

Listen to the *River*

by Steve Thornton

***Listen to the
River***



SIGNATURE EDITION N°

N° 11 to 250

“Slow is smooth, smooth is fast”





ST Patterns with Naturals

Tying Realistic Fly Fishing Patterns

Whilst at school, I was an avid collector of rocks and fossils, butterflies and moths, and bird eggs (it wasn't illegal back then). I had airguns and a ferret for rabbit hunting, and even wore a Davy Crockett hat.

I took voluntary evening classes at school in Geology. I went fossil hunting on my bike with a few jam sandwiches and a hammer in my canvas bag. When a school friend showed me his butterfly collection, off I went again, chasing them with a net. We could even go to the local chemist and ask them to fill a jam jar with carbon tetrachloride. This lethal liquid killed the butterflies, ready for mounting. Think about it! You could legally buy a lethal chemical, yet you'd get nicked for riding a bike on the pavement. Another schoolmate introduced me to bird-egg collecting. Again, off I'd go, pedalling like mad with my canvas bag into the sunset.

I've always had a schoolboy kleptomania approach to my hobbies, which seems to have followed me into my passion for fly fishing and tying. I spend a lot of time sampling the rivers I fish, which has grown into a small reference collection. I love to create patterns that closely resemble, or as closely as possible in a simplistic way, the real thing.

I have designed materials such as Nymph Skin, Flytyers Designer Skin (FDS), and WaterWing, to name a few, to make my fly patterns more realistic. I have also used materials like Procupine Guard Hair and Flexibody in ways different from their original purpose, and I'm constantly inspecting all types of products I come across that I can translate into a new pattern. Especially packaging and printing materials, there are definitely undiscovered gems there!

The new collection of patterns in this book is a culmination of my curiosity about tying materials that work with mobility, shape, contrast and silhouette.

I love discovering materials and using them in different ways to create something that matches, or as close as possible, what the trout and grayling in our rivers truly feed on.

These new patterns are not hard to tie; follow the step-by-step guides, and you will be amazed at what you can achieve. Just remember these few pointers. Attention to detail, thread management and proportion.

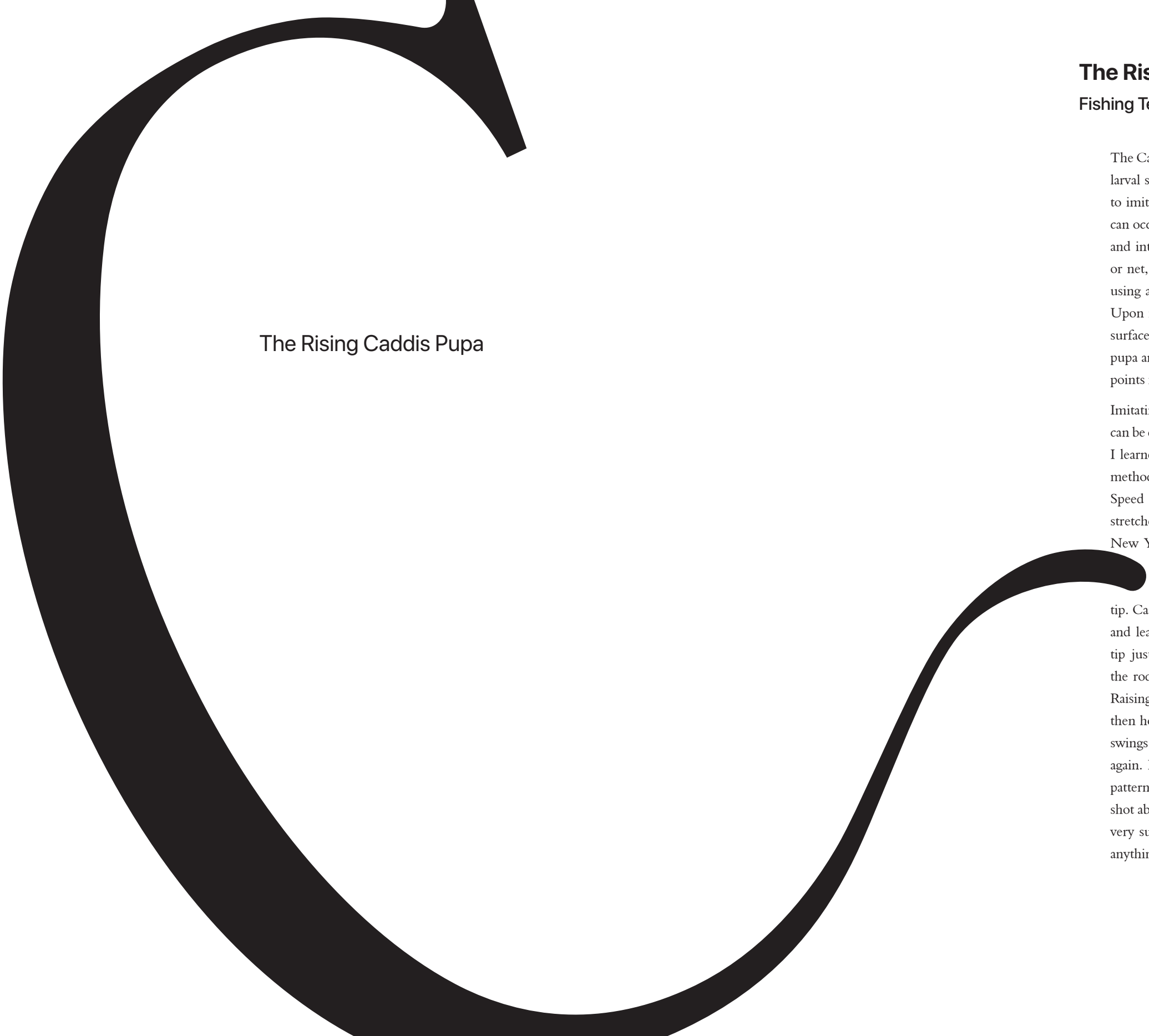
The photograph on the left shows a small selection of my new patterns from this book, alongside some naturals from my sample vials, as an illustration of my flytying style.

