

# Jerry Bartlett May 2024

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## SUMMARY KEYWORDS

tying, fly, dubbing, feather, flies, quill, wing, catskill, duck, patterns, rube, barbs, hackle, wood, england, years, wrap, books, gordon, material

## SPEAKERS

Brett Barry, Male Voice, Beth Waterman, Mark Loete, Bob Decker, Everyone, Joe Ceballos, Audience, Audio, Phil Street

### **Brett Barry** 00:02

The Jerry Bartlett Angling Collection presents "Sporting Legends of the Catskills: Fur, Feathers, and Fly Tying—The Catskill Fly Tyers Guild and Famous Fly Tyers of the Catskills." Presented Sunday, May 5, 2024, at the Phoenicia Library. Fly-tying demonstrations were edited in this audio recording to eliminate long stretches of silence.

### **Audio** 00:31

[MUSIC]

### **Beth Waterman** 00:31

Hello, a small and select audience for "Fur, Feathers, and Fly Tying"—The Phoenicia Library—May 5, 2024. Thank you for coming. The angling collection at the library was started almost 40 years ago and is still thriving upstairs. I hope you all have a chance to visit while you're here. Our speakers today are from the Catskill Fly Tyers Guild, which is located in Livingston Manor, and they are Joe Ceballos, who's the president, and Phil Street, who's one of their members. Joe is going to give us the background of the guild, and Phil is going to tie some classic Catskill flies. I just wanted to also to thank the Catskill Watershed Corporation in partnership with New York City DEP for the funding so that we can record this and put it on our website. So thank you, and with that, I'll turn it over to you, Joe.

### **Joe Ceballos** 01:42

Okay, Beth, thank you very much for having us here today. It's an honor to be at such a great place and to be now part of the Jerry Bartlett Angling Library, and, okay, a little bit of background on the Catskill Fly Tyers Guild. To my best of my knowledge, we were formed in 1993 ... in late September, and it was a group of individuals who felt that Catskill flies and the tradition should be documented and kind of continued that it was, you know, at that time, there was a lot of change in fly-tying, and you had ... you had an introduction a few years before synthetic materials, different patterns, for example, Al Caucci on the Delaware, Main Stem Delaware, was tying a lot with deer hair, and he had the Cemerger and the Comparadun. These were materials that were not necessarily associated with what we call the

traditional Catskill fly, so a lot of fellas felt that we should have some kind of [a] group to form together, and the two individuals—one was Matthew Vinciguerra and Floyd Frankie—and these two individuals really felt that we should form a group, and there were several other individuals at the time who felt that they needed to form a group that would document and continue this tradition, promote, and sort of enhanced teach, and thus, Judy Darbee [at the time was Judy Darbee Vinciguerra] was also part of the group. and we became a 501(c)(3) organization where we become a nonprofit and we're open to the public and it's a teaching group. So to say, "So it started in '93; we had a bunch of members, and over the years, we've grown tremendously." Currently, we're about 300 members, and we now have a website: catskillflytyersguild.org. Tyers, we spell T-Y-E-R-S, which is an old English adaptation, and we refer to us as a guild and I'm not going to say anymore ... why we're called the guild, but it may have something to do with history in terms of the guilds and what the guilds represented [that] because when a member joins a group, it is part of our mission. We feel incumbent to have that individual learn as much about [the] Catskill history and fly-tying techniques, but another aspect to the guild is that we do recognize that fly-tying is evolutionary and changes all the time. Okay, currently, there's a tremendous amount of synthetic material available and different ways of tying traditional patterns. For example, you might use feathers or fur or something; you could substitute that somehow with synthetics, so we do recognize that fly-tying is an evolutionary process and change, even our ... our great Theodore Gordon, who ... who we accredit with everything. If you read about Theodore Gordon, he would go into, you know, what was referred to as [like] a dry goods store, whatever, and he would marvel at different materials and look and ponder. How can I incorporate some of those in fly-tying? Imagine him today; you'd be tying with beads and sparkle this and ... and, you know, all these names of these materials that we have today. He would be using them without a doubt.

So to go back now, let's go back in time a bit before Theodore Gordon and explain where our tradition came from. Our tradition of fly-tying basically came from England. The English were tying way, way before; if you go back to "The Treatyse" and Juliana Berners, that would be in the fourteenth century, and then you had Marcus Aurelius, you know, was tying in Macedonia, and how that traveled over Europe and in England, but what's remarkable is the English are excellent writers and document. I would say, "It's a documenter. Is that a word?" But they document. They documented everything to the tier [documentarian], and in all their writings, everyone wrote very clearly. A lot of, you know, early on, of course, some were secretive, and they didn't give things up, but they wrote, and [he] documented all the different times; for example, there's a pattern called "The Partridge and Orange"—that pattern, I don't know if using a feather from a partridge and orange silk—that goes back to Dame Juliana and one of the original twelve flies and that is carried through history all the way even to the present, and we still tie that fly and it still catches fish, and there are several others as well, so going back to England, again, the late nineteenth century, was truly a blossoming time, and what's remarkable there is that printing, which was highly controlled, became more public, so the publication of books in the late nineteenth century, so a lot of books flourished on fly-tying and they brought us a lot of interest ... specifically would be the ... what they call "The Halfordians." Halford was all about dry-fly fishing, but dry-fly fishing was nothing new in England, as it was done 100 ... almost 100 years before, if you go to the Devonshire. In other words, think about this. The Catskills is one region that's responsible for a lot of fly-tying history. In England, you have the equivalent of about six different Catskills: Scotland, Ireland, Wales, North England, South England, and each have their own tradition. It's just amazing. So anyway, we get these ... these dry flies, and then we have this individual, Theodore Gordon, who's quite astute,

educated, well-to-do background, who wrote for "The Fishing Gazette," and he wrote for these various magazines. What is it? The ... the magazine ... "Forest and Stream," but there's the ... what's the ... akin to the new "Forest and Stream" was "Field & Stream." So he wrote. So he was aware of what was happening in England, and he corresponded with these individuals, and Halford, who was big on dry flies, sent this set of flies to Gordon, but they were English patterns and really quite different. If you look at our streams and just go out in front here, there you are; look at the Esopus. It's a rough and tumble stream, and Halford was used to fishing on these streams, what they referred to as the chalk streams, which were just meandering, slow-flowing streams—so the flies are completely different. So when Gordon got those flies and he's like looking at him as 'these ain't going to work here'—so he came up with patterns and, of course, our mayflies were quite different than the ones in England. Ours are a bit bigger. You know, so anyway, that's where he got the idea to tie. Now, the one fly that is essentially what I refer to as the spark. That's the beginning of the Catskill tradition—[was] a pattern that Theodore Gordon came up with, which was the Quill Gordon, and he used peacock quill, especially from the eye, to tie this fly. Now in England not many flies were tied with dubbing; they were tied either with quills or they were tied at the ... like the nineteenth century, a lot of different materials, for example, the quill, the ... the stem, you could peel something off of that. It's like [a] celluloid. It's a natural, and you could wrap a body on that. They were very fascinated about translucence and tying with different materials for the bodies, some dubbing. So, I think that's where Gordon initially got his information or his ideas from. Eventually, in America, we changed, of course. Alright, so he tied that quill, and what was interesting here is in America, we have wood duck. Now in England, there might be some wood duck, but they call it "summer duck." Very rare, and Egyptian goose and Mandarin duck. Now, the Egyptian goose, the feathers are quite similar. I don't know if ... is everybody are familiar with what a wood duck flank feather looks like? Anyone not? Okay, I have one here, but you ... there ... there is a Mandarin duck. They're quite similar. An Egyptian goose, but basically in England, almost nonexistent tying with wood duck. So Theodore Gordon ... having this wood duck, which what's remarkable about wood duck is that a lot of people would tie with mallard. The wood duck is a far stronger material. You can pull on this, you can ... it's very durable and very strong, as opposed to mallard flank. Mallard flank is weak; you can pull on it; it'll crack, it'll break. Wood duck is very strong, so he used that ... and that, putting that wood duck upright wing was the creation of the Catskill style, and from there forward, that's the beginning, and you have other individuals. He had two good friends. Roy Steenrod, and ... whoa, jeez, who's the other fellow who's very reclusive? I can't. Memory slips me. Herman Christian, there you go. Yeah, he was at odds, I think, with Christian; I think he was kind of jealous of him. I think he was a better angler than Gordon, so [but] he taught Steenrod. It was the only one that he really showed how to tie, and that Steenrod ... then later came up with the ... the Hendrickson pattern, which again followed, but what was different about that is that you use dubbing and that's where in America we started to use dubbing, and it became more prevalent in our dry flies ... then we're previous in late nineteenth century England, so we started using dubbing more, but that upright wing that to wood duck, that is the essential Catskill fly that makes it "Pure Catskill." Now, what also is remarkable about that tie is that the way we tie the fly. Think about this: how many are familiar with tile, putting tile down and wool? What do you do? You draw lines, and what is it called the plumb line, which is your center line? The way a Catskill fly is tied—you set the wing as your plumb line, and everything after comes from that, and typically, it's put about almost 1/3 of the way back from the hook from the eye, and that's your ... that's your plumb line, you set your wings up, then your tail, and your tailing [is] ... there's a general go-to in terms of a fly ... the length of the hook shank, however, we know mayflies were looking at them. The tails are far longer, and they

tilt upward a bit, but the style that evolved was that it was probably a length of the hook shank and some back, and initially, all the barbs were tied straight back like this. We'll have it later, and you'll get to see that. So Steenrod really didn't; you know, he tied the Hendrickson, and he kinda liked quiet, and he had, you know, he worked as a DEC fella; he worked into this; he worked there, and he taught a lot, but we don't have much of other than his Hendrickson. The other individual in our tradition who really made this the really iconic style is Rube Cross, and he never learned from Gordon; it was a few years later, but what he did was, when they talk about that sparseness, that's what you can attribute to this fellow Rube Cross who came, oh, 20 years later, so where he started tying and he started tying commercially, so we have that very that's sparseness, but when you look at the flying goat, jeez, that's ... that's fantastic. Go ahead.

**Male Voice** 17:15

I noticed in the museum, they had a bunch of flies, and I ... I saw how sparse they were. You know, I wasn't sure if it was because there are old and kind of fell off or that's how they really are.

**Joe Ceballos** 17:27

But that ... that's Rube Cross, which, in my opinion, is the standard. He's the standard; the sparseness—that to me because you have others that followed after him—commercial tyers, and sometimes, commercial ties are made to catch fishermen. Oops, I'm sorry, guys. I don't want to get carted away and stoned when I walk out of here. Totally true. There are patterns that are tied, and Rube Cross's stuck to that tradition or stuck to that style, and later there were other groups, other individuals, who started tying and continued with that. You had, you know, two different groups, the Dettes and the Darbees, that initially worked together, and ... and they went their own ways, and they did, you know, [did] contribute a lot. You know, you have many patterns. You know, a couple of Dettes contributed patterns. Darbees, you know, the ... the two-ply pattern, all these different patterns, which, you know, we ... we cherish because this is our tradition. You know, you have Mary Dette's had the coffin fly, which is the spinner for the green drake. You know, you have all these developments in these flies, and, ultimately it was Mac Francis who helped Harry Darbee come up with the actual definition. If you read "My Life as a Catskill Fly Tyer" by Harry Darbee, which was probably ghostwritten by Mac Francis [more], it was ...

**Male Voice** 19:11

Yeah.

**Joe Ceballos** 19:12

Yeah, yeah, Mac, he was; sadly, Mac was writing another book, and he interviewed me. I got to know Mac; what a gracious, great individual!

**Mark Loete** 19:24

... speaker, he's on our webcast.

**Joe Ceballos** 19:26

And Mac, sadly, passworded his "computer," and I don't know if anyone has been able to break it and get the book, which is almost 99% done, so I have no clue where that's going to go, but it was a

continuation of Catskill history and about Harry and Elsie Darbee, so I don't know where that's gonna go, but he kind of documents that—a well tied fly balanced and such. The other aspect of the Catskill dry fly—we're talking about the dries, these ... the iconic, unmistakably gorgeous-looking flies—is that tiny little bit of bare shank—the back of the eye, and it's just a little bit, and the concept there was for balance to keep it ... keep the fly balanced, so that way after you tie it, you drop the fly, and it was supposed to land up like that.

**Mark Loete** 20:30

You saying to leave that shank bare?

**Joe Ceballos** 20:31

Just a tiny little bit. Now, there are some individuals that got weighed a little bit overboard, and it drifts more into lure, you know, whoa ... is for the turtle; neither was for this or that. No, not ... not at all. Not at all. Because if you look at the snelled ones—how they tied them when they were blind eye hooks and how they were tied—and after the fact, for example, gut does not hold that good knot, it doesn't. Yeah, you try to cut. It doesn't. Yeah, it doesn't really hold a good knot. So, you know, we'll leave that to ... as we define "lure," and ... and I had an individual recently who's excellent tyer, who was kind of challenging on that. He says, "Well, you need to leave x amount of space." I said, "No, where written. Is there any definition of how much space?" Rube Cross said, "You just leave some room behind." Harry Darbee said the same thing. If you go to Art Flick and his book, there's no specific measurement now of how much space—even Mike Valla, as some of you hopefully know, was an excellent historian, and he's written about "Catskill Flies"—highly recommend his books for you. He doesn't give any specifics. Well, one millimeter, whatever; it's kind of as you feel, and I have five flies tied by five of the top Catskill—Mary Dette, Elsie Darbee, Harry, whatever—and each one is slightly different, and ... and that's what's unique is that we have a general uniformity to flies, but within parameters and specific, you know, the wings and the setting of the wing on the dryer. It is very critical. That is, those measurements are critical.

**Mark Loete** 22:37

Oh, coming back to Rube, he was apparently notorious for not sharing ...

**Joe Ceballos** 22:41

Correct.

**Mark Loete** 22:42

... sharing his information, and the other thing about the head of the fly, there seems to be some controversy about how robust you should make the head of the fly, and I always thought that the reason you leave space there is to give a robust head.

**Joe Ceballos** 22:57

You see that again. you could, depending on who's tying in what year, and if you notice, through history that [like], for example, Mary Dette or Elsie Darbee, and if you go through the different years, you'll see, oh, slightly different. In other words, you have your wing tied in. Okay, some may put a tiny bit of dubbing and have it kind of like cone-shaped down, and some will leave. No! Put no dubbing in front

and just thread, and then that tiny little bit of bare shank, so I think it's ... we have to appreciate individual style here, but within, of course, those parameters. You know, the wing is how tall? What's also interesting about the Catskill wood duck wing is we refer to it as the proud wing? Right? The hackle—here's your wing. Okay, and imagine—here's your hackle. You don't see the wing. Right, here's your wing. There's your hackle. You know, and I've always asked individuals when I was learning to tie—they go, "Well, two ... three in the back and two in the front," and they go, "Well, that was dependent on the quality of hackle you had." If there were more barbs, it was less reps. If there were fewer barbs on the hackle, and as we can see now, hackle has come a long way in terms of development. So I would go back to the Rube ... Rube Cross and would be ... maybe two wraps in back and maybe one little wrap in front. Sparse is better; less is more, and then in the Catskill repertoire, there are only three or four flies that require two hackles. That's something else that's remarkable about us: the March Brown will ... you'll have two hackles—the Gray Fox pattern, which is the baby brother of the March Brown. We'll ... we'll use two hackles, but very few will use two hackles.

**Mark Loete** 25:21

Two different colors.

**Joe Ceballos** 25:22

Two different-colored hackles, yeah, and that ... where did that come from? That came from Dr. William Baigent, an English doctor who got tired of buying feathers and flies, and he said, "Darn it! I'm gonna do it myself," and he raised his own chickens, and he raised the different colors, and what he recognized was that if you use a hackle of one color and a hackle of another color, basically it was like, you know, red and ... red and green make blue or whatever, you know, your ... your blend. Yeah, you have that color, but he didn't use it. But what he was remarkably known for that is that he didn't use the entire wing. He just tied a hackle, which was referred to as a variant pattern. So ultimately, his concept of what was called the variant pattern makes its way into Catskill fly tying, where you have Art Flick tying his variant pattern, yes.

**Mark Loete** 25:56

Gray Fox Variant.

**Joe Ceballos** 26:18

"Gray Fox Variant" and his blue-winged olive was a variant. There was no true winged blue-winged olive in the Catskill tradition. Remember, think about years ago. How short was the season? It was very short, and in early May, you had spate; yeah, the rivers [were] could be who knows what? There could be, you know, one week or two weeks. He couldn't fish, so it was a short season, so it wasn't until [fairly]—like 1930s or whatever—that we had this. You know, April 1st, it used to be April 14th—than it went April 1st, and then, you know, you would fish and then you would fish until September 1st, so the season varied, so early season at times. They never had patterns for blue-winged olives as we have today. Yeah, patterns of change, yes.

**Beth Waterman** 27:24

Are fish color-blind?

**Joe Ceballos** 27:27

No.

**Mark Loete** 27:28

No.

**Joe Ceballos** 27:29

When you say "color," I think they see shades. Alright, and certain shades or certain colors affect them more than others, so ...

**Mark Loete** 27:40

What are those colors?

**Joe Ceballos** 27:41

... they would be light and dark black and red because, if you look at a lot of patterns and way again, let's go back to England. Orange is huge. Orange is huge. It's used a lot. Purple is used a lot. Why? Now, the other thing is that they were way ahead of us in many respects. Still are, is that ... you tie with orange thread? Okay, now put it in water. What color does it become? It changes color. Yeah, it changes color. So they were very critical on what colors and the silk and what about the qualities of silk. That ... it had, you know, a little bit of translucence to it or whatever, as opposed to a cotton that would be more opaque. So when you put it in water, what's the color? You change the color.

**Mark Loete** 28:40

And be purist tie silk.

**Joe Ceballos** 28:41

That was the one that was ...

**Mark Loete** 28:43

A specific change to a specific color.

**Joe Ceballos** 28:47

Correct, you would find that. There was the last book written about "North Country Flies"—Edmonds and Lee, which is 1914. He actually ... they give the numbers of the silk that correspond to the patterns. They documented. You know, March Brown was a stonefly or a caddisfly that hatched in March and had nothing to do with our March Brown. There's very few rivers, maybe one river that really had a mayfly similar to our March Brown, and they've looked at things quite different than we do.

**Beth Waterman** 29:32

Yeah.

**Mark Loete** 29:33

Question about the wings: so with that, people usually specify lemon with duck? I think it is a little more yellowish?

**Joe Ceballos** 29:39

Yep. We have a ... we have one feather here. It's the flank feathers. What's interesting is on the flank feathers, you only have about ten perfect match pairs on a duck for tying these ... these patterns, and there's other ones that you can adapt and use, and there's various techniques. For example, feathers, please? Do you have one? Okay, you can match two feathers, right, and, of course, you'd have to pair them. You'd have to pair them. Alright, and you would make them perfect, and you tie your wings. Now, what if you had one, and then what you could do is ... you could use a single feather? What basically you would cut this out, and you would ... you would tie it that way—a single feather—you would ... when you tie, you would figure eight, so that you would get the wings to split. Now, what if one side was excellent and the other one's no? Negative, so you pull those off. Stay, and then you'd find another feather with the equal amount, and you'd combine them, and you'd tie what's called the rolled wing, so you would put all the fibers together, measure them, you want them to link to the hook shank and ... and some, depending on what style you're tying. If you were in the Dette style, you ... it's like one ... one and some; the wings are usually a tiny bit taller. Okay, and trim them, and then you would divide them and split them, and then tie them, and that ... so that we're actually there's three ways that were developed in tying those with duck wings because what if all the feathers, there's like 100 usable feathers on the duck of wood duck of the flank feather and not usable meaning you can take pick from some and mix with another one—and, of course, you know, there's only really a handful of flies that [really] we use with duck. There's no ...

**Mark Loete** 32:14

I have a question about that, so one being the Quill Gordon.

**Joe Ceballos** 32:17

Yes.

**Mark Loete** 32:18

The wings to the quill—the actual ... the actual bug—are not lemony. They're gray. So why are we using ... you don't have an answer for this, but it's a universal question: why are we using this lemon wood duck? So it doesn't really match.

**Joe Ceballos** 32:26

Correct. What ... it ... but we can get into that. Now again, what did I ... what are the properties of the wood duck wing? Very strong. Strong, durable. You ... you can take those when you tie them down on the shank. You can pull on them. You know, it's like wood—a carpenter—what does a carpenter do with wood? He has to make it straight. You bend it. You use a square you met, and then you go. Okay, push over here. Make it level. You can do ... with wood duck, you can fashion it, so think about what are the material would you use in place of the wood duck.

**Mark Loete** 33:15

Well, the mallard flank ...

**Joe Ceballos** 33:17



You could use ...

**Mark Loete** 33:18

An interesting ... again, historically, the Catskills, we didn't have any wood duck in this valley, so getting back to Ray Smith, our iconic Hollywood guy, he would take a mallard flank and he would dye with coffee.

**Joe Ceballos** 33:18

You can do that. Now why ...

**Mark Loete** 33:32

It turned brown...

**Joe Ceballos** 33:33

Why was ...

**Mark Loete** 33:35

But wait a second.

**Joe Ceballos** 33:36

Yeah.

**Mark Loete** 33:36

It had to have cream in the coffee, and that's what people ... so in the community to learn from Ray Smith.

**Joe Ceballos** 33:43

Right.

**Mark Loete** 33:44

So they add their cream in the coffee.

**Joe Ceballos** 33:46

Well, early twentieth century, let's say; I think it was in 1920. There's a ban on wood duck hunting in the Northeast.

**Mark Loete** 33:56

Because they were rare.

**Joe Ceballos** 33:57

They were rare, so they used ... if you look at Preston Jennings book, which came much later in the Catskill fly-tying tradition and ... and even Art Flick, they used mallard flank for theirs, but then again in, you know, 1940 or something like that, there were plenty of wood ducks, so it became, you know, usable again, but the mallard is just it's not that good. They fray easily, whatever, so you think about,

for example, the Hendrickson. Roy Steenrod used that it figured well; it's wood duck is [are] what we use to tie, so use the wood duck for the Hendrickson; that wood duck is nowhere near as the color of that Hendrickson pattern, right, nor the Red Quill, which is the male.

**Mark Loete** 34:50

In what theory is it that feather isn't barred?

**Joe Ceballos** 34:53

Yeah?

**Mark Loete** 34:54

And if the actual fly—I mean, if the fish ... if you and this fly when the sun is coming through the translucency, [the ... the opacity], you're gonna see a shimmer of light coming through, which the wood duck barring imitates. That's one theory, anyway, so that sounds good.

**Beth Waterman** 35:16

I think we should maybe move along to the tying part.

**Joe Ceballos** 35:20

Okay.

**Beth Waterman** 35:20

Yeah.

**Mark Loete** 35:21

So ...

**Joe Ceballos** 35:21

As we talk ...

**Beth Waterman** 35:22

As we talk, and I also just wanted to go back to the beginning for the formation of your organization in '93, and to mention that Hank Rope was involved.

**Joe Ceballos** 35:37

Hank Rope was the president. I knew Hank well when I joined the guild; he was president and did a good job. We used to meet at the Rockland House, in the room in the back of the bar and we had a lot of good times there. It was a small group, actually, and it was very nice. It was a good group of guys. Alright, well, what we're going to do now is we're going to go back, and I think Phil is going to tie a Quill Gordon.

**Beth Waterman** 36:13

Phil, can you just say a couple words about how you became part of this organization and what your particular interests are?

**Phil Street 36:21**

Absolutely. I mean, I ... I learned ... I learned fly-fishing and tying from my grandfather in England, you know, when I was about ten and then got really into it, but then for a long period of time—didn't do a whole lot—and then recently moved to Livingston Manor and just joined the museum, and the guild, and it's just a great community. It's been really enjoyable; everyone's been so generous with ... with all of their knowledge and help, and it's just fascinating with the history, so I became interested in ... in the Catskill School of Tying and particularly Rube Cross and tried to emulate those styles in the flies, so we're gonna tie a Quill Gordon here. Much of what Joe was just talking about with a wood duck wing and the position of the wing should be is absolutely critical, because it's ... it's critical for balance and because it's the first thing that you're tying everything follows from ... from the wing.

**Male Voice 37:28**

So you're measuring the changes you wouldn't ...

**Phil Street 37:30**

Yeah, so this is a size 12 hook, and just because I'm doing this in a very precise way, it's good to kind of get your eye used to looking at the proportions. I happen to know on a size 12, the, you know, the ... the hook length, and also let that third of the way in, so I get ... I get a wood duck, lemon wood duck feather, and I like to use about half an inch. Now, Rube Cross took two-eighths of an inch pieces from each side of the wood duck feather and paired them up, but practically speaking, you can get to the same ... same result here, so this is ... late to make it fairly sparse, so I think with a lot of modern fly tying, there's just so much material is used, but so what you want to try and do is get the barbs of the wood duck wing level, and as Joe said, "It's extremely strong, so you can just pull it." As you pull it, you're lining up all of the barbs and getting it ready for placement.

**Joe Ceballos 38:42**

I've used the fly all season, and it's tied well; it doesn't come apart.

**Phil Street 38:48**

Yeah, so you can do a hook length, so I measure a hook length here—bring it forward and then do a pinch—wrap over the top one time.

**Joe Ceballos 39:01**

When you start your thread, it's also critical because you don't want to go forward—a lot of individuals. If you ... if you start wrong, you finish wrong, so be careful, leave ... leave some room.

**Phil Street 39:15**

Right, and it's a good, good philosophy to just kind of don't move forward to the next step until you're comfortable with where you are, so I personally like to measure everything, you know, if I'm, you know, I think it's a good, good way to kind of get your eye in—and so ... so then ... so then I lift it up and then sort of lock it in over the bare shank just in front of ... of the wood duck wing, and it kind of stands it up initially. Again, just, you know, I like to take measurements just to make sure that it is where it is—it hasn't moved, then I come back behind it again, do a couple of wraps, and then snip off the wood duck

at an angle. It helps with a bit of a taper, but we're not using much material here, so ... and then work your way back to just lock it on top of the hook; get to some bare shank, and then ...

**Male Voice** 40:10

You're not building off of an under listing per se.

**Phil Street** 40:14

No, work your way back, right? And so now ... now what we need to do is separate the two wings, so I like to kind of rotate this around a bit. Using this, I can separate out and start to think about dividing them. Now, what I personally find is ... is that when I do that, I naturally always leave more material on the far side. For some reason, it just is. I think it's just your perception, but ... so just, you know, move the vise around, get comfortable that you've got, you've got two equal ... equal sections, and then once you've done that, you can just do a cross wrap to just divide that, and then come back once around, and now you've kind of locked that in. Again, just, you know, just check. You've got a chance to ... you've always got a chance to adjust things, and then ... so the next bit is to ... is to bring ... bring all the barbs together to form the wings, so what ... what you do ... start with the far side, pinch it, and then do some wraps around. I like to do about four wraps around, and as you do that, you can see that you start to bring ... bring it together, and then you just lock in again what you've just done.

**Brett Barry** 41:44

You're wrapping both of them there?

**Phil Street** 41:46

Just the fall on.

**Brett Barry** 41:47

Okay.

**Joe Ceballos** 41:48

Do one at a time.

**Phil Street** 41:49

One at a time, yeah.

**Joe Ceballos** 41:50

We call it a "lash." Go around and up.

**Phil Street** 41:54

And as you turn it, you'll ... you'll naturally find where to pull a little harder and when not to, because otherwise it's ... it can quickly unravel on you, and then the front one is a little trickier. I like to just let it drop and switch hands. Again, you kind of learn when to ... when to pull hard, when not to pull hard, and then what I like to do is immediately go into a figure of eight and that will help stand the wing, so you can ... just a single figure of eight when I've just stood ... stood the wing up like to do one more,

kind of we just work your way through, and then just a quick wrap over the hook shank, and then you can see now you've got that ... that perfectly.

**Beth Waterman** 42:46

Beautiful!

**Joe Ceballos** 42:48

Now, we also have, and I didn't mention much about, but in the Catskill tradition, we have wet flies, of course, alright, and nymphs and streamers, so ... but what most people are familiar with is this: the iconic classical dry fly.

**Male Voice** 43:08

Yes.

**Phil Street** 43:11

And then, I just put some wraps in the hook shank that's left in front of the wing to the eye. I wrap; I cover about half of that in wraps, just one ... once ... once and back, and then I kind of jump back to behind where we ... we tied it in originally, and then I start to work my way back, and now we're going to put in a tail. So for the tail, what's really critical for the tail is a ... is a spade feather that has really stiff barbs. Again, it helps with balance on the water, and what we're tying here, I'm trying to tie in the style of [like] Rube Cross, so this is kind of late 1920s, perhaps early 30s, when there wasn't much influence from, I guess, from fishermen as such and commercial tying; it was more about ... about, you know, trying to match the insect—and so this is sparse, so I'm probably going to have about, you know, six to eight ... eight barbs from a spade feather, sometimes even less.

**Beth Waterman** 44:18

What kind of a feather?

**Phil Street** 44:21

This is a ... I think this is the spade feather from ... from a rooster or hen.

**Male Voice** 44:27

From the sides.

**Phil Street** 44:28

Yeah.

**Joe Ceballos** 44:31

They come off the heat, and we would be a more mature bird, and the feathers would come off the sides, right? Sadly, we don't have a lot, yeah. You have to really spend some money if you want it to get out.

**Male Voice** 44:54

Yeah, that's not.

**Joe Ceballos** 44:58

That's not.

**Male Voice** 44:58

That's not.

**Phil Street** 45:00

So you try to kind of you pull them off the spade feather so they're perpendicular exactly, so they're all the same length, and if you wanted to get the kind of [the] mayfly tail kind of curling up a little bit, have them so that they're coming towards you, so she'll measure about, as Joe was saying about a hook length, maybe a little bit more, so you measure that up, so shank, yeah.

**Bob Decker** 45:27

And some.

**Phil Street** 45:28

And then switch hands, and then, as we tie it on, it will roll on top.

**Joe Ceballos** 45:36

Place the material; here's your ... your shanks, so you place the material. This way, [so] it ties. It rolls into place.

**Phil Street** 45:46

And I like to come back, you know, just around sort of where the barb would be on the hook. Now, Rube Cross, he ... I think he was known for ... for putting a wrap underneath the tail.

**Male Voice** 46:00

I always thought ...

**Joe Ceballos** 46:00

Yes. One wrap under.

**Phil Street** 46:08

Yeah, so if you do ... once, you do a wrap under ...

**Joe Ceballos** 46:12

There's nothing new in fly ting.

**Phil Street** 46:14

It's all been done. It's no secret. No, no, no.

**Joe Ceballos** 46:20

No, sorry.

**Mark Loete** 46:22

And she says, "Every angler deserves and underwrap under the tail."

**Joe Ceballos** 46:28

It was done 50–80 years before that.

**Mark Loete** 46:31

Yeah.

**Joe Ceballos** 46:32

Yeah.

**Mark Loete** 46:33

So the evolution is ... essentially materials?

**Joe Ceballos** 46:35

Materials—that's it. The Devonshire School in England there ... the way you've traditionally fished was you have three wet flies, your point fly, your dropper, and your "Bob" fly. The "Bob" fly, which is your last fly, eventually, what the ... what individuals did was they took the dropper out so you had a point fly and the "Bob" fly. The "Bob" fly would just do this on the surface, so they go, "Just cut the point off and fish the "Bob" fly," and then how would you fish it? Just watch this. 150 years ago.

**Male Voice** 47:16

Yeah.

**Joe Ceballos** 47:17

But the fly—the point fly—if you fish the two [was] a wet fly wasn't waited. If you can't stop, they'll automatically sink, but they will do this.

**Mark Loete** 47:27

Just looking at it like euro nymphing.

**Male Voice** 47:29

Yeah.

**Joe Ceballos** 47:29

I don't know what that is, because yeah, that was ... that was more than 150 years ago, and then they wouldn't fit—took that point fly because the leaders ... well, how our lines made time went. Horsehair?

**Mark Loete** 47:47

Early on Dame Juliana ...

**Joe Ceballos** 47:49

Horsehair, you can't sink horsehair. Is it less—those specific gravity is less than water? It floats, so the concept of the sunk fly was something in the twenty ... early twentieth century. Nymphing, as we know it, is a modern evolution and, for some, not even considered fly fishing... sorry to disrupt.

**Phil Street 48:17**

Yeah, so with the tail that wraps underneath, and then ... then, you know, you tug it a little bit back towards the eye, and then it spreads ... spreads the tail and that acts as a nice, nice balance on the water.

**Joe Ceballos 48:30**

Excellent, and this is the difference—that there are some that will just have all their detailing, basically like this a point straight out, and I'm of the school where you splay it a tad because if you consider mayflies: two tails and three tails, they don't do this, they do that, so anyway.

**Phil Street 48:55**

So now we come to, you know, the tricky bit with the ... with the quill, and this is from the peacock eye—and so you could ... you can ... there's various ways to strip: strip the quill from the peacock's eye, and the nice thing about the quill in the eye of the peacock is—once it's stripped, there's this really nice contrast of light and dark, especially on one side—and so as you wrap the quill around the hook, it gives you that segmentation of a fly, so we're gonna hook this in by the tail just underneath, spin it around, sort of ready to wrap it.

**Joe Ceballos 49:35**

By using eight- or ten-up thread.

**Phil Street 49:38**

Oh, this is very thin for a thread.

**Everyone 49:40**

This isn't there.

**Phil Street 49:41**

This is even said.

**Joe Ceballos 49:42**

Okay.

**Phil Street 49:43**

So now what we need to do is, you know, is just prepare the body. You know, just to make it that nice kind of shape with a bit of a taper, naturally with the materials that get tied in, there's kind of lumps and bumps—and so you got this opportunity to kind of smoothen things out, especially where ... where the wing got tied in.

**Joe Ceballos 50:07**



You know, when you put carpet down is the ... what is it? They put ... you put underneath carpet, so under ... stay smoothen out because that quill as you wrap it. If it's ... if it's like this, it'll crack and break, and yeah.

**Phil Street 50:25**

Right, so now that looks pretty good, and when I wrap the quill around the body, I'm going to tie it in just behind the wing, but it's nice to get this out of the way as I'm doing that, so what I do is I kind of just bring this ... here, get out of the way, so, you know, the best piece of advice with this is don't pull too hard initially. Initially.

**Male Voice 50:53**

So Rube Cross was doing quill bodies prior to Art Flick.

**Joe Ceballos 50:59**

He would have tied with ... with quill bodies. Art Flick is like 1940s. Rube Cross is like late 20s and 30s, and he was working with Preston Jennings initially, but quill bodies are nothing new. They were done in England 100 years before.

**Mark Loete 51:19**

Preston Jennings did all this research on the Preston Jennings' pool, and is just downstream on the curve here—1933.

**Joe Ceballos 51:26**

Now, what's remarkable about Preston Jennings is that the eggs for the birds that were raised here? Jennings contacted William Baigent because Jennings had contacts with the customs and a little bit of over here over there. I don't ... can't explain it, and the eggs came over for the chicks, and ... and that's how Harry Darbee got the bird—the eggs, yeah, and it's from that strain, and some of those eggs went to Charlie Collins, and some of them went someplace else, Doc Fried, some of you may be familiar with, got from Harry Darbee, so that's that lineage of hackle that came to America was originally from Baigent. In England, fella of the doctors. I can't deal with these people. I'm doing it on my own, and he started raising birds, so they ... Jennings was responsible now. A lot of them [Gordon] had that farmers who raised chickens, and he got birds from feathers from them, so it was not that unusual, you know, but the lineage of the good hackle today, that's where it came from.

**Beth Waterman 52:48**

They're surprised they could ship those eggs over, and they were still ... still viable when they got here.

**Joe Ceballos 52:53**

Who knows? Well ...

**Male Voice 52:54**

Anything is possible in New York.

**Joe Ceballos 52:56**

Yeah, eggs, trout went from eggs went from England to Australia. Go figure, yeah. That was, yeah.

**Mark Loete** 53:08

Came from California to the Esopus Creek.

**Joe Ceballos** 53:10

There you go. That ... I think it was the McCloud: the McCloud rainbows.

**Mark Loete** 53:19

I heard this first all over the world.

**Joe Ceballos** 53:22

And now, genetically, they're ... they're their own strain. They've changed.

**Beth Waterman** 53:28

Now, what did Seth Green take to California?

**Joe Ceballos** 53:31

Seth Green: Interesting.

**Beth Waterman** 53:33

Didn't he take a shad out there.

**Mark Loete** 53:36

... New York State Fishing Commissioner that pioneer the stocking industry. He introduced shad to the Sacramento River. That's a major food source.

**Joe Ceballos** 53:48

To make a free choice now, they just put the coil in.

**Phil Street** 53:56

So we just got the coil in. I mean, other interesting ways, like Rube Cross used to use, you know, a very thin bit of gold wire back over the quill and try and reinforce it a little bit. Others have used like cross-hatching of thread or, you know, a counter wrap of thread, but then, of course, you can use various varnishes and things like that as well. Yeah, so once we've got the quill wrapped and that's tied in, you know, just in front of the wing, just to make sure it's tied in nicely, you know, the key to putting the hackle on is ... you want to wrap the hackle on a nice even base. So, you know, this is very thin thread; they like to use very thin threads. If you've ... if you've gone even base behind the wing and in front of the wing, you're going to have better luck getting a nice, evenly straight or perpendicular hackle. So, for this Quill Gordon, do I use like a medium ... medium dun was the ... was the popular hackle? So this is a size 12, so I'm going to try and find a size 12 ... 12 feather here.

**Joe Ceballos** 55:08

If you're tying a March Brown and you have to put two hackles, you leave bare shank, but it's basically you stop the dubbing way before, so that you leave room to put your feathers and the quills on, and you tie the thicker one first.

**Phil Street** 55:32

So, you know, you can use a hackle gauge check that is a size 12. This should result, given the way that we've measured this, the proud wing, you know, the lemon duck wing should just be ... just be higher than the hackle, so there's webbing in the hackles and ...

**Joe Ceballos** 55:50

You know what that is--the webbing in the hackle?

**Male Voice** 55:55

Okay.

**Joe Ceballos** 55:59

You want to pass a feather ...

**Phil Street** 56:01

Yeah.

**Joe Ceballos** 56:01

... or I'll show them. I can walk over so that they get an idea. Let's put me eyes on. If you look at the feather ... that you'll see the barbs, how the barbs come off, and in the middle, there's a kind of thicker something that [business] in the middle. See that? That has webbing all through it, except there. There, the barbs go directly to the stem. Over here, there's a softer portion of it in the middle. Here, there's ... there's a lot of it, so the barbs are very soft. If that ... you got that? Are you familiar with that?

**Male Voice** 56:56

So the sturdiness to the feather just diminishes as it goes out.

**Joe Ceballos** 56:59

Correct, yeah, it gets ... See, for example, here, you look at the barbs; look over here and look how the barbs go directly to the stem.

**Beth Waterman** 57:07

Okay.

**Joe Ceballos** 57:08

And then here, and then there, There's this softer material ...

**Male Voice** 57:22

Webbing is the soft material.

**Joe Ceballos** 57:23

Correct, yeah, like right here. You see, notice here ... do they change color?

**Beth Waterman** 57:28

Yeah.

**Joe Ceballos** 57:28

Yeah, and in the middle, yeah, so that ... you want, you don't want that. That will be soft, so what he's looking for is the material here, which, if you look at ... look at that, look how that springs - and down here, and also they have a lot of curve in them because they're real soft, so that webbing is something that you want to take out.

**Phil Street** 57:52

Yeah, so find where the webbing kind of finishes, and then you can just pinch it and pull it all back.

**Joe Ceballos** 57:59

And you'll look at ... you want to pick a portion of the feather. Notice that ... "Wow, tremendous spring in it." Yeah, those barbs will be far more desirable than the ones down here. They're just ... they're too soft.

**Phil Street** 58:20

Yeah, so up here is the good stuff.

**Joe Ceballos** 58:22

Wow!

**Phil Street** 58:24

Very good stuff.

**Everyone** 58:24

Good stuff. Good stuff. Cheers! Let's get these.

**Beth Waterman** 58:28

Where did you get these necks?

**Joe Ceballos** 58:31

These come from a fella, Charlie Collins, who is upstate. Oh jeez! His address is on there, and he's got the ... he got the eggs for the chickens. Pine City ... from Harry Darbee, so it's a continuation of that lineage of birds. Sir, take ... yeah.

**Mark Loete** 58:45

Pine City.

**Phil Street** 58:56

Yeah, so we strip the feather back and have a bit of a quill to tie in underneath, and then we leave a little bit ... a little bit behind as well, so when we do that first wrap, just to kind of get that perpendicular wrap, we'll just leave that there a little bit, and we catch it underneath, and we've got like three turns we could do there and then catch it in front of the wing as well. I like to put my finger here when I'm trimming these things, so I don't cut the thread. I think they use their hands a lot. I like to use my hands to wrap it, but as you bring it forward with the shiny side facing the eye, you can then draw it up perpendicular and then just wrap it perpendicular around here.

**Joe Ceballos** 1:00:05

Pretty much flies were tied in hand way back when, and even in the twentieth century in England, there were a lot of commercial tyers. They tied in hand.

**Mark Loete** 1:00:20

They read and came to speak to our chapter, and he tied up, and they rolled off by hand. They charge more money for it.

**Joe Ceballos** 1:00:27

The work was ... was known for tying like a size 20 blue-winged olive in ... in hand.

**Mark Loete** 1:00:34

Amazing.

**Joe Ceballos** 1:00:34

Amazing, yeah.

**Mark Loete** 1:00:35

And Theodore Gordon actually had a thumb vise—he put on his thumb—taking the field—grab the fly ...

**Joe Ceballos** 1:00:43

So I'm going to imitate that.

**Mark Loete** 1:00:44

Tie it on.

**Joe Ceballos** 1:00:44

Some of them had. It was a spike, too, that you could put—hit into a log or something, and then he would ... would be steady, and he would go to a stream, and it would tie ... would look and say, "Let me see what we got here. Take a hook and tie something right on ... on spot and fish it."

**Male Voice** 1:01:10

He was happy when he found Art Flick's streamside guide. You're not gonna be there.

**Joe Ceballos** 1:01:17

I'll tell you what he would have been. That's the one sad thing that he, you know, didn't leave us enough—never wrote a book about quite a few individuals like that—that never wrote books that sadly would have been loved to some read.

**Phil Street** 1:01:41

So we got, I think we did three wraps behind and two ... two or three in front here, and you can see the hackle is perpendicular.

**Male Voice** 1:01:53

One thing about our organization everybody's sharing what they learn ...

**Joe Ceballos** 1:01:56

And we try to learn as much about individuals as possible, and upstairs, the one fella, I got to start finding a little bit more about him. Now, we got Ray Smith. I'll go upstairs. I gotta get a picture of the ... Frank Mele. Yeah, yeah.

**Mark Loete** 1:02:16

Very influential.

**Joe Ceballos** 1:02:19

For us, it's ... it's all these other peripheral individuals that contribute, and there are so many that we'll never know, and it's very sad that we're losing more than we're able to document already.

**Beth Waterman** 1:02:39

What are you doing there, Phil?

**Phil Street** 1:02:41

Just, you know, one barb got trapped. Not done yet.

**Joe Ceballos** 1:02:44

He's doing a little like Mary Dette used to take the hook out of the vise and look at it, and everyone was like this, and she's ... .. and she goes, and I go, "Oh, you got to see Luigi," and she goes, "Yeah, she's ... she does a little trimming," and then she ... she'll look at it and she'll go, "That's right now."

**Beth Waterman** 1:03:06

I mean Mary Dette tied flies in a minute, right?

**Joe Ceballos** 1:03:10

Well, some sort of a little longer than that. Okay, we have ...

**Beth Waterman** 1:03:16

We have a completed fly—a Quill Gordon. Just beautiful, Phil. Thank you.

**Male Voice** 1:03:26

Very nice.

**Beth Waterman** 1:03:28

Real artistry.

**Joe Ceballos** 1:03:29

As nice ... as far as ... different than a shop fly. Shop flies would have been tied much heavier, but don't need to be. You would think about the rough and tumble streams, you know, like the free stones. Originally, the, you know, the Beaverkill and the Willowemoc—the Neversink [that] still will float and some people would think, "Well, you got to tie them, you know, a lot bigger and heavier." No, you don't. Yeah, just so you could ... there you go, just so you can see it.

**Mark Loete** 1:04:14

So I can say a few words about the Juliana Berners because I recently did a lecture for ... I tried to live in a chapter about the design, development, evolution, and construction of modern fly rods, and I researched the Juliana Berners' book, and there's a complete how to ... about how to fly fish. First published in 18 ... I'm sorry, 1486, and then published as its own book—1492. Well, so I'm looking at the fly rods, and I assumed they just use the big stick. They didn't. She actually had instructions on how to build a collapsible telescoping fly rod that ... I think she used hardwood hollowed out, and it was actually a telescoping fly rod—1486.

**Beth Waterman** 1:04:59

Fascinating.

**Mark Loete** 1:05:01

Goes back there, far.

**Beth Waterman** 1:05:02

Now, what are you working on there, Phil?

**Joe Ceballos** 1:05:04

Green, green heartwood ...

**Phil Street** 1:05:05

So this is ... this is a light cahill.

**Beth Waterman** 1:05:08

Light Cahill.

**Phil Street** 1:05:10

So ...

**Joe Ceballos** 1:05:13

The term Cahill ... so it goes back to England.

**Mark Loete** 1:05:17

Yeah, Cahill is a doctor, I think.

**Beth Waterman** 1:05:23

What size?

**Phil Street** 1:05:24

This is a 12 as well, so you know a lot of the principles of the Catskill dry flies are, you know, very similar, and a lot of it is proportions. The sparse material and this, too, has the wood duck wing, but as Joe was saying earlier, "We've gone from ... we're going to go from a quill body to dubbing this time."

**Joe Ceballos** 1:05:50

In America we went to dubbings.

**Audience** 1:05:51

What tie are we ... what's this fly ...

**Phil Street** 1:05:58

This is a light cahill, so it's all going to look very familiar for the first part of it. Wood duck wing ...

**Mark Loete** 1:06:08

They care for Team Canadensis.

**Phil Street** 1:06:13

In a sense, wood ducks ... such a special material, you know, even though you know we've used a nice bit of wood duck with the barbs lining up, and it's perfect for this wing, you can still use. You could ... you could make another wing out of the ... the other material that you snip off, or you could actually use it for tailing material as well. They like to use it for tailing material.

**Joe Ceballos** 1:06:41

The original Hendrickson was a wood duck wing. I mean, a wood ducktail and he got changed to the ... the medium done or barbs for the tailing. With Steenrod, they used wood duck for the tail on the original pattern, and he used a blend of fox fur. There's this lore about the urine-stained fox, that's lore. That is lure, that's not true. You know, I think some people really enjoyed embellishing these things that are, you know, if you look at their, you know, his ... the interview that sparse gray hackle ... interviewed him, and he said, "I just took fur from a couple different spots and just blended it together, and, you know, years later, Art Flick kind of embellished. "Wow, you know, this is the urine stain of the mixer ... this and that, and ... and everybody's looking for that, and ... and, you know, a small ... I was with Dave Brandt once, and, you know, this fella wanted like \$100 for this little strip, and it was like, "Whoa, I gotta have that," and it's like, "Please, no, not at all." I ... so Phil's putting on the wings, similar to what was done before, which is the consistency in the ... the dry fly pattern for when you use the upright wings, the wood duck wings, they're all done and the same. The portions are the same.



**Phil Street** 1:08:31

And one thing I've changed is the thread that I'm using ... I'm using—what's become called a Cahill thread, but it's like a primrose or a light cream color: cream-yellow color, so we're going back to doing figure of eights now to stand up having just posted the wing.

**Joe Ceballos** 1:08:51

Historically, they use ... everyone would have used white silk thread because I figured that, for example, if you're going to paint, you put a primer down, so you put a color that will help with translucence, and a sparse dubbing so that will kind of bleed through a bit, and then we changed it. We figured well, the fly body's a bit yellowish; we'll use yellow thread, but rigid was all; they'll be used all white thread because whatever we put through, it would come through a little more.

**Male Voice** 1:09:30

Can I just get that primrose go for a second?

**Mark Loete** 1:09:34

Do you have any primrose in your garden?

**Joe Ceballos** 1:09:37

It's also a color that's used extensively in a lot of wet flies, which under the water fish see more clearly. They can be fooled on top by shape and form and color. Colors ... all day changes. Stream bed. What's the color of the stream bed? The reflected light is, well, how fish see it, so they see shape and form, but underwater, it's a little more difficult to fool them.

**Male Voice** 1:10:10

So they're seeing a gradient of like what a grayscale and that true color?

**Joe Ceballos** 1:10:14

That's up on top, yeah, a variation.

**Mark Loete** 1:10:18

The bottom of a swimming pool, everything's blue, why is that? The ... the orange, yellow, and red get filtered out first, so if you have a red tag on the fly and you're five or six feet down, that fish doesn't perceive that as the red tag you're seeing in your hand; it will be shades of gray—actually, probably more imitative of a tale of a baitfish, but they're not seeing the bright red, the bright yellows that you're seeing.

**Phil Street** 1:10:42

So the light ... the light cahill, when it was originally tied, I believe it had more ginger in terms of ginger tail and the ginger hackle, and then later, and maybe was in the 30s or 40s, started to get tied with more cream, so we're going to do cream here, so we've got a nice cream spade feather ... the tail, and we've just selected, say, "10 ... 10 barbs." It's a very nice ... very nice-looking fly. Again, I'm doing the tradition of spraying out the tail with a wrap underneath and with the tail, and now it's just a matter of getting the body ready for the dubbing. Again, it's very sparse, not a lot of wraps, or we're not building

up a big body at all; just really wanting to kind of level things out, and then we bring the thread back to a point just in front of the hook. We're going to apply some ... some dubbing, so the first step is to just lightly wax the threads so that the dubbing adheres to the thread. Now, I think this, for me at least, is one of the big, big differences between how they used to tie flies in the Catskill tradition versus a lot of modern flies and how things have changed, and that's just the sparseness of the dubbing and how little dubbing you really need. A lot of traditional fly tying uses very, very little dubbing, so for the dubbing, the tradition and the Cahill is playing pine marten fur, the creamy pine marten fur, so this is pine marten tail right here, and you've got lots of nice shades of cream, and you really don't need much at all, but you pinch a bit of that out, so the way that we're going to apply this is we're just going to touch it on ... on the thread, so I'm just going to break off small bits of ... and just touch it on the thread. You know this: I think if you watch a lot of modern fly tying, you'll see people get large amounts of dubbing and they'll just use the thumb and index finger and just really kind of wrap it on there quite generously; this is completely opposite.

**Joe Ceballos** 1:13:28

They'll make a ... what's called a dubbing noodle, so you'll take the dubbing, and you'll roll it into a noodle on you or on your leg, a long piece and then they'll tie a tip in, move your thread forward, or they'll take the thread and wrap it around the noodle and just go forward. It's a fast way of cranking out tons of flies.

**Phil Street** 1:13:55

Another technique is actually to just spin this.

**Joe Ceballos** 1:13:59

Oh, we said, "The secret's out."

**Male Voice** 1:14:01

It wraps the dubbing around the thread....

**Joe Ceballos** 1:14:04

Exactly, yes.

**Phil Street** 1:14:06

Clockwise. Now, this time, I think the first, you know, when you try this one thing to bare in mind, certainly from my experiences, is that this will weaken the thread, and so just, you know, when you take those initial turns of the wrapping the dubbing around the body of the fly, don't do it too hard.

Otherwise, you'll break the thread, so this ... this gets like a good ... really good start, and you can just kind of finish ... finish it off with your thumb and finger, but now you'll see just how sparse this is. You can work your way back. Now, it looked pretty much the right amount. I might add a little bit more.

**Beth Waterman** 1:14:56

Joe, how often do you meet and where?

**Joe Ceballos** 1:15:00

We meet ... let me see, so let's say starting in September ... October ... November, we skip because of the "International Fly Tying Show" at what's its name or its where the old show used to be? Yeah, Somerset, yeah, whatever, so and then we sometimes meet in December, so that's a January; it's a break ... February. What we do is actually we start with Zoom in late October, so every week on every Thursday, we meet on Zoom. We do fly tying, but live meet ... meetings, we'll do September, October, okay, then we'll do stop them. We have the symposium, and then we're doing Zoom: January, February, and then in March, we have meetings, so we'll have a live meeting, the third Saturday of each month, March, April, May, June. This year, we're gonna have a picnic, probably July, so and then we - our "Gazette" is six times a year. We publish a "Gazette" or a newsletter six times a year.

**Beth Waterman** 1:16:19

And this is all on your website? Why don't you mention what that is?

**Joe Ceballos** 1:16:23

It's catskillflytyersguild.org, and tyers is "tyers.org," and a lot of information is there. As a matter of fact, a book list is there as well. I just thought about that. We have a whole section on books, and we break it down. Historical fly-tying is probably 50-60 books that we recommend on there. There's a lot more to recommend that I'm currently reading. That would be excellent recommendations. If someone wanted to read and learn about fly-tying. Like ... in my opinion, would be next level: far more philosophical, Eric Trainer, his book ... I can ... I'll send out a separate list to you because as I read books, that, you know, that comes on. Listen, when we do our Zoom meetings, I bring out books and I suggest to everyone. Hey guys, I just got this. I read it. It says, "Let me explain a little bit if you like it," and I find so many guys are just ... I'm supporting the book industry, and books are a lost art. We need books back in our hands again. Forget this YouTube stuff. Yeah, I mean, we have a website. Yeah, my books. Yeah, let's get back into books.

**Mark Loete** 1:16:41

Joe, when I started this sport, I read that fly fishing is most written about sport ...

**Joe Ceballos** 1:17:57

That is true.

**Male Voice** 1:17:57

I thought, what about baseball?

**Joe Ceballos** 1:17:59

No.

**Mark Loete** 1:18:00

But you're absolutely correct. Every year ... every year, there's a glut of books.

**Joe Ceballos** 1:18:05

Most written about because you got saltwater as well. And bass ... oh, huge, huge worldwide, and I have too many books. Let's put it that way. I have too many. I'm reading about four at once, and there's

a style of fly in Scotland. That's ... there are three wet flies tied there that are completely different than North Country style fly, so it's interesting to read about the different patterns and how they originate, river-specific. That would be Ray Smith to this ... to the Esopus. He has specific patterns for this river. Do you know that? You will have those specific patterns and how to tie them very shortly. I've prepared; we prepared some time ago. I hand out. I'm going to give it to you, and you make copies and we'll leave it up in the library.

**Phil Street** 1:19:19

So we have a nice cream feather here for the hackle.

**Joe Ceballos** 1:19:24

It's ... that's absolutely gorgeous fly ... the contrast ... the wood duck and the primrose. The color is just fantastic.

**Phil Street** 1:19:35

So I did a few more wraps there. I think it was three behind and three, and a bit in front, and then we'll just finish with a whip ... whip finish. This one, we'll put a little bit of varnish right in the front there, just ...

**Joe Ceballos** 1:19:58

Years ago, they would have used celluloid film and denatured alcohol. Yeah, it'll melt that celluloid, and years ago, you celluloid a version of it for the bodies as well—worked out too well, but yeah, real Catskill flies!

**Beth Waterman** 1:20:32

Okay, this is the light cahill. Shall I pass them both around again so you can compare them.

**Phil Street** 1:20:43

Thank you.

**Beth Waterman** 1:20:45

What's the other one? They ...

**Phil Street** 1:20:47

I mean, there's some flies here. This is a March Brown, so this has the ... the two different colors in the hackle, which would be good to pass around, and then just to see a different style of wings, someone mentioned with duck versus mallard. This is a ... this is a cahill and that's a ginger quill, so it's got a ginger hackle and it's got a mallard wing.

**Beth Waterman** 1:21:18

I think I'll let people come up and have a look.

**Phil Street** 1:21:20

And have a look at the materials.

**Beth Waterman** 1:21:22

And have a look at the materials, but before we ... before we break, I just want to thank you both again for ...

**Joe Ceballos** 1:21:31

Beth ...

**Beth Waterman** 1:21:31

Yes.

**Joe Ceballos** 1:21:32

As I said, it's just for you. For the museum, this was an art ... something that we prepared: fly patterns, Ray Smith's fly patterns. I don't know if you have that.

**Mark Loete** 1:21:44

It's like a personal library.

**Beth Waterman** 1:21:48

We have this upstairs.

**Joe Ceballos** 1:21:49

You have that upstairs? Okay, well, you have an extra one, and Beth ... for you, we like to give you a hat.

**Beth Waterman** 1:22:00

That's great. I'm honored.

**Joe Ceballos** 1:22:03

That's for you.

**Beth Waterman** 1:22:03

I'm honored to be part of this. I'm really part of the guild, but ...

**Joe Ceballos** 1:22:08

If you have that, okay, that's good that you have this already.

**Beth Waterman** 1:22:11

Yeah.

**Joe Ceballos** 1:22:11

Do you have it online?

**Mark Loete** 1:22:13

Very nice.

**Joe Ceballos** 1:22:14

We've got it online as well.

**Male Voice** 1:22:16

Okay.

**Beth Waterman** 1:22:17

Fly patterns. Ray Smith fly patterns. Yeah, yeah.

**Joe Ceballos** 1:22:23

These are Ray Smith.

**Beth Waterman** 1:22:25

Yeah.

**Joe Ceballos** 1:22:25

These are his patterns.

**Beth Waterman** 1:22:27

Thank you. Thank you both so much for coming. It was really nice to ...

**Mark Loete** 1:22:33

Watch what ...

**Joe Ceballos** 1:22:35

What a hat! It looks good. It matches the shirt.

**Brett Barry** 1:22:39

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