

# *Saltwater Flies of the Northeast*

**Angelo Peluso**

*Photography by Richard Siberry*

*False Albacore*



*Painting by Alan James Robinson*

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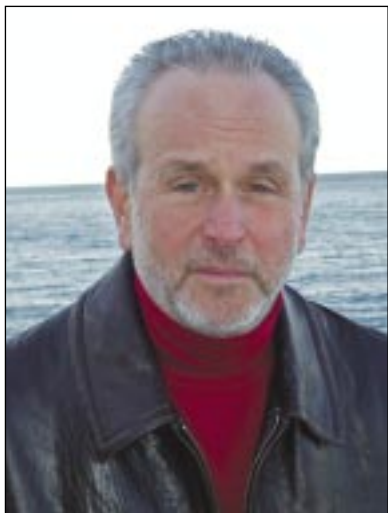


*Painting by Vito DeVito*

**Angelo Peluso**

*Photography by Richard Siberry*





Angelo Peluso has been a fisherman for nearly 45 years—most as a fly fisherman. He has balanced his love of this sport with a successful career in financial services, and is also an outdoor writer, lecturer and a frequent contributor to various local, regional and national magazines. He is a member of the Outdoor Writers Association of America and the New York State Outdoor Writers Association. In addition to Saltwater Flies of the Northeast, Angelo is a published author of children's books. A second fly-fishing book, focused on Long Island, is in progress.

Over the years, Angelo has fished the entire Northeast Coast for striped bass, from the waters of New Jersey to coastal and interior area of Maine. The Long Island Sound is now his family's home; Angelo spends much of his time on his boat and wandering the beaches fly-fishing for striped bass, bluefish, weakfish, false albacore and bonito. He also regularly fly-fishes for trout, salmon, large- and smallmouth bass and travels frequently to fly-fish, Alaska being his favorite destination. Angelo holds two fly-rod tippet world records for Atlantic bonito; he is a member of several Long Island fly-fishing clubs and a founding member of the Long Island Fly Tyer's Guild.

*Dedicated to all the pioneers of fly tying who came before us and to all those who will surely follow.  
To the memory and friendship of Captain John Haag, a remarkable fly tier and even more remarkable man.*

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The background of the page features a composite image. The upper portion shows a lighthouse with a white body and a brown top, situated on a grassy cliff overlooking the ocean. The lower portion shows a fly fisherman in a bright orange jacket and waders, standing in shallow water and casting a line. The overall scene is coastal and serene.

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*Striped Bass*



*Painting by Alan James Robinson*

# Foreword

by Alan Caolo

The explosion of interest in fly-fishing over the last 15 years has sparked growth and rapid evolution throughout every area of the sport. Introductions of modern materials and ever-improving technologies have influenced the freshwater sport, but the most profound advances have clearly occurred in the saltwater arena. So much so that I have heard some veteran guides refer to this period as the Golden Age of saltwater fly-fishing. In my opinion, it may more appropriately be viewed as the sport's renaissance. After all, there were some mighty big steps taken by the likes of A. J. Dimmock, Jimmy Albright, Joe Brooks, Harold Gibbs, and many others, including Lefty Kreh, many decades ago. I say "renaissance", as the sport rapidly revitalized and modernized in a relatively brief period of time, which led to quantum growth in angling techniques, newly discovered destinations, tackle and equipment advances, volumes of published literature, and a lot of activity in fly-pattern development.

One catalyst for the prolific advance in saltwater fly-pattern design and construction is really twofold: the steady stream of ever-more-modern synthetic materials into the tier's market coupled with free-thinking creativity by some of the best saltwater tiers/designers of all time to explore with it (and we're lucky to be alive right now to experience their talent as it emerges). The introduction of silicone and fast-drying epoxy as everyday tying materials—and how to work with them—by Bob Popovics, is a brilliant example, one that revolutionized modern saltwater tying. Perhaps less exotic, but certainly no less genius was the idea of attaching weighted eyes to the backs of hook shanks, a la Bob Clouser and Bob Nauheim, thus opening doors to entirely new classes of saltwater flies. Relatively speaking, these events did not happen that long ago.

A significant growth area in salt water has been right here in my home Northeast waters. And it still is. While many saltwater fly-pattern anthologies, general tying guides, and profiles of certain notable designers/tiers have emerged over the last 15 years, there has been no work specifically dedicated to the aggressively evolving Northeast sector of the sport. Some may consider this work by Angelo Peluso as overdue, but it's right on time, in my opinion. Angelo, himself, views the sport, and fly-pattern development in particular, as constantly evolving entities. He describes his work as a "snapshot" in time of the saltwater fly-tying art. That is a confident and honest way to view one's own work, and one that sets this book apart from the anthologies.

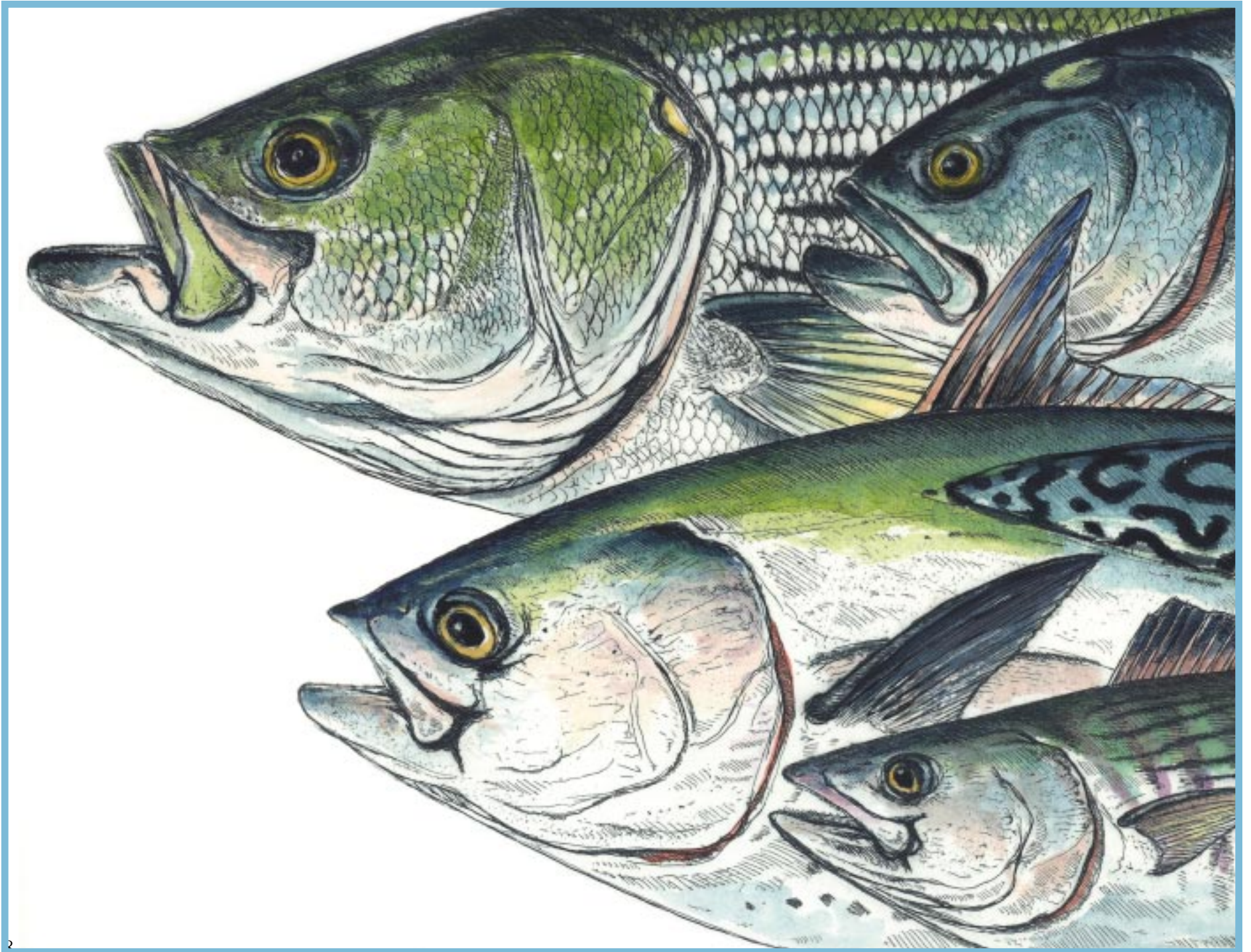
This is not just a book of innovative Northeast designs and new ideas, as a view of modern tying. The book captures the gamut of flies that have either emerged here, or otherwise catch well in the Northeast. Rather than an elegant survey, Angelo accomplished this task with a brute force method: he painstakingly canvassed the finest anglers, tiers, and guides with Northeast roots (or who fish here regularly) for