ST Patterns;

The Bijou Stonefly
The ST Scud
The Ammonite Nymph. v2
The Rising Mayfly Nymph
The Gravel Nymph
The Rising Caddis Pupa
The Provo Nymph

Naturals;

Plecoptera (Stonefly)
Isonychia nymph (Mayfly) x2
Hydropsychidae (Net-spinning caddis)
Rhycophila (Caddis Pupa)
Heptageniidae (Mayfly)
Ephemera danica (Mayfly dun)



The Rising Caddis Pupa

The Rising Caddis Pupa

Fishing Techniques

The Caddis pupa rising to the surface after leaving its larval stage is an important pattern for the fly fisher to imitate. Depending on the species, these hatches can occur at any time of day, including late evenings and into the dark. As the pupa leaves its larval case or net, it rises to the surface by kicking its legs and using an occasional air pocket under the abdomen. Upon reaching the surface, it struggles beneath the surface film to emerge as a winged adult. The rising pupa and subsurface emergence are the main trigger points for feeding Trout and Grayling.

Imitating these hatches with the Rising Caddis Pupa can be done in many traditional ways, yet a technique I learned may be more effective and is similar to a method called Czech Nymphing, which I coined Speed Fishing. I learned it on the fast-flowing stretches of the Beaverkill River in the Catskills, New York State. This technique requires a short leader, no longer than your rod length, and only a couple of feet of flyline out of the rod tip. Cast the pattern across and upstream so the line and leader lie straight on the surface, with the rod tip just above the water. Follow the pattern with the rod tip, raising it as you follow it downstream. Raising the rod tip will lift the pattern to the surface; then hold it just below the surface until the current swings it away. Move a few steps upstream and cast again. If the current is too strong or you want the pattern to fish from the stream bed, I add a small split shot about 4/5 inches from the pattern. Takes can be very subtle when using split shot (see page 99), so anything that looks out of place can be a take.

The Rising Caddis Pupa Variants

Lemon Yellow / Pale Green / Bi-colour Lemon Yellow & Pale Green

The Rising Caddis Pupa

Flytying notes

Whether I'm designing new tying techniques or tying fly patterns, I am by nature very methodical. Before I even lay down a single piece of material or make a single wind of thread, I've fully thought it through before applying it to the hook. So, the methods of tying this pattern have been reduced to the minimum number of required thread turns and material placement. This helps enormously when trying to achieve the pattern's shape, simplicity and its realistic qualities.

You will notice that I never start by tying the thread behind the hook eye. Even this layer of unwanted thread can add extra bulk when finishing the pattern. Only wrap thread where it's needed.

When using Nymph Skin, vary the tension as you wrap. This variation in tension creates different abdomen shapes. Cut the required length and make a pointed snip to tie on. The point of the snip should always be on the outside when tied on. Start by stretching the Nymph Skin with 3 overlapping wraps, then, as you wind, loosen the tension, keeping the wraps three-quarters over the previous wrap. Around the middle of the abdomen, the Nymph Skin should have only light tension. Then, when wrapping towards the hook eye, increase the tension until it's stretched tight. Check the shape and tie off. If you are not happy with the shape of the abdomen, let go and try again until you get the hang of it. You will not damage the Nymph Skin.

I created Nymph Skin around 1999/2000, and it has since been copied by other manufacturers. Virtual Nymph Nymph Skin is made from only natural resources, not the synthetics that other brands use, which deteriorate in water and under UV light.

Follow the steps as I have illustrated on the following pages, and you should end up with something very similar. Enjoy...

The Rising Caddis Pupa

Step by step

1 Tie on the thread away from the hook eye. This avoids any unwanted bulk in the finishing stages. Wind down with touching turns to a place above the hook's point and snip off the tag end. Dyneema thread needs to be under tension when cutting; otherwise it will not cut.



2 Tie in a 3-inch length of Areo Dry Wing with tight touching turns of thread. Wind down to the middle of the gape as in step 3.



3 When you are at the middle of the hook's gape, separate the Areo Dry Wing into 2 equal parts. Make 2 tight figure-eight turns of thread to separate them on either side of the hook. Wind back up to the tie-in point and snip off the unwanted tag end.



4 Cut a 4/5-inch length of 3mm Translucent Nymph Skin. Make a 45-degree cut, and with the tip of the cut end, trap it under a tight turn of thread as close as possible to the previous figure of eight. Make one more tight turn of thread so the Nymph Skin meets the figure of eight you made in step 3. Now stretch the Nymph Skin and make 2 tight turns back over the tag end. Then wind the thread back up the hook in open turns to the hook eye and tie off. Hang the bobbin out of the way. You will not need it until you tie off the Nymph Skin in step 7.



5 Select the colour you wish to 'match the hatch' with. I use the 2 most common caddis pupa colours. Yellow and green. Or a blend of both colours.



6 With your chosen colour, I used N° 35, Lemon Yellow, from the Script range of marker pens. You can use Edding or Kurcolor marker pens if you can get them! Stretch the Nymph Skin as you apply the ink. If you want a more subtle colour, wipe some ink off before it dries. Note: Wait until the ink is dry before winding on the Nymph Skin; otherwise it will slip when winding.



7 When the ink has dried, stretch the Nymph Skin quite tight and make 2 overlapping turns. On the 3rd turn, open up the gap slightly above the previous turn and release the tension a little. Make another wrap with slightly less tension on the Nymph Skin, revealing a little more of the previous wrap. Keep repeating this winding method whilst releasing the tension on the Nymph Skin. When you are just past the hook point, start tightening the tension when wrapping until you are near the hook eye. At this point, the Nymph Skin is under a lot of tension. With the thread, wind 2 turns over the Nymph Skin and tighten the thread. Repeat once more, securing the Nymph Skin. This will make a great segmented body. If you're not happy with the shape. Let go and try again. You will not damage the Nymph Skin.



8 Stretch the Nymph Skin and snip off the remaining length of Nymph Skin. Lay this length over the top of the body and where you tied off the Nymph Skin, make 2 loose wraps of thread and tighten. This acts like a slip knot and envelopes the Nymph Skin over the top of the body, ready to form the head area. Stretch and snip off the unwanted tag end shown here.



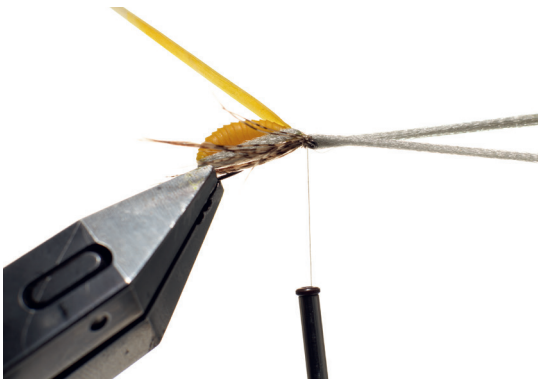
The Rising Caddis Pupa

Step by step

9 Take the right Aero Dry Wing and tie it in on the side of the hook behind the eye. Leave a small gap behind the hook eye. Repeat this with the other Aero Dry Wing from the left. This underwing is where any air bubble can be captured. This can be loosened if required to form a larger air pocket before tightening the thread.



10 Select a feather from the rump area on an English Partridge cape. Pluck a thumb and finger full of feather fibres from one side of the quill. Nip these between your thumb and index finger and wet the fibres. Now scrunch them up, kinking them to imitate Caddis legs. These should be a little longer than the body length. Place these on the underbody over the Aero Dry Wing. Make 2 loose turns of thread and then tighten the thread whilst keeping the feather/legs in place. I use my thumbnail. Rotating your thumbnail underneath will spread the legs evenly whilst tightening the loops of thread.



11 At this stage you can colour the Aero Dry Wing. I use N° C81 Cool Grey. Fold both wings back over the Nymph Skin body and tie in where the Nymph Skin strip is tied off. This will secure both wings alongside the Nymph Skin abdomen.



12 I use a satin varnish from an art shop to coat the wings. Apply with a small flat-tipped brush. One coat will be sufficient. When the varnish has set, snip the wings with an angled cut.



13 For the antenna, I use a Barn Owl primary feather. Although very hard to get, they can be obtained from zoo keepers and falconers. Barn Owl feathers are unique in that they have extra micro barbs which collect more air, making the bird silent when hovering. Therefore, they collect tiny air bubbles when fished. Take 2 feather slips from the primary feather and angle them backwards over the top of the wings. Secure with 2 loose turns of thread. Do not tighten as the next step will secure them both.



14 Take the Nymph Skin and fold it forward to make a head whilst holding the 2 Barn Owls feathers to the rear. Stretch the Nymph Skin and make 2 loose turns of thread behind the hook eye. Tighten the thread and repeat. Tie the thread off with 2 overhand half-hitches and tighten. This will secure the Nymph Skin. Snip off the unwanted tag end.



15 The finished pattern. The Rising Caddis Pupa. Please colour the abdomen to 'match the hatch' on your trout streams. On the following pages, I have photographed a few variants that I find effective on most trout streams in Britain, Europe and East Coast American rivers.



The Rising Caddis Pupa

Lemon Yellow Variant



The Rising Caddis Pupa

Bi-colour Pale Green & Light Yellow Variants



The Rising Caddis Pupa

Pale Green Variants

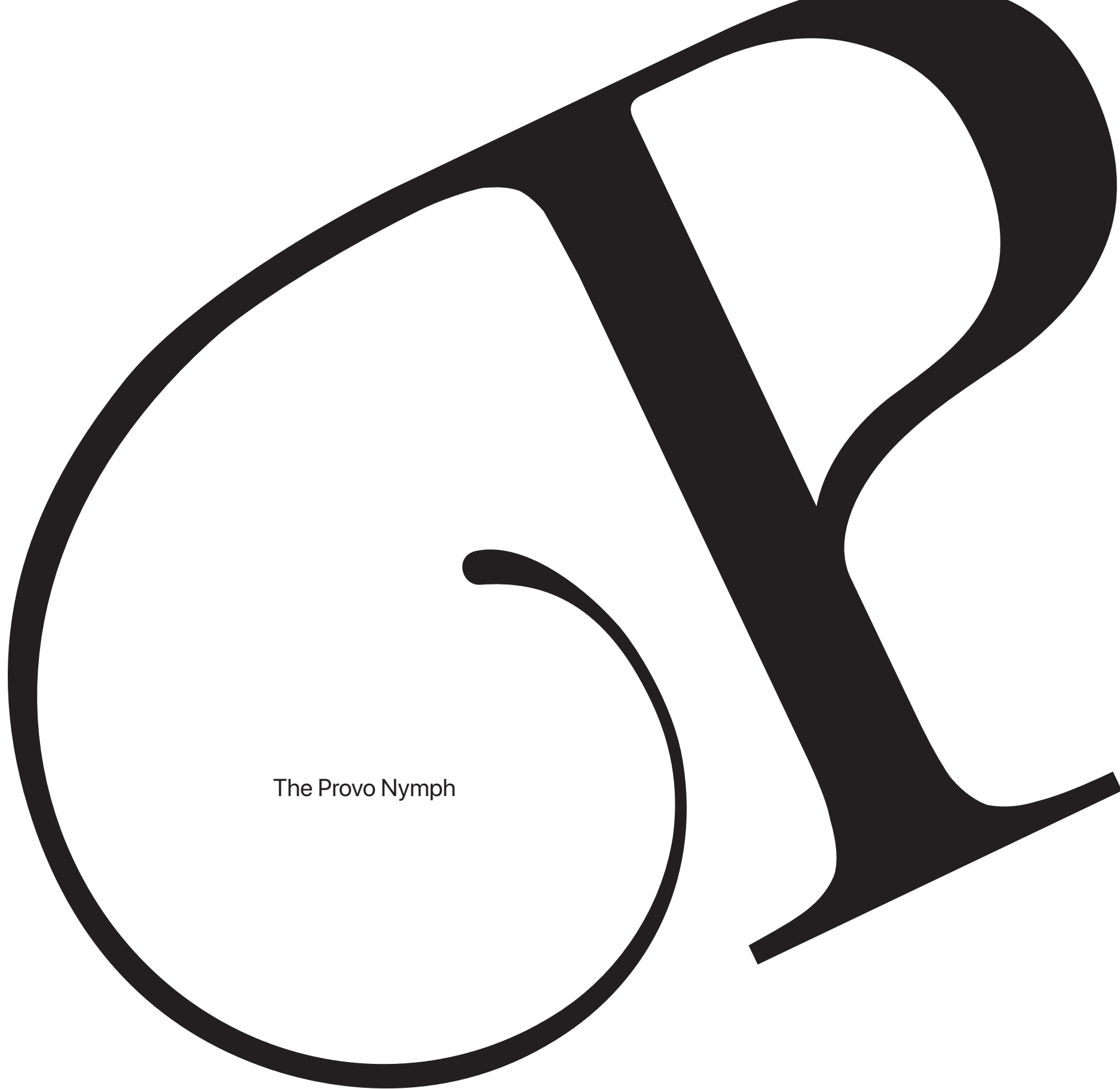


The Rising Caddis Pupa

Materials used

Thread -	Dyneema. Used on my ST Angled Bobbin Holder. Made by Ken Newton.
Hook -	Kamasan B100 / Daiichi 1167 / or similar shape. Sizes #12 to #16
Body -	Virtual Nymph's Nymph Skin in Translucent. 3mm
Air Pod -	Aero Dry Wing Fine. Grey N° 6
Wings -	Aero Dry Wing Fine. Grey N° 6
Thorax -	Virtual Nymph's Nymph Skin in Translucent. 3mm
Legs -	English Partridge. Rump Feather
Antennae -	Barn Owl Primary Feather
Colouring -	Script Permanent Pens; N° 59 Pale Green / N° C81 Cool Grey / N° 35 Lemon Yellow





The Provo Nymph

The Provo Nymph

Fishing Techniques

The Provo Nymph is designed to imitate all the darting and swimming style nymphs of the Mayfly family and can be fished in either fast flowing riffles or nearer the stream bed.

In riffle water, I usually tie one on the point and have another as a dropper about 2/3 feet back. The dropper is usually about 6 to 10 inches long. When working long, fast riffle water, I like to cast upstream into the head of the riffle and follow the flyline downstream with the rod tip, keeping it close to the water's surface. Mend the line if needed to maintain contact with the flies so light takes are detected. This technique, known on the storied North Yorkshire rivers in England as Spider Style fishing, uses many variations of North Country Spider patterns.

When the drift is complete, move downstream a few paces and cast again, or a little further out if needed. I find this search method very effective and it allows me to cover a lot of water. When a trout takes, I fine-tune the area with more accurate casts. I find there are usually more fish in the same spot.

If I want the Provo Nymph to go deeper, I nip off the dropper fly and add a split shot (see page 99) to the dropper fly's tippet and cast again, in the same manner, searching the bottom of the stream bed. The split shot will be deeper than the fly, which will travel above, so anything that feels different- tighten; it's usually a take.

The Provo Nymph Variants

Bi-colour Light Yellow & Tan / Bi-colour Tan & Cream

The Provo Nymph

Flytying notes

In this tutorial on tying The Provo Nymph, I have included every step, in which you may also find tying methods to use on your own patterns. As you can see in the main photographs, I have omitted various steps in most of them, and I have also changed the legging technique in some. I would suggest you learn to tie the Provo Nymph as in the Step by Step pages, so you get the hang of tying in the materials with fewer wraps of thread to create this style of Nymph. Then decide if you want to tie it without the Nymph Skin thorax cover, or change the legging technique.

The other legging technique I use on this is selecting a few feather fibres from the rump area of an English Partridge cape. I place them between my thumb and finger. Wet them and scrunch them up with my other finger. This kinks all the fibres, creating a chaos of legs, which works great. Tie these in after step 11, missing out step 8.

Using Porcupine Guard Hair. This can sometimes become brittle over time, so I keep them soaked in a zip-lock bag with a drop of olive oil. This makes them very supple and allows them to be wound on the pattern in touching turns without the fear of them snapping off.

For colouring, I mostly use N° 35 lemon yellow and sometimes add a touch of N° 59 pale green to the yellow, which blends nicely for a natural effect. Always colour the porcupine or the Nymph Skin before applying any optional varnish.

The varnish I use isn't a flytying product. It's Windsor & Newton clear satin varnish with UV protection. Which, so far, has never dried out. I buy it from my local art supplies shop and apply it with a very fine-tipped sable paint brush. The varnish dries quickly and only gives a slight sheen, unlike the high gloss of most flytying varnishes.

The Provo Nymph

Step by step

1 Tie on the thread and wind on with 10 touching turns. Snip off the waste tag end. I always tie on away from the hook eye to keep it clear for a neater finish.



2 Tie in 3 tails. Keep these on the top of the hook shank and wrap the thread to where the hook starts to bend.



3 Push your thumbnail under the 3 tails to spread them out evenly and make 2 figure-of-eight turns to set them in place.



4 Wind a couple of turns back from the figure-of-eight turns and tie in the Porcupine guard hair to meet up with the 3 tails. Keep the Porcupine guard hair on top of the hook shank and wind back to where you initially tied in the thread. See arrow.



5 Take the raffia strips and tie them on either side of the hook shank.



6 Wind the thread back, leaving a small gap in front of the raffia and tie in a 3mm length of translucent Nymph Skin. Colour this to 'match the hatch'. I have used a Nº 35 Lemon Yellow pen.



7 As you wind the thread forward, stretch the Nymph Skin and secure it with tight turns of thread behind the hook eye. Do not cut off the tag end, as we use this for the head later on!



8 Select a Partridge feather from the rump area. Using tweezers, nip the tip of the feather and draw back the fibres. You will only need 4/5 fibres, so strip off the rest, leaving a bare quill and the 4/5 fibres for the legs. Lay this prepared feather on top of the Nymph Skin and tie in. Leave the thread hanging behind the hook eye.



The Provo Nymph

Step by step

9 Take hold of the Porcupine Guard Hair from step 4 and start to wind it with touching turns up the body. When you meet the raffia, lay the raffia backwards over the turns of Porcupine Guard Hair wraps and continue to wind to behind the hook eye. Tie in with 2 half-hitches.



10 Sip off the tag end and fold forward the Partridge leg feather and tie off behind the hook eye. Snip off the tag end.



11 Fold over the Nymph Skin, stretch it and tie off behind the hook eye. Snip off the tag end.



12 Fold the left side raffia and tie it in with 2 loose turns on the side of the hook. Repeat with the other raffia, making them equal on both sides and tie off. Leave the tag ends.



13 Take hold of the Nymph Skin from step 7 and pull it back over the raffia. Make 2 loose turns of thread behind the raffia, on top of each other, then holding the head area between thumb and finger, squeeze and tighten the thread. The 2 loose loops of thread will tighten over the Nymph Skin securely.



14 Make 2 half-hitches and snip off the Nymph Skin tag end. Snip off the raffia tag ends as close to the Nymph Skin head as possible. Snip off the thread. I then apply a fine coating of satin varnish over the Porcupine body and behind the head to secure all. Job done.



The Provo Nymph

Lemon Yellow and Dark Tan Variants



The Provo Nymph

Bi-colour Light Lemon Yellow and Tan Variant



The Provo Nymph

Bi-Colour Natural Cream and Tan Variants



The Provo Nymph

Materials used

- Thread - Dyneema. Used on my ST Angled Bobbin Holder
- Hook - Varivas 103 BL Size #11
- Body - Porcupine Guard Hair (Belly)
- Wing Buds - Raffia (Plastic)
- Thorax - Nymph Skin Transparent 3mm
- Tails- Porcupine Bristle Hair or Peccary
- Legs - English Partridge. See Flytying notes
- Head - Nymph Skin Translucent 3mm
- Colouring - Script Permanent Pens; Nº 35 Lemon Yellow / Nº 59 Pale Green





The Ammonite Nymph - Version 2

The Ammonite Nymph - v2

Fishing Techniques

From the British rivers and chalk streams of the south to the French, Italian, Icelandic, African, Canadian, Spanish, and the famous Catskill rivers, the Ammonite Nymph has always been my most successful fly pattern. Designed as a searching pattern to imitate natural aquatic fly life, it works in deep and shallow fast boulder water, fast-moving riffle water and slow pools and is as ‘hard as a bullet’.

I always fish it as a single point fly on a tapered leader of about 7ft. With a short tippet being as heavy as I can get away with. Starting at a likely looking section of a fast boulder-strewn river, I’ll make short casts into pockets behind boulders, into feed lanes and the slack water tailing behind boulders. This is a fast, searching style of fishing I learnt on the Beaverkill in New York State. On long riffles I’ll extend the fly line and fish up and across, letting the Ammonite swing naturally with the current. Searching all the pockets and feed lanes. Takes can be very hard with these two methods. On slower water I’ll extend my fly line further and fish it upstream, then up and across using a long Czech nymph style, whilst watching the tip of the fly line for any sign of a take.

As a searching pattern The Ammonite Nymph is great when no activity or hatches are happening. The Ammonite Nymph is such a great imitator of all the fly life the fish feed on; I’m sure it acts as a major trigger for takes when the river is quiet. If I start seeing the odd rises, then I’ll tie on a CAM Emerger. See the chapter for the CAM Emerger. It’s the dry fly version of the Ammonite Nymph.

The Ammonite Nymph - v2

Dark Grey and Amber Variants

The Ammonite Nymph - v2

Flytying Notes

As I have mentioned elsewhere in this book, I use only one thread. Dyneema. Why? Because it's ultra-fine, multi-threaded, very strong, and can be dyed any colour if needed. With nearly all my patterns, you cannot see the thread. It's not used for effect, only for tying on materials. That said, on The Ammonite Nymph, the thread is visible as a small head; this is dyed with the Edding № 143B pen.

I coat the lead underbody with white Tippex or enamel paint to promote the colour of the Flexibody wrap. At certain angles, the light reflects off the white undercoating, giving a golden glint. Whether this is an attractor I'm unsure, but it helps the Ammonite's natural-looking colour. Especially Virtual Nymph's Mayfly Cream colour.

When tying in Flexibody, cut a 3mm strip from the card, about 12cm long. Make a 45° cut and use the tip of the cut to tie in with. The 45° cut must be on the inside. Tie in the tip with a couple of tight turns, then stretch the Flexibody as much as you dare, and wind back over the tiny tag end with tight, touching turns up the hook shank. When wrapping the Flexibody, the first turn should be tight, then let the Flexibody slide through your fingers under a little tension, covering 50% of the previous wrap. That little tension will grip the previous layer.

I mainly use English Partridge feathers for legs because I like the barred effect and the natural movement when wet. For dubbing, I prefer very soft rabbit belly fur, either in dark grey or dyed light yellow. Have a go at my dubbing technique in steps 15 to 18. You may like it, and it could also be used on your own patterns.

I have seen a lot of people on YouTube and at flytying shows using the opaque colours of Nymph Skin instead of Flexibody when tying the Ammonite Nymph. You do get a similar segmentation effect with Nymph Skin, but you lose the translucency.

With Nymph Skin, you don't need an underbody to create the shape and segmentation. When I use Nymph Skin, it only touches the hook shank where I tie it in and tie it off, leaving it hollow and soft when squeezed. As the Ammonite Nymph has a weighted underbody, it's best to use Flexibody, which will sit on top of the underbody shape, creating the final curved abdomen.

The Ammonite Nymph - v2

Step by step

1 Nip the hook in the vice. Tie on your thread with touching turns. Tie on back from the hook eye to avoid any extra bulk in the finishing.



2 Continue winding with touching turns down to the bottom of the gape as illustrated in the photograph.



3 Cut a long 3 mm wide strip of Flexibody and snip a sharp 45 degree point to tie in with. Tie in the strip by the point with soft wraps. Make 3/4 turns down the shank and then wind back over these wraps with secure, tight wraps. (This avoids the thread cutting the Flexibody). Wind back up to the thorax area with open turns of thread.



4 Cut a strip of self-adhesive lead or the eco version. Place the strip onto the top of the hook shank as illustrated and, with soft open turns, tie on. The self-adhesive lead strip should be the same diameter as the hook shank.



5 Continue winding and stop short of the Flexibody and snip off the lead strip. Wind back up to the top and tie on the same lead strip you snipped off, stepping back as illustrated and wind this one on soft thread wraps.



6 Stop short of the previous lead layer. Snip off the lead and wind back up again and tie on the same lead strip short of the previous lead layer, as illustrated.



7 Continue doing this procedure as illustrated in the photographs. The front of the last layer of lead should be opposite the hook barb. See arrow.



8 With the lead strips tied in, it should look like the photograph. Please note the thorax starts above the hook barb where the front of the last strip of lead started. See arrow.



The Ammonite Nymph - v2

Step by step

9 Burnish the lead with the back of your thumbnail. This will smooth out any steps in the lead. Now coat the lead underbody with white Tippetex or white enamel paint. This will promote the colour of the Flexibody. Whilst this is drying, you can prepare the feather in steps 12 and 13.



10 Now wind on the Flexibody. The first wrap should be a tight one, then slacken the tension on the Flexibody so it slides through your thumb and index finger as you wind up the body. Wraps should expose 50% of the previous wrap. If you stretch the Flexibody when you wrap, you will not get the segmentation effect in step 23. Also, you will not achieve this effect with thinner versions of this product. When you reach the hook eye, secure the Flexibody and, by stretching it, snip off the waste tag end. Wind the thread back over the thorax area as illustrated. All should look as illustrated in the photograph.



11 Tie on a 5mm wide strip of clear Flexibody. Make sure it lies equally on either side of the body and the rear of the thorax is above the hook barb. Important: Wind back to a point opposite the hook barb. The Ammonite Nymph has a large thorax. See arrows.



12 Select a Partridge feather. Make sure the feather barbs nearly reach the hook point when you lay the quill alongside the thorax. Doing this will give you the correct feather length for the leg effect.



13 Prepare the feather for tying in by wetting the fibres and stroking them backwards. The feather tip trapped in the tweezers is the tie-in tag.



14 Tie the feather's tag end (underside side upwards) in at the back of the thorax cover.



15 To make translucent dubbing and get all the qualities from the dubbing, I do it this way. Take a tight ball of dubbing between your thumb and fingers. Using a pair of fine-point tweezers, stab, nip and pluck the dubbing, and the fibres will ride horizontally up in-between the tweezers ready for applying to the dubbing loop.



16 Splice the Dyneema thread with a bodkin or needle and lay the line of dubbing in-between the loop and close the thread. Keep the thread tight so the dubbing does not slide out.



The Ammonite Nymph - v2

Step by step

17 Spin the bobbin to secure the dubbing and stroke out the bulk of the dubbing to make a fine core, translucent dubbing rope. This method brings out all the qualities of the dubbing rather than spinning it between your fingers, making a thick dