

*Blacker's Art of Fly Making - comprising angling and dyeing of colours with engravings of Salmon and Trout flies shewing the process of the gentle craft as taught in the pages with descriptions of flies for the season of the year as they come out on the water is a work of fly tying literature with significant fly fishing content written by William Blacker, a London tackle dealer and first.*

My endeavours have been unceasing for many years past, in striving to please the great Salmon Fishers and Trout Fishers of this Country, and I must confess that my labours have not been in vain; they have generously conferred upon me their very kind patronage and good will, benefits for which I hold them in very great estimation. Under these circumstances, I have taken much pains to write the book in a befitting manner to suit their tastes and purposes, although my inability in many instances has been an obstacle, nevertheless with all my faults I claim the title of Fisherman, an humble and unimportuned name which no reasonable dispensation can deprive me of. From my boyhood, I took great delight in ranging along the banks of the beautiful and romantic streams of my native land, Ireland; and having also been for many years a skilful Fly Fisher of no little commendation, in both Great Britain and Hibernia, it is my desire to impart to the world, plainly and easily, the knowledge I have acquired, that all those who wish to become masters of the art, may, by patience and practice, and a close adherence to the instructions I shall lay down, derive the fullest benefit from my experience. I have endeavoured in the following treatise on Fly-making, to divest the subject, as far as possible, of all technicalities and superfluities; at the same time, I have entered into such full details in the construction of the Fly, that by adopting the process I have pointed out, and following the instructions I have given, the aspirants to the art of Fly-making may speedily become proficient. In this little book there will be found nothing imaginary, but it is purely written from the practice of angling, so that I may without scruple, justly entitle it The Art of Fly-making, Angling, and Dyeing of Colours. It is also interspersed with many useful remarks that will no doubt agreeably entertain my readers. The list of flies I have given, will be found very valuable, and the tyro will take great delight in imitating these flies necessary for use, and suiting the colours exactly to each, keeping to their symmetrical forms as they appear with his light materials. This beautiful branch of fly-making, peculiarly my own, cannot fail to perfect the angler who is scientific and ingenious, the result of which will be never-failing success. I have added to the art of fly-making full instructions, and the most approved receipts for dyeing mohair, pighair, feathers, and other materials most useful and appropriate for imitating the natural flies and stuffs the most killing for Trout and Salmon; and which will retain their brilliancy through all the vicissitudes to which they may be exposed. To bring the Engravings of the flies to the greatest perfection, I have stood at the elbow of the artist who executed this part of the work, that they might be turned out exact to my own models, which renders them and the descriptions more intelligible, as the shade in the fibre of each feather is shown in the plate, in the clearest and finest manner imaginable, that it may be properly seen how these artificial flies are constructed,â€”the resemblance of those beautiful ones, the productions of the Great Author of Nature, that Trout and Salmon do love to feed upon. I have also given the principal rivers of England, Ireland, Scotland, and Wales, with the flies best adapted to each, which will enable the fisher to have all things in readiness on his arrival at their localities, and sally out on the finny tribe fearless of disappointment; and for the younger branch of anglers, I have shown the various sorts of fish, with the tackle and baits best adapted to catch them. The catechism of fly making which I have introduced will be found very curious and instructive to the young beginner, and will afford him every opportunity of retaining the whole process, that when rehearsed in the mind, and perfectly understood, he may apply, with more certain facility, the hand to both material and hook. Blacker has been a celebrated trout and salmon angler from early boyhood, and he is known to be the best maker of trout and salmon and flies alive. We have never seen such flies as his, for naturalness of shape, appropriateness of colour and for beauty and solidity of finish. In making flies he has "caught a grace beyond the reach of art" and this he exhibits in the Sanspareil work before us. It contains no fewer than seventeen engravings on steel and copper, of, trout and salmon flies, in every stage of fabrication, from the whipping of hook and gut together to the finishing of the

head. They contain coloured representations of hackles, wing-feathers, fur, silk, tinsel, in their natural state, and prepared for forming the artificial insect. His profusely illustrated instructions for making salmon-flies are entirely original there being nothing at all like them in any work extant, and he must be a dull scholar indeed, who shall not, after brief study of them, become his own salmon fly dresser. Never, was a book more honestly and conscientiously written. It glows with deep-felt enthusiasm for his art, and with a generous desire of revealing everything that pertains to the perfect acquisition of it in all its branches. It is a work of great labour and long pains-taking, unique at all points, and no one could have written it but a practical angler of long, passionate, and devoted experience in the capture of salmon and salmonidae, and of ne plus ultra perfection in the art of making artificial flies, and concomitant fishing tackle. The work is published by himself, at 54, Dean Street, Soho, and we recommend it more earnestly than we have ever done any other work of the sort. It is of interest to compare the directions in Barker, Venables and Cotton with those in Blacker, two centuries later. In it he gives the reverse winged fly as the first and easiest pattern; all his directions are very like the earlier writers, with the important difference that his wings were made of two slips. He also gives directions how to wing the other way; but anyone reading the two accounts together will not find much difference. William Blacker the Irishman who operated a tackle shop as 54 Dean Street, Soho, London was acknowledged as one of the best trout and salmon fly dressers of his day. His fly dressing methods are described and illustrated in his book the Art of Fly Making, which first appeared in and was reissued in and again in [5] In , noted fly fishing historian Andrew Herd wrote: For a start, he gave totally different methods for tying trout and salmon flies, and much of his writing was taken up by a manual devoted to the details of how to dress individual flies. Where the salmon fly is concerned, Blacker was the torch that illuminated the night and the pattern he created suddenly lifted the sights of many of his contemporaries.

## Chapter 2 : Fly tying - Wikipedia

*An early book on the art of fly making, this classic work was first published in *The Art of Fly Making* was written by a master of fly fishing, William Blacker, who began his craft on the beautiful streams of his homeland, Ireland. Full of details and meticulous drawings on the construction of.*

A master shares his secrets for tying a lifelike stonefly nymph. When it comes to making realistic flies as art, there are no rules or patterns to follow. Hopefully the techniques I share will help take your tying to another level and give you some insight into realistic fly tying. Stonefly nymphs are probably the first flies most tiers want to make. Whether it is a stonefly nymph or any other type of pattern, there is no limit to the detail you can add. Although it is time consuming to craft, the stonefly in this article is fairly straightforward and requires only a few materials: First Thoughts Having a vise with pointed jaws and good holding power is a key to tying realistic flies. This type of vise gives access to the hook when making all the parts of the fly and holds the hook securely in a variety of positions. It is often necessary to modify a hook. You might want to bend the hook to make your fly appear as though it is moving, or the shank might be too short for the fly you wish to tie. You can extend the length of the fly using narrow-diameter wire, such as the. Whichever method you use, you can lengthen or shorten the shank as you go along, or reattach the hook eye as you come to the end of the fly. Whatever plastic you use, first smooth the edges with a fine file so it does not cut the tying thread. A little prep work will save you some frustration later on. Partridge CS54 or any 3X-long grasshopper hook. Abdomen and wing pads: Stiff-fibered chenille and ostrich herl. Tying thread over monofilament. Plastic dumbbell eyes or melted pound-test monofilament. Crafting the Body of the Fly Realistic stonefly nymphs are tied using a lot of different materials; the majority of ingredients are stretch elastic. I prefer using thin foam because it is so easy to color using permanent markers, and the ink bleeds together, which gives me the realistic look I am trying to achieve. The color I start with is not always the color of the finished fly. For this particular fly, I start with tan foam and color it yellow. This yields better results than just starting with yellow foam, plus the yellow ink bleeds well with the other colors when I coat the foam with clear nail polish. The amount of time the colors sit before coating determines how much they will bleed together; the longer the colors dry, the less they will bleed. When using yellow and brown, like on this pattern, I apply the ink and then coat the foam with polish about 10 minutes later. I then quickly place the foam in the freezer for a few minutes, which gives it a nice sheen. Regardless of the brand of yellow marker I use, if superglue comes in contact with the ink, the color turns bright red. If it is necessary to do any type of gluing, seal the yellow ink first. Do not make these parts before constructing the fly; instead, craft them as needed to determine their proper size and proportions. Color the fly using inexpensive disposable brushes. Apply the ink using brushes to avoid contaminating the markers with other colors. I also seal the foam using Tuffleye or one of the other light-cured acrylic finishes. When using a light-cured acrylic, the colors do not blend so much, so experiment with pieces of scrap foam and see what results you prefer. The ink from some markers bleeds more than others, which also affects the results. Both stoneflies in the accompanying photos were colored exactly the same with yellow and brown markers. On the darker fly, however, I immediately coated the colored foam and then brushed the ink so the yellow turned light brown. On the stonefly in the tying steps, I let the ink thoroughly dry to avoid bleeding, resulting in a much lighter color. Once again, experiment with scrap pieces of foam, markers, and clear coats to discover which results you prefer. As for coloring and marking the flies, I have spent countless hours studying photos of stoneflies as well as the real insects, and there are literally thousands of different pattern markings. Tips for Making Those Amazing Legs I learned how to make the legs from the late David Martin; I am not sure if he created this method, but I learned it from him many years ago. It is simple but very effective and practical. First, wrap pieces of monofilament with thread in the shape of legs. Color the wrapped thread to your liking, and then coat with clear nail polish or a light-cured acrylic. As with the foam for the abdomen and wing case, I prefer using white or tan thread colored yellow. Keep the pieces of monofilament side by side when wrapping the thread to create a flat, lifelike leg. Study the accompanying photographs for ideas. Make one set of legs at a time and as they are needed; this is the best

way to judge the size of the legs as you tie the fly.

**Chapter 3 : The Art of FLIGHT**

*When it comes to making realistic flies as art, there are no rules or patterns to follow. Hopefully the techniques I share will help take your tying to another level and give you some insight into realistic fly tying.*

Approach[ edit ] Some view fly tying as an art form. Gregg, in his publication, stated that "The object of this book will be throughout its entirety to teach in a practical manner the Art of Fly Tying in all its branches. Best suggests practical ways to streamline the tying technique. Basic fly-tying methods have not changed dramatically from the mid-th century to the present. Most changes resulted from the introduction and adaptation of new materials, especially synthetics, and new hook designs. Images from the early literature devoted to fly tying and fly construction do not show processes significantly different from those used today. The tools associated with fly tying today have, however, evolved along with new technologies. In the mid-th century flies were tied without benefit of a hook vise. Instead, the hook was held by the fingers as the fly was constructed. Your materials being now in a state of readiness, the hook must be first tied on with waxed silk to the finest end of the hair or gut left after cutting off the curled end, in this manner Plate vii. Take the bend of the hook between your left finger and thumb, the shank projecting; place an end of the waxed silk, which should be about six inches in length, and the end of the gut along the underside of the shank; pass the silk over until you have wrapped it down to the end of the shank, and two or three turns back for the head of the fly; take the feather or hackle as prepared Plate vii. This is the simplest method. Other fly-tying toolsâ€™scissors, hackle pliers, bodkins, etc. Imitation of prey[ edit ] Tying artificial flies has always been about imitating some form of fish prey. Significant literature on the concepts of imitation exists especially for trout flies. From a human perspective, many fly patterns do not exactly imitate fish prey found in nature, but they are nevertheless successful. A successful or "killing" fly pattern imitates something that the target species preys on. This has resulted in fly tyers and fishers devising additional terms to characterize those flies that obviously do not imitate anything in particular, yet are nevertheless successful at catching fish. These additional terms are inconsistently but commonly associated with trout-fly patterns because of their huge variety, both historical and contemporary. The term Attractor pattern has been applied to flies which resemble nothing in particular but are successful in attracting strikes from fish Trout Fishing, Brooks Impressionistic, Suggestive and Imitative. Paul Schullery in American Fly Fishing â€™ A History and The Rise explains that although much has been written about imitation theories of fly design, all successful fly patterns must imitate something to attract the fish to strike. The huge range of fly patterns documented today for all sorts of target speciesâ€™ trout , salmon , bass and panfish , pike , saltwater, tropical exotics, etc. Skip Morris, a professional fly tyer, lists the essential tools as being a vise to hold the hook of the fly to be tied, bobbins , a magnifying glass for delicate work, hackle pliers, hackle gauges, lights, hair stackers, and scissors. Other optional tools are pliers, toothpicks , bodkins , dubbing twisters, blenders, floss bobbins , whip finishers, wing burners and bobbin threaders. Traditional materials were threads, yarns, furs, feathers, hair, tinsels , cork , balsa and wire. Rabbit , mink , muskrat , fox , bear , squirrel and other furs, deer , elk , moose hair and chicken , pheasant , turkey , duck , goose and partridge feathers are commonly incorporated into artificial flies. Chicken neck and saddle hackle, so essential for many artificial fly patterns, are from animals especially bred to produce hackles of superior performance and color. Synthetics have allowed fly tyers to replicate rare and sometimes endangered furs and feathers as well as create completely new types of flies. Silicone , epoxy , kevlar thread and other modern materials are regularly incorporated in artificial fly patterns. Hooks come in a wide range of size, shape, length and weight, and must be selected to complement the pattern being tied and the method by which it will be fished. Additionally, flies constructed for use in salt water are typically tied on corrosion -resistant hooks. The fly pattern[ edit ] The fly pattern is the recipe for any particularly named fly. In older literature, especially prior to the 20th century, fly patterns were referred to as dressings. The pattern specifies the size range and type of hook to be used, materials including type, color and size, and in some cases specific instructions to achieve a particular effect or configuration. Fly patterns allow tyers to consistently reproduce any given fly over time. A Light Cahill dry fly produced by one tyer will look remarkably similar to the same

fly produced by a completely different tyer if the pattern is followed with reasonable accuracy and with comparable materials. Patterns may also lay out alternatives for different materials and variations. Fly patterns are usually found in fly-fishing and fly-tying literature and periodicals, including online sources. Although fly patterns do provide some consistency, different writers may publish patterns with small to moderate differences across pattern descriptions for the same fly. In many cases, greatest differences are in the tying technique rather than in the form, color or materials. Fly patterns may or may not have an image or drawing of the finished fly to guide the tyer. Historically, fly patterns have been included in texts that discuss fishing with a particular genre of fly, fly-fishing technique or fly-fishing for specific species or genre of gamefish. There are, however, texts that are pure fly pattern and tying references with little or no instruction on how to fish them. Parts of an artificial fly[ edit ] Salmon flies have historically been the most complex and gaudy of artificial flies. Texts describing fly tying techniques often use an image of a salmon fly to describe all the parts of an artificial fly. The parts described below are typical.

### Chapter 4 : The Art of Making Fly Fishing Videos | R and R Fly Fishing

*Blacker set up as a fly-dresser and tackle-dealer in Soho in the 's. His exciting salmon-fly patterns were among the first to use exotic materials, creating the salmon fly as an art form, seducing the fishermen as much as the fish.*

### Chapter 5 : BambooRodmaking Tips - Home Page - Bamboo Rodmaking - Split Cane Fly Rods

*"The Art of Fly Making, Angling & Dyeing of Colours. By W. Blacker,â€”Mr. Blacker has been a celebrated trout and salmon angler from early boyhood, and he is known to.*

### Chapter 6 : The Art of Flight () - IMDb

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### Chapter 7 : The Art of Fly Making: Comprising Angling and Dyeing of Colours by William Blacker

*W. Blacker's Art of angling, and complete system of fly making, and dying of colours Item Preview.*

### Chapter 8 : Read Blacker's Art Of Fly Making Light Novel Online

*This diamond of a book - the perfect gift for any avid fly-fisherman - covers a range of related subjects including The Art of Fly Making, An Easy Method to Make the Trout Fly, An Easy Method of Making a Plain Salmon Fly, Process of Making the Gaudy Fly, A Catechism of Fly Making, to name a few.*

### Chapter 9 : The Art of Fly Making (January 15, edition) | Open Library

*East Tennessee has some of the best trout water anywhere in the country. From our base in Townsend, we have quick access to the streams of the Smoky Mountains as well as large tailwater rivers to float. We offer guided wade fishing in the streams and float trips on the tailwaters. Read More.*