what, in their opinion, are their most important contributions to saltwater fly-tying. Marquis names, such as Abrames, Clouser, Farrar, Gartside, Kreh, Popovics, Skok, Tabory, and Ververka are of course included by necessity, if not obligation to the reader. But most contributors will be unfamiliar to many readers. I'm glad Angelo chose this approach, as the seeds of creative fly-tying are sewn at everyone's tying table.

The old adage of necessity being the mother of invention certainly applies to fly-pattern design and development. Whether it's size, shape, foul resistance, weed resistance, sink rate, action, or whatever is needed to dupe the fish, or overcome adverse fishing conditions, astute anglers and guides eventually "discover" it. But more often they invent it by refining an existing design to solve a unique fishing situation. Sure, there are some all-around, "jack-of-all-trades" patterns (the Deceiver, for example) that work in countless fishing situations, but these are few, indeed. The roughly 400 patterns presented in this book represent a lot of refinement and redesign by some really talented guys, most of whom spend a lot of time on the water, and some of whom need to catch to survive. Considering the diverse variety of game fish these flies are intended for (hickory shad to bluefin tuna), these 400 patterns represent an important, and deadly, "fly box" in our great sport.

*Saltwater Flies of the Northeast* is comprehensive; it includes all pattern genres and all eras. This facet of the book is perhaps its most important asset. Old patterns and classics are so valuable in fly-tying. They are the foundation for new design, the stepping stones to innovation. And as anyone who's been at this sport for any length of time will attest, everything old becomes new again . . . at some point. There are very few completely new or "emergent" ideas in saltwater pattern design. Instead, there is evolution. The lion's share of new fly patterns is variation of, or modification to, existing designs. For this reason alone, I am glad Angelo chose to include it all, and not title the book, "Modern Flies of the Northeast", or something similar. Just look at how many descendant patterns have been spawned from the Deceiver, the Clouser Minnow, and Popovics' Surf Candy. These are "parent designs" that must appear in any thorough collection of regional patterns. I like Angelo's approach—the Classics, the Moderns, and everything in between.

This book captures the state of the art in Northeast saltwater fly tying as of 2006, and it will serve as a foundation for future fly-pattern development—for any geographic region near the sea—by the tiers of tomorrow. I'm sure that many young anglers we rub elbows with today, here in the Northeast, will become leaders in our sport in the coming years. Hopefully these young men and women will have access to this work; I am certain they'll want to thank Angelo Peluso for his fine and timely book. I know I do.



Painting by Alan James Robinson

# Acknowledgements

## A COMMUNITY LINKED

Fly-fishing has taken me on a remarkable journey of exploration and discovery. From the very moment that a fish chose to eat a fly of my own making, I was as hooked as the fish. How marvelous that a creation of feathers and fur I had clumsily tied upon a hook could stimulate a fish to strike at an imitation of a life form. It was as close to a fishing miracle as I had ever come, and it was the beginning of a passionate and intimate obsession that has fortunately lasted almost four decades. This angling method is as intriguing to me today as it was back when that first fish struck.

While I have been fishing somewhat longer than I have been fly-fishing, it has been the call of the fly that has given me my most memorable angling experiences. Whether pursuing striped bass, bluefish, bonito, and false albacore in Long Island Sound, salmon in Alaska, bonefish in the Yucatan, or tailing redfish on Florida's west coast flats, fly-fishing has been a guidepost, keeping life's obstacles and accomplishments in daily balance and perspective. For me, no finer fly-fishing can be had than that which is found in the medium of saltwater—and there is no more intimate saltwater in which to cast than the waters of the Northeast.

As a natural progression within the sport, I eventually moved from purchasing flies to tying my own. From the moment I made my first wrap of thread upon a hook, I became as intrigued with the process of fly tying as I was with the methods of catching fish on the fly. This form of sport and art has also introduced me to a clan of anglers—the brotherhood and sisterhood of the fly—unlike any other I have encountered along the way. Never have I crossed paths with a segment of the angling public so passionate about its sport.

The research phase of this book afforded me the most unique opportunity to

meet with and talk with literally hundreds of fly tiers, guides, captains, shop owners and various club members stretching from the southern tip of New Jersey up through the coast of Maine. Regardless of where this book led me, I was greeted warmly by both professionals and amateurs, all of whom graciously opened up to me their own personal fly-fishing worlds. As I soon learned, this sharing is very much an integral part of what it is we all pursue within our sport—the quest for continual learning. The clan of northeast fly tiers and fly anglers is a surprisingly close-knit network. Most of the folks I spoke with were well aware of one another and quite knowledgeable of others' tying styles. When I started with this project, there was some skepticism of my chances of getting enough folks to open up about their patterns to make a successful book. My experience proved quite to the contrary. What impressed me most was the sincere willingness of all to share their years of experience and skills—and some even shared with me their most intimate fly tying “secrets.”

While there are many examples of this openness, one tier who epitomizes for me the Northeast's sense of community and sharing is Captain John Haag of Long Island. I had the pleasure of meeting John through this book. It has been one of the most enlightening experiences of my angling career. John is a remarkable, yet humble, tier and fly-fisherman. His work is refreshing, innovative and very fish-functional. Not only is John a master fly tying artisan, he is also a devout student of fly tying—always learning, a model of the progressive tier. He opened up his entire personal fly tying enclave to me and helped immensely in broadening my perspective on both the history and the art of tying. What is most amazing about John is that almost everyone I talked with knew him personally or knew of him by reputation—a reputation that

goes well beyond just fishing prowess. John Haag is known in the fly tying circles as one who shares and one who teaches. He stands as an example of every tier that has contributed to this book.

I encountered such sincerity and openness among all the fine craftsmen and craftswomen whose work is profiled in this book. From New Jersey to Maine, their collective attitude is a true hallmark of the Northeast fly tying community.

The greatest personal benefit from writing this book was the opportunity to meet or talk with many of the most innovative fly-fishermen and fly tiers of our time. It was like obtaining an advanced degree in fly tying from a most talented faculty of instructors. As I listened to the tiers and guides and spoke with them about their individual styles and approaches, I couldn't help but focus on particular statements they made...statements that reflect their philosophy of both fly tying and fly-fishing. All of my conversations left a most indelible impression and have influenced the way I now view my own involvement in the sport of fly-fishing. More importantly, what I learned from these tiers has changed my approach to fly tying. There were certain comments from the interviews that literally jumped off the page.

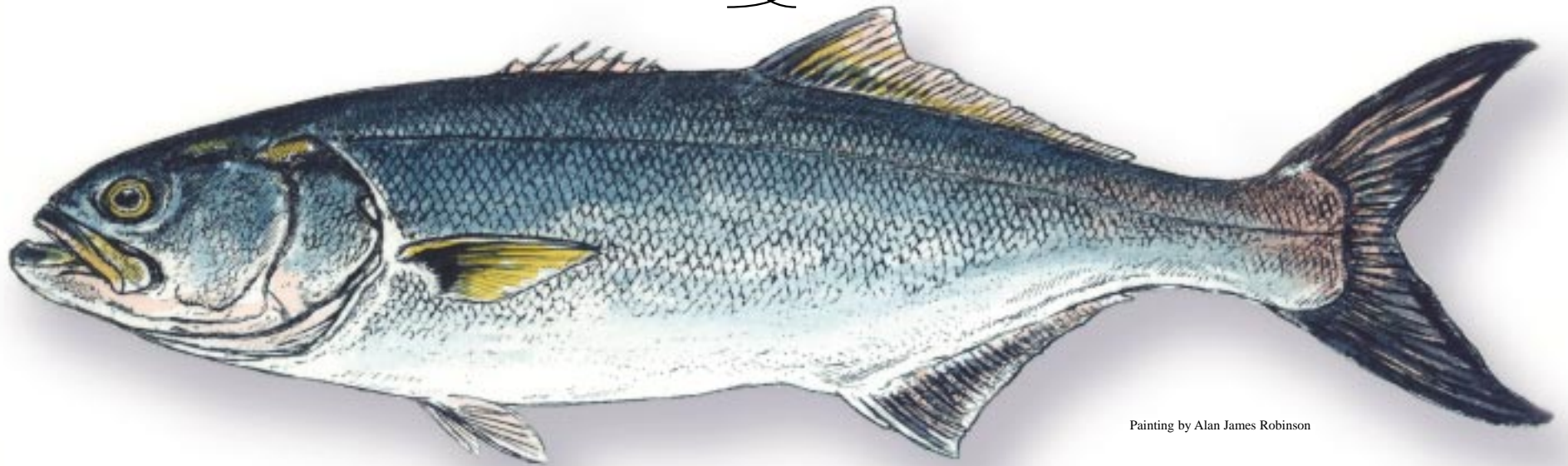
These tidbits of information, if viewed as an integrated whole, weave an interesting storyline about the relationship between fly tying and fly-fishing. Their words form a collective wisdom that is priceless to anyone who chooses to tempt a fish to strike a fly. I'd like to share with you some of their thoughts. Their words are interspersed throughout this book. Think about them and apply them for they can only work to help make you a better fly-fisherman and fly tier, and enhance your enjoyment of our sport.

I would like to thank all of those wonderful "Lords of the Flies" that helped make the vision for this book a reality. Some I spent but an hour talking with, others several days, yet each have left their mark. Many have become friends. Their passion

for the art of tying and their belief in the project was all the motivation I needed to get this book to press. Without their support and contributions this book would have remained but a dream.

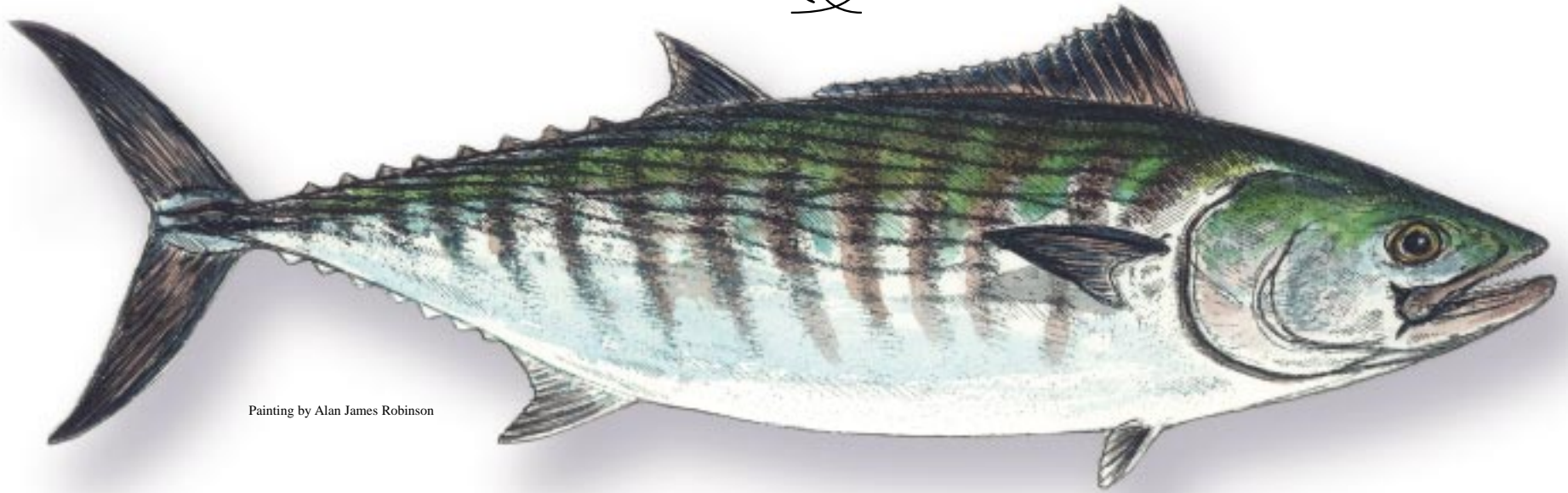
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*Bluefish*



Painting by Alan James Robinson

*Bonito*



Painting by Alan James Robinson

# P r e l u d e

I can't help feeling somewhat like the gamefish I pursue. Their instincts guide them in never-ending seasonal processions to the saline chemistry of their native waters. My instincts manifest themselves in the same omnipresent urge to continually return to those waters, to be physically part of the liquid medium and share with them their environment. This desire has much to do with the fact that the human body is seventy-five percent composed of this essential hydrogen and oxygen mixture - with almost exactly the same relative proportion of salt as our ocean waters. Water is a basic survival essential, and I have come to understand that I need water to endure in more ways than the simple daily consumption requirement. Drinking eight glasses a day never quite did it for me. I need to feel water...hear water...be on it...in it...and have it surround me. Often, fish are secondary to my need, bit players in this liquid setting, players along with me in the watery ballet called fly-fishing.

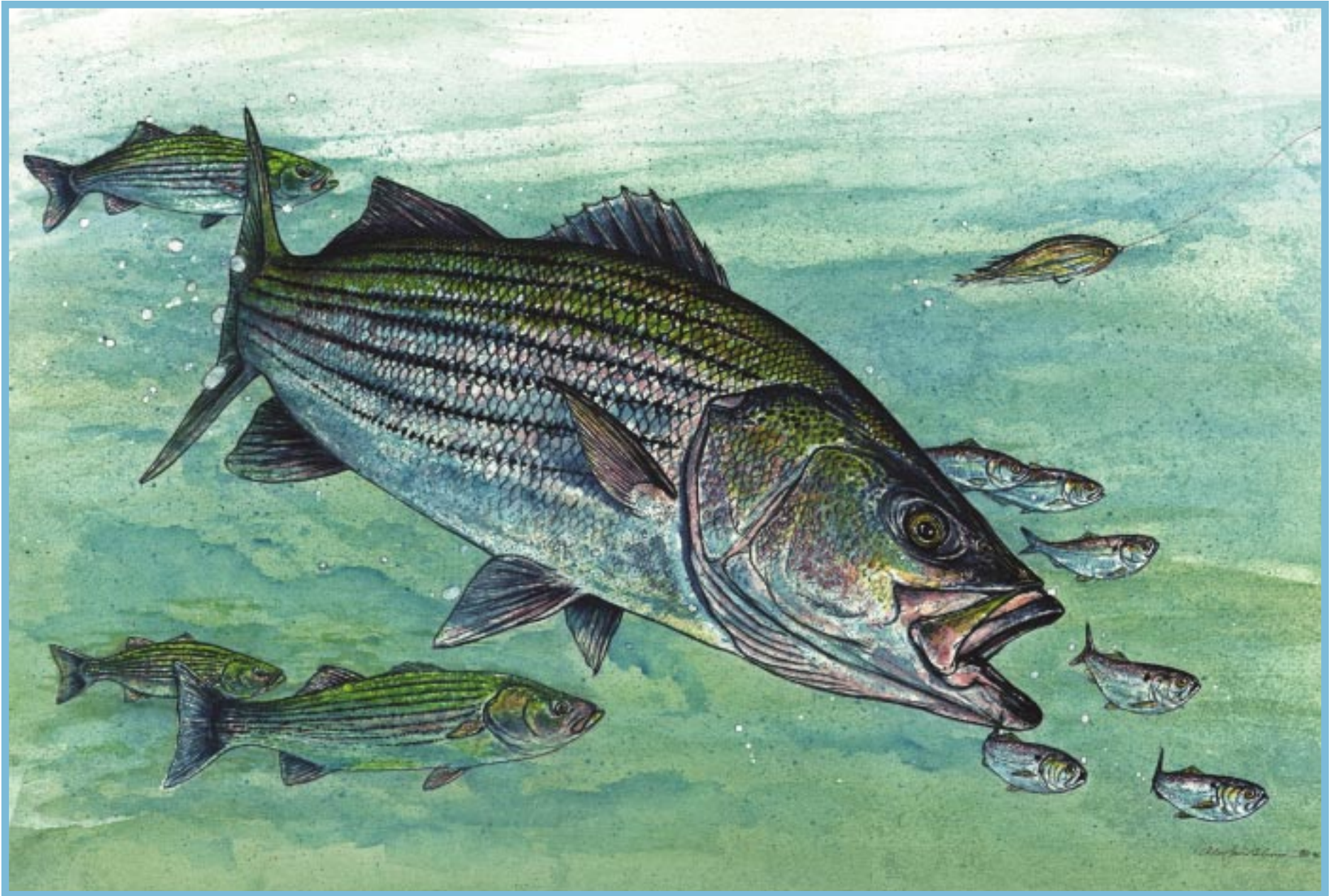
I feel reborn around water—especially saltwater—and I can always find my spirit somewhere near it. I am summoned constantly to shorelines, offshore haunts, quiet bays, flowing inlets and magical tidal flats, lured by the timeless, seductive sounds of

water's graceful rhythms. I am never very far from water, particularly moving water. I am addicted to it.

Whether the result of the north-south flows of a river, or the influences of eternal, perpetual tides, water in all its forms has proven to be a source of immense pleasure, an extraordinary elixir. For as long as I can recall, fishable water has had that effect on me—even for a kid growing up in the big city. In “aqua veritae” I have always found truth, most often about myself. It has been a window on my soul, my sanctuary and my most intimate and dependable source of renewal. It revives my spirit like nothing else can. To cast a fly of my own making and have it graciously received by a magnificent game fish is the pinnacle of sporting endeavors, the pure essence of the game we all so much enjoy.

—Angelo Peluso  
Long Island Sound  
October 2005





Painting by Alan James Robinson

# Introduction

The coastal waters of the Northeast United States play host to a prolific and fertile fishery. From the southern tip of New Jersey to New York Harbor, out to Long Island, up through New England and along the rugged coastline of Maine, multitudes of saltwater game fish seasonably inhabit the surrounding waters. Ever on the prowl for vulnerable prey, these fish collectively form some of the finest fisheries in the world. Whether targeting inshore or offshore species, this geographic region offers the avid fly-fisher unmatched angling opportunities from the early spring through the late fall and early winter months of each year.

The resurgence of striped bass stocks, the steady rebounding of bluefish, a return of weakfish and consistent migratory visits of false albacore and bonito has fueled this seasonal abundance. The catalysts for such bounties are the masses of baitfish upon which these predators feed: sand eels, spearing, anchovies, menhaden, butterfish, squid, shrimp, crabs—the list goes on. Add to the mix those emerging fly-fishing opportunities afforded by a variety of offshore species, and spread enticingly before you is a most remarkable angling buffet. The revitalization of these fisheries has once again made the “old salts” smile; at the same time it has spawned an entirely new generation of fly-fishers.

Attracted to these wonderful fish are those anglers among us who wield the long rod and toss about variations of hair and feather creations that seem more abundant than the bait they intend to imitate. These are flies crafted from natural or synthetic materials and combinations of such, limited only by the creativity of the fly anglers who tie them. As fertile a fishery as the Northeast region is, it is also a veritable cradle of fly tying creativity and innovation. This region of the country is blessed with a wealth of fly tying talent that has taken what was once a hobby-like pastime and transformed it into a dynamic art form.

While fly tying’s primary purpose is to stimulate fish to strike, it is worthy of recognition far beyond its practical intent. The artistic genius of many of our Northeastern saltwater fly tiers has elevated this form of fly tying to the status of American folk art. The Catskill and Pocono Mountain regions are two of the

acclaimed birthplaces of American fly tying for freshwater trout; now the Northeast has earned well-deserved recognition for its enormous contributions to the sport of saltwater fly-fishing. There is no question but that the areas of the Northeast represented in this book form the structural foundation of what will be built upon as the sport of saltwater fly-fishing matures even further. The last ten to fifteen years have witnessed an explosive growth in the sport of fly-fishing unparalleled in saltwater angling sports, and nowhere is that growth more significant than in the Northeast. At this point in time, when creativity in fly tying is sought, it is “all eyes east.”

The vision for this book was born not just from that acknowledgment but from the fact that the creations of today’s Northeast fly tiers are some of the most effective flies ever presented to fish anywhere.

*Saltwater Flies of the Northeast* is first and foremost about productive saltwater patterns of the Northeast—flies that are designed to consistently catch fish. It profiles those patterns that professional and amateur anglers alike tie and reach for when there are fish to be caught. The concept for the book was given life as I sat one bleak winter day at my fly tying table contemplating a new pattern design and the coming season. I thought of all the exceptional fishing that I have experienced throughout the range of the Northeast coast, and of the wonderfully talented individuals I have had the pleasure of meeting along the way during my travels. All those tiers, guides, captains, fly-shop owners, club members willing to share their time, experience, expertise and most of all their wisdom and passion for the sport. I have been very fortunate through the sport of fly-fishing to have wet a line in many locations in this great country of ours and elsewhere, but I have always returned to the waters of the Northeast, lured by the stripers, little tunny, bonito, weakfish, bluefish and any other fish willing to eat a fly of my own making.

Intended to serve as a desk reference guide for both beginning and advanced fly anglers and fly tiers, this book is also a window on the world of some of our region’s most successful fly-fishermen. It presents a collection of flies that have been fished regionally from the Jersey shore up through the rugged coastline of Maine and most

all locations in between. The contributors to this book have graciously shared the products of their fly-fishing creativity and tying skills. Yet beyond just a offering their most effective patterns, they have also shared their dedication to the sport and the art. Most of all, their fly patterns and tying techniques are a lens through which we can view literally hundreds of years of collective experience. Such fly tying and angling wisdom is priceless!

The book's objective is to present the reader with not only those fly designs that embody originality and creativity but also those that represent effective variations of existing patterns. Within its pages are the "go-to" designs that each contributing fly tier, professional guide and captain use when the going gets tough. Those specific flies are quite revealing and enlightening patterns—both for their similarities and for their differences. At a minimum, the flies in this book will help the avid fly-fisher catch fish. It is my hope that *Saltwater Flies of the Northeast* will not only serve as a ready reference to those patterns, but will also inspire the readers to experiment with and explore new creations and variations in their own fly tying.

The reader may notice that some patterns might appear relatively close in design to others. Please bear in mind that fly tying is one of those endeavors where imitation is truly the finest form of flattery. It becomes apparent to anyone researching the history of fly tying that there are but a few handfuls of what might be considered true originals, patterns so significant that they have directly influenced the sport and entire styles of fly tying. "Lefty's Deceiver" is one such design. This fly is more than just a pattern, it is a method of tying—it is the "Deceiver School" of fly tying, just like the school of impressionist art. One can tie this pattern true to the original recipe or modify it with creative license to meet one's own needs. The greatness of this art lies in our ability to build upon successful designs, and push a pattern to the next level of effectiveness. I often compare fly tying advances to the US patent process—it acknowledges innovation which is truly new yet leaves the door open for someone else to come along with an improvement. So it is with fly tying...great original ideas followed by successful design modifications.

The only constraint on the modern saltwater fly tier is the limitation of one's imagination. Possibilities for modifications and variations can be quite boundless. New materials enter the marketplace at a steady pace and new techniques for crafting flies are constantly being devised. Industrious tiers can find inspiration in a variety of places, craft stores, hobby and gift shops, major retail outlets, yarn stores, and even super markets. The possibilities are endless. Creativity and a willingness to experiment are a hallmark of today's exceptional saltwater fly tiers. The patterns presented

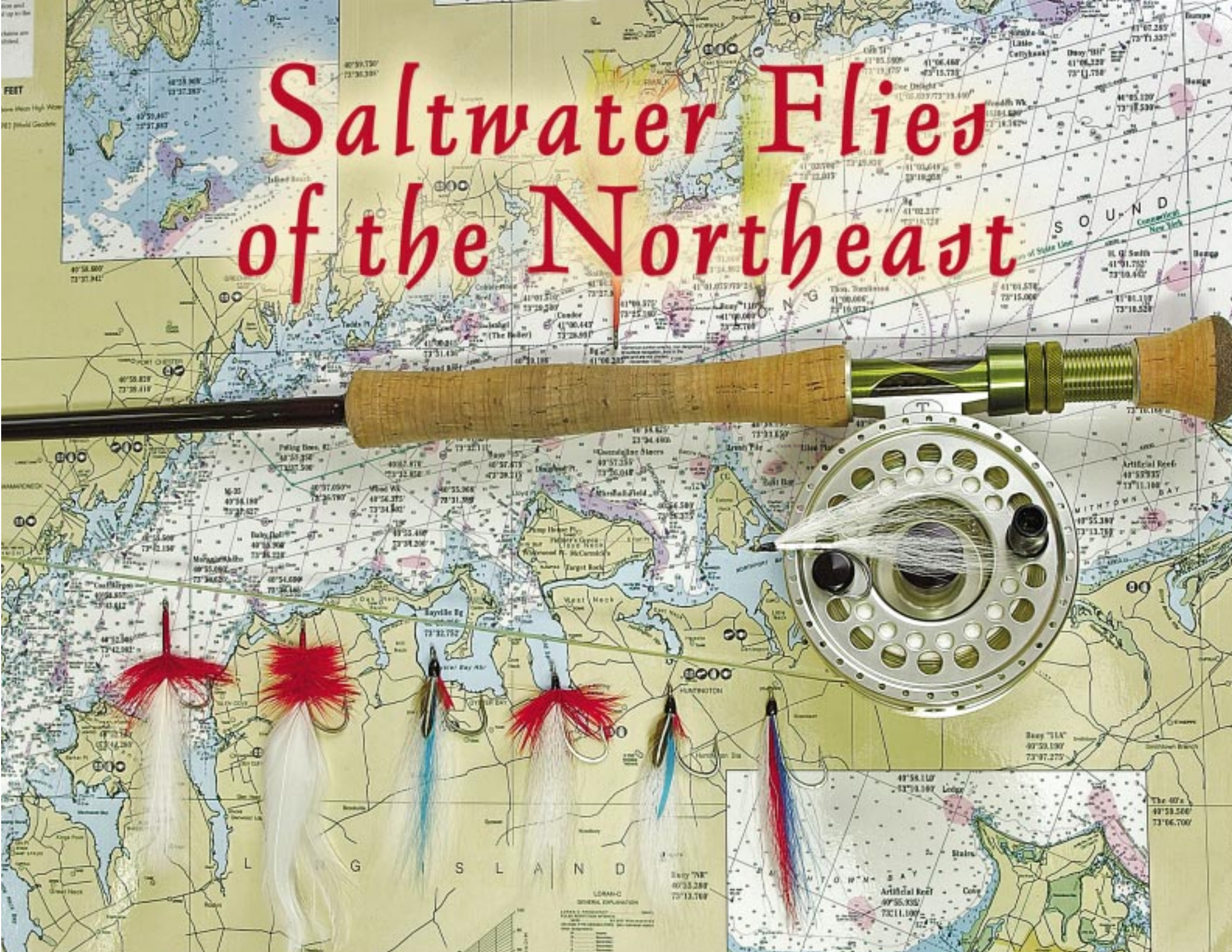
in the pages that follow, continue to enhance a tradition of innovation that began many years ago.

The use of an artificial "fly" goes back a very long way and it is unlikely that we will ever know the identity of that first enterprising individual who may have experimented with fur, feathers and hooks as a means to catch fish. fly-fishing's ancestry has been traced back to early Macedonia, but I suspect that the use of a fly-like lure extends back well before that. I am inclined to believe that an even earlier use of the fly extends back to at least the ancestors of those first ancients who crossed the great Bering Land Bridge from Asia to what is now Alaska. Armed with carved hooks made from bone, adorned with fur or feathers obtained from their hunting harvests, these early anglers would attempt to trick their next meal. I often wonder if they realized the remarkable, translucent and life-like qualities of polar bear hair or the buoyancy traits of caribou? I suspect their inquisitive minds pushed them to experiment, ever trying to improve their aboriginal patterns. Perhaps they were driven much like we are to find the perfect fly. I am sure that they were as elated as any of us when that first fish ate their handmade imitation. While those early anglers were driven by survival instincts, and we today by the sport and challenge of it all, those primitive roots still connect us. Perhaps the missing link was a fly-fisherman! I wonder too if perhaps those latent survival instincts influence us more today than we realize.

It is an understatement to say that the art of tying has a long and distinguished tradition. Today's modern tiers owe much to those who came before them. We are simply adding yet another layer to that rich legacy for those who will follow us. *Saltwater Flies of the Northeast* is a compilation of the best flies I have been able to obtain during my travels and through my research. While it is a very comprehensive collection of exceptional regional patterns, there may be other flies worthy of inclusion that I unintentionally missed, or tiers who for some reason could not be contacted. The book pays tribute to all of the fabulous contributors whose work is herein profiled; it also is a tribute to those who may have been missed and whose contributions to the art and the sport are equally as significant. Above all, the book is homage to those pioneers of the sport who came before us, those of celebrity and those of anonymity.

The art of fly tying is a work in progress, and so too is this book. It is a snapshot of a point in time in our fabulous sport. I hope the flies profiled within the following pages help you catch more fish and spark your own imagination. May you enjoy perpetual tight lines.

# Saltwater Flies of the Northeast





## A FLY FOR CUTTYHUNK

| Armand Courchaine

This fly was developed to fish for striped bass in the strong currents and rips of Cuttyhunk.

- Hook:** Gamakatsu 18418, 5/0.
- Thread:** Kevlar, yellow.
- Body:** A heavy bunch of white bucktail.
- Flash:** Three strands of sea green Flashabou on each side of the hook shank.
- Wing:** Layers of long, sparse Bozo or FisHair in white, light green and gray.
- Topping:** Long, sparse layer of dark green Bozo or FisHair.
- Eyes:** Large prism eyes, white with black pupil. Coat eyes and hair with Softex.
- Head:** Finish with thread and head cement.

## ACRYLIC BAITFISH-BUNKER | Glen Mikkleson

This larger-style fly is fundamentally a hi-tie with some added features. The acrylic creates a reasonably light and cast-able fly. It holds a nice silhouette and pushes water while being quite buoyant. The fly can also be fished deep using a sinking line.

- Hook:** Regular or short shank, size 2/0 to 6/0.
- Thread:** A thread.
- Tail:** Tie in a tail of long white bucktail. Cut the butts at an angle to reduce bulk in the tie-down area. Tie in a mixed bunch of silver, pearl and pearl-dyed lavender Flashabou strands.
- Body/Wing:** Tie in another clump of white bucktail just ahead of the tail. On top of this, tie in a Flashabou mix of pearl, silver, pearl/lavender, pink and yellow. Tie in a third group of white bucktail and Flashabou mix, adding gold. Tie in a fourth group of bucktail and flash.
- Belly:** A small, short clump of white bucktail is tied under the shank.
- Flanks:** A medium length clump of white bucktail is tied on each side of the shank, followed by a Flashabou mix of pearl, silver, pearl/lavender, pink and yellow.



- Top:** Tie in some long, dark olive bucktail, followed by a group of pearl-dyed black Flashabou, over which is tied another group of dark olive bucktail.
- Head:** Whip finish and color the head with pearl and dark olive nail polish.
- Coating:** Hold hair in shape with a rubber band and apply liquid clear acrylic glue to the hair from just behind the head to just past the end of the shank. Apply a large glob of caulking on top of the bucktail. Work it into the form of a shell and let cure for a couple of days.
- Eyes/Gills:** Add large gold holographic eyes. With Sharpie markers, draw gills and add black spot behind the eyes.
- Finish:** Coat the caulking with a light layer of 30-minute epoxy.



## AIR HEAD | John Ryzanych

This fly was designed as a hollow-body, topwater baitfish, using Softex to form a flexible body.

- Hook:** Tiemco 511S, 911S and Mustad CK74SSS, S74SSS.
- Thread:** Danville Fly Master Plus, Nymo B or Uni B, white.
- Body:** Apply a substantial base of thread layers, and then apply a coat of Softex to the wraps. Slide large, pearl E-Z Body over the hook eye and tie in to within 1/8 inch of the eye. The length of tubing should be approximately 1 1/2 times the length of the finished fly body. Push the braid over the shank toward the hook point, causing it to turn inside out over itself, forming the desired body shape. Next, form a slightly concave face and create an arched body shape by pinching the center of the body braid up and away from the hook shank.
- Tail:** Tie in white Sparkle Flash, silver tinsel and Krystal Flash. Trim to tail shape.
- Coating:** Using a bodkin, apply a layer of Softex over the outside of the entire body and face of the fly, forming a layer of "skin".

**Hackles:** Lay one grizzly hackle into the wet Softex, along the dorsal edge of the fly with the tip extending back over the length of material. Stroke down the hackle veins onto the fly body, creating a mottled effect. Apply a second coating of Softex to the body and lay in another hackle, once again stroking down the fibers. Extend the rear portion of the hackles over the tail section. Coat with Softex.

**Finish:** Trim excess hackles from the fly and add pre-contoured eyes to the sides. Apply red coloration to the face with a felt pen. Immerse the entire fly into the Softex. Remove excess and allow to dry.



## AJ'S BENDBACK | Amedeo J. Forsano

This fly is a variation of the standard bend-back using heavier plastic worm hooks that allow for a more effective keel. The fly-fishes well in the surf since the up-riding hook does not wear and dull from being pulled through sand. Fish it as you would any streamer pattern.

- Hook:** Daiichi X25 plastic worm hook.
- Thread:** Fine Mono.
- Underbody:** Tie in white bucktail or preferred synthetic material. Since tying room is small, all material should be tied in sparse and with as few wraps as is necessary to adequately secure material.
- Wing:** Bucktail or synthetic material, color of choice.
- Throat:** Red bucktail or synthetic material.
- Topping:** Several strands of Krystal Flash or peacock herl.
- Eyes:** 3D eyes. Smaller sizes should be placed on the head; larger eyes can be placed behind head.
- Head:** Light coating of epoxy.



## AJ'S EPOXY SQUID | Amedeo J. Forsano

This squid fly was designed for striped bass at Shinnecock, Long Island. It can also be tied with more durable Ultra Hair for bluefish. The fly is best fished on a sink-tip line with a stop-and-go retrieve. Use an initial two-foot pull on the retrieve, then a short pause.

- Hook:** Daiichi C Point X472 or similar Mustad hook.
- Thread:** Fine Mono.
- Tail:** Tie in several 2-inch strands of both pearl and purple Krystal Flash. Tie in 6 to 8 feathers with the two bottom ones longer and splayed outward. Tie in Krystal Flash on the top and bottom of the hook, above the barb and facing over the feathers. Tie in 6 strands of Super Hair facing over the feathers.
- Halo:** Place shaped Halo tape on both sides of the hook shank. Affix stick-on eyes.
- Body:** Bring Super Hair up to the hook eye and adjust for sizing the body. Tie off at the eye and fill in the body with 5- or 30-minute epoxy.

## AJ'S EPOXY SURFER | Amedeo J. Forsano

This fly was originally designed for false albacore but has since proven very effective on striped bass, bluefish, bonefish and even tarpon. It became a favored striper pattern after a 34-pound bass was caught on it. The fly can be fished on either an intermediate or sink-tip line with slow stripped and intermittent pauses.

- Hook:** Daiichi XPoint X452.
- Thread:** Clear Mono.
- Eyes:** Tie in brass eyes on the top of the hook, 1/3 from the eye.
- Tail:** Tie in chartreuse Ultra Hair or Unique Hair. Tie in silver Krystal Flash on top of the hook. Trim some off the bend in the hook so it flares like a tail and allow some to remain longer.
- Body:** Tie in silver Body Braid at the hook eye. Bring around brass eyes and down to a position above the hook point. Tie the braid down. Mold a body with Easy Sparkle Body. Use two colors: light for the underbody, dark for the top.
- Coating:** Affix 3D eyes to the brass eye sockets and coat with 30-minute epoxy.



## AJ'S FUZZY HEAD | Amedeo J. Forsano

This fly was designed as a small silverside pattern that could push some water and have a slight jiggling action. The fly rides hook point down and has proven to be a good night fly on the North Shore of Long Island. Use a retrieve with long strips.

- Hook:** Any standard short shank hook.
- Thread:** Fine Mono.
- Underbody:** Tie in white Craft Fur or Polar Fibre, on top of which are placed several strands of Krystal Flash.
- Gills:** Tie in some red Craft Fur as gills.
- Wing:** Tie in with Craft Fur or Polar Fibre.
- Back:** Olive Craft Fur.
- Eyes:** Small lead eyes, yellow with black pupil.
- Head:** Comb out some of the under-fur and with a spinning loop twist, form the head. Tie off and finish.



### AJ'S SAND EEL | Amedeo J. Forsano

This fly is an early epoxy design. It was originally tied with white bucktail and peacock but has evolved over time. Tie the fly to the size of the prevalent sand eels.

- Hook:** Daiichi X472 XPoint or Mustad 74S Signature Series.
- Thread:** Fine Mono.
- Tail:** Tie in material behind the eye. Use either white bucktail, Super Hair or Fluoro Fiber. Tie in 4 strands of Krystal Flash.
- Body:** Tie in and wrap pearl saltwater Flashabou.
- Topping:** Tie in root beer Krystal Flash or peacock herl as topping. Wrap thread to the tail and back to the head.
- Eyes:** Affix stick-on eyes.
- Coating:** Apply a coat of 30-minute Epoxy. Place on a drying wheel. When dry, apply a second coat. Paint on red gills after epoxy is completely cured.



### AL-BIE SIMPLE | CAPTAIN Paul Dixon

This fly was designed as a simple and quick-to-tie pattern for false albacore. It is a guide's dream since it takes but a minute to tie and it works great when albies are on rain bait in Montauk.

- Hook:** Any preferred small hook, sizes 1 or 2.
- Thread:** Fine Mono, clear.
- Wing:** Tie in a base of fine pearl flash, over which is tied white craft fur behind the eye of the hook. Add in tan craft fur over the white. Whip finish.



### ALBIE CREASE FLY | Tied by Glen Mikkleson Inspired by Joe Blados

This color variation of the standard Crease Fly is especially effective for false albacore. It can also be tied in any number of sizes and with coloration to match different baitfish. This fly is designed to be fished both on the surface, and deeper in the water column.

- Hook:** Size the hook to the particular bait being imitated. Wrap the entire shank with several layers of thread.
- Thread:** Mono.
- Tail:** Tie in bucktail and some flash. The tail on the original fly is tied sparse.
- Body:** Cut a small rectangular piece of stick-back foam, just a little longer than the length of the hook. Peel the protective paper from the back of the foam. Next cut a strip of silver foil, or color of choice, and place it on dull side onto the adhesive side of the foam. Trim the foam to shape and. Place a small amount of C/A glue on the hook shank and pinch the bottom edge of the body onto the shank. When shaping the foam, make certain to keep an adequate gap between the hook point and the body.



**ALBIE SLAYER** | CAPTAIN Corey Pietraszek  
| *Originated by John Kelly*

This fly is a modification of a Rhode Island false albacore pattern. It is fished on a sinking line with a varied retrieve. The fly performs well as a search pattern or when rain bait or anchovies move in along the coast.

- Hook:** Owner light circle hook, 1/0.  
**Thread:** Clear Mono.  
**Wing:** Tie in a small clump of white Polar Fibre on top of the hook shank. Tie in flash on both sides of the Polar Fibre. Tie in sparse amounts of your choice of white, olive, chartreuse and root beer colored Polar Fibre and tie off.  
**Body:** Cut a 1/2-inch piece of Mylar tubing and slide it over the hook eye and shank. Tie off at the head.  
**Eyes:** Affix small stick-on eyes.  
**Finish:** Apply a coating of epoxy.

**ALL AROUNDER** | Armand Courchain

This simple fly was originally tied for hickory shad but has since proven effective for flounder and striped bass as well. For bass and shad, fish the fly with a fast retrieve on a floating line. A slow retrieve works well for flounder.

- Hook:** Any SS hook, sizes 4 through 1.  
**Thread:** Black, 6/0.  
**Tail:** Two golden pheasant tips.  
**Body:** Dubbed orange synthetic seal substitute, with a yellow hackle, palmered to the hook eye and clipped.  
**Ribbing:** Small tinsel ribbed half way up the shank from a tie-in point on the bend of the hook.  
**Head:** Tie in a blue saddle hackle (nymph wing-case style).



**ALL AMERICAN EEL** | CAPTAIN John Haag

This fly was designed to be fished as an eel in the rips, inlet currents and areas of strong tidal flows. It is best fished on a deep-sinking line, using a very slow retrieve. The fly should be fished on the bottom, moving and undulating with the movement of the water.

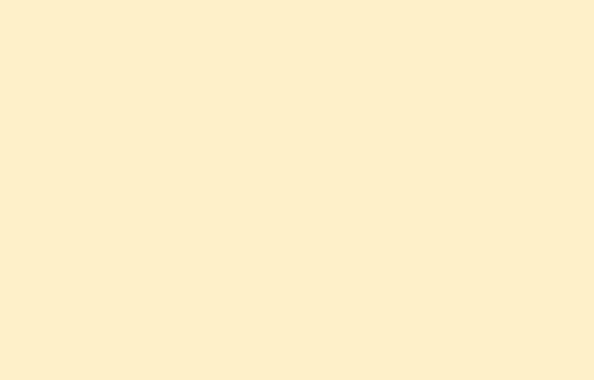
- Hook:** Eagle Claw 054ss or Mustad 34007, 3/0.  
**Thread:** Flat waxed nylon, black.  
**Tail Support:** 3-inch-long piece of 40-pound looped and tied onto the hook shank, with the loop extending past the hook bend.  
**Tail:** Dark brown and natural buff rabbit Zonker strips, 5 to 6 inches long glued together. Use diluted Pliobond general-purpose adhesive to marry the 2 rabbit strips together.  
**Lateral Lines:** Highlight sides of the Zonker strip's hide with yellow permanent marker. As an option, you can add 4 strands of yellow Krystal Flash along each side.  
**Body & Head:** Dark brown sheep fleece stacked and spun from the hook bend to the hook eye and scissor trimmed to the shape of an eel.  
**Eyes:** Affix 2 1/2 to 3 mm molded eyes, yellow with black pupils, into the eye sockets.  
**Finish:** Whip finish and head cement. Mark along the back of the fly head and through the thread winds with a black permanent marker.



## ALMOST CALAMARI | Bruce Marino

This squid pattern was designed to be easy to tie, durable and inexpensive. It highlights the most prominent features of squid. When fishing this fly, try using two different approaches. First, let the fly sink deep and allow it to drift in the current, keeping in direct contact at all times. The alternative method is to let the fly sink and then retrieve with long, slow strips.

- Hook:** Tiemco 911S, 4/0, 4X Long.
- Thread:** Flat waxed nylon, white.
- Tentacles:** Tie in a ball of white Estaz or Cactus Chenille at the bend of the hook. Tie in 5 or 6 high-quality white hackles around the Estaz ball.
- Body:** Tie in a length of white Estaz or Cactus Chenille over the hackles, pressing them against the ball. Continue wrapping the body material up the shank to a point half inch from the eye of the hook. Rattles are optional.
- Fins:** To create the fins, attach alternating colors of white, brown and pink Enrico's Sea Fibers, using a figure-eight tie-in method. The ends should face backwards at an angle toward the body of the squid. Use as many alternating colors of fibers as needed to fill up the area from the end of the body to the hook eye. Trim the sea fibers to the shape of fins.
- Head:** Tie in a bunch of white sea fibers on the top and bottom of the hook shank to cover up the thread wraps.
- Eyes:** Trim out 2 eye pockets in the Estaz at the bend of the hook. Apply epoxy and set in the glass stick-on eyes.
- Finish:** Trim to shape and apply color with magic markers.



## AMAGANSETT ANCHOVY | Jaiem Fleischmann

This pattern was designed to replicate the prolific bay anchovy, a favored bait of many inshore gamefish species. The fly also serves as an effective generic small baitfish imitation when fishing in creeks and marshes, especially in the spring and summer.

- Hook:** Eagle Claw 254SS or similar, size 1.
- Thread:** Fine Mono.
- Tail:** Tie in a sparse piece of white craft fur at the bend. Add 4 short strips of silver tinsel at the tail and 2 strips down both sides of the tail.
- Body:** Cut a section of opal body tubing twice the length of the hook shank. Insert the hook eye into one end of the tubing and push the tubing onto the hook, just to the tie-in point of the tail. Secure the rear end of the tubing with a few wraps of mono thread.
- Top:** Cut 6 strands of 6-inch olive Krystal Flash and double it over. Lay the Krystal Flash over the top of the fly so that the rear end of the flash is approximately the same length as the tail. Secure the flash on top of the hook and the opal tubing, with a few turns of the mono. Lay the other end of the Krystal Flash over the top of the hook towards the front and secure just behind the eye.

- Underbody:** Carefully work the eye of the hook through the body tubing so that the eye now exits the middle of the tubing. Bend the tubing back towards the rear of the fly and under the shank to form the belly. Secure it at the rear of the hook.
- Back:** Fold the Krystal Flash back over the top of the fly towards the rear and secure it at the rear of the fly. The strands of flash should be approximately the same length as the craft fur tail.
- Head:** Finish and add a drop of head cement.
- Eyes:** Affix stick-on eyes, black/silver, size 2.
- Coating:** Coat the body with a thin layer of epoxy. Place on a drying wheel.

