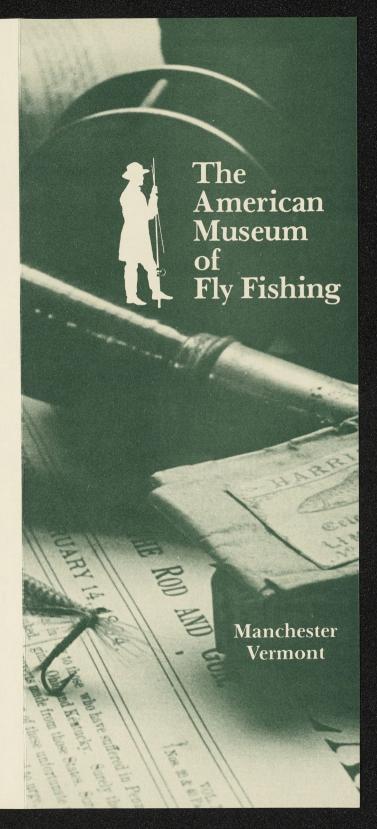
is a nonprofit, educational institution. For additional information, contact us at Box 42, Manchester, Vermont 05254, (802) 362-3300.

#### Membership Rates:

]	] \$25 Associate	[ ] \$250 Patron
]	] \$50 Sustaining	[ ] \$500 Sponsor
]	] \$100 Benefactor	[ ] \$1000 Corporate
	[ ]	\$1500 Life

Membership dues include the cost of a one-year subscription to the American Fly Fisher (\$20) and are tax deductible as provided for by law. Foreign members, please remit in U.S. funds and add \$15 for air mail subscription service.

I enclose \$ \_\_\_\_\_ for one year and look forward to receiving the American Fly Fisher quarterly.



The American Museum of Fly Fishing was established in 1968 to preserve and exhibit the treasures of American angling. Since then we have gathered more than one thousand rods, four hundred reels, thousands of flies, and countless other rare or unique items. Permanent headquarters were purchased in 1983 in Manchester, Vermont, and our new exhibition galleries were first opened in the spring of 1984.

These exhibits are open to the public all year and include the fly-fishing tackle of many famous Americans: Daniel Webster, Dwight Eisenhower,

Zane Grey's tackle. Museum collection

Herbert Hoover. Andrew Carnegie, Samuel Morse. Ernest Hemingway. and others. Devoted fly fishermen can see the masterworks of America's best flytiers firsthand. Theodore Gordon. Ray Bergman. George La Branche. Edward Hewitt. Roy Steenrod, Ioe Brooks. Preston Jennings. Mary Marbury. John Atherton. Tommy Brayshaw, and Jim Pray are only a few of the flytiers whose works are exhibited. The history of rod-

building is told through the stunning craftsmanship of rods by Leonard, Payne, Thomas, Kosmic, Orvis, Murphy, Edwards, and many others.

There is no other organization that presents to the public so many of the priceless objects that enrich the history and lore of fly-fishing. In addition to our Manchester galleries, we exhibit at various times all over the country and abroad. California, Montana, Massachusetts, New York, and New Zealand are recent examples. Whether you are a novice or an old-timer, whether you are a serious student of angling literature or just love beautifully crafted objects, you will be fascinated by the Museum. Thousands of people are every year. And, like all nonprofit institutions, we depend on our friends for support. When you join, you are helping to carry on this important work.

Aside from the Museum exhibitions, the most visible membership benefit is our award-winning magazine. Have you ever wondered how Theodore Gordon tied the Quill Gordon? Or how Halliday tied the original Adams? Or what fly fishermen used for catching coho salmon in the 1920s? Or what Ray Bergman carried in his fly box? The American Fly Fisher shows you, in spectacular color photographs. It also tells you, in articles carefully researched and written by the world's authorities, about the development of fly-fishing. Four times a year the magazine brings the Museum and its rare bounty into your home.

We mix features on the collection with vintageangling writing—the best of American fishing writing from colonial days to the present. We

reprint the rarest. the most important. and even the most amusing pieces of literature from a vast body of fishing writing that otherwise has been sadly neglected. In the magazine you can share the excitement of the first fly fisherman to catch a sea-run cutthroat trout or a bonefish. You can enjoy the endless pleasure of it all, because in the



Bing Crosby's tackle. Museum collection

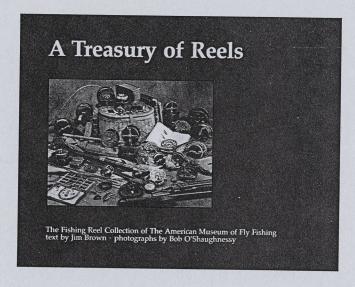
magazine no one will tell you that you should have been here yesterday. It is yesterday, and you are here. Enjoy it.

## A Treasury of Reels

The Fishing Reel Collection of The American Museum of Fly Fishing text by Jim Brown · photographs by Bob O'Shaughnessy

Now available in paperback \$29.95

Historians!



Collectors!

- Over 200 black and white photos of individual reels
- More than 75 historic illustrations
- · Printed on acid-free paper

The American Museum of Fly Fishing in Manchester, Vermont, has one of the largest and finest public collections of fly reels in the world. Its collection of more than 750 reels includes a significant number of baitcasting, surfcasting, deep-sea, trolling, and spinning reels as well. Here for the first time this giant collection is brought before the public in its entirety.

Antique, classic, and modern reels are all represented. Reels owned by presidents, entertainers, novelists, and angling luminaries as well as reels owned and used by everyday anglers are brought together in this richly diverse collection spanning nearly two centuries of British and American reelmaking.

The book begins with a lengthy introductory essay on the history of the fly reel that traces the origin of the fishing reel and subsequent development and evolution of the fly reel from earliest times. This is followed by a comprehensive catalog of the

- Large 8½"x11" format over 285 pages
- · Four-color dust jacket
- · All proceeds benefit the museum
- · Comprehensive bibliography and index

museum's substantial reel holdings. Each reel is fully identified, dated, and described, and more than 200 of the more important examples are expertly photographed by Bob O'Shaughnessy. The result is a volume that should appeal to all anglers, interested in the history of their sport and most particularly to the growing number of reel collectors.

Jim Brown is a librarian who lives and works in Stamford, Connecticut. His first book, *Fishing Reel Patents of the United States:* 1838-1940, is now widely accepted as a standard reference work in the field.

Bob O'Shaughnessy is a Boston-based photographer who has worked in the advertising business for the past 30 years. He is past president of the New England chapter of the American Society of Magazine Photographers and a member of the Fly Casters of Boston and the Atlantic Salmon Federation.

Yes! I do want to order

A TREASURY OF REELS

directly from the Museum. (Order one for a friend, too!)

— signed and numbered limited-edition copies at \$50.00 each Postage and handling \$5.00 Total

— My check to the American Museum of Fly Fishing is enclosed.

Please bill my MasterCard MasterCard American Express card.

CARD \* SIGNATURE

NAME

ADDRESS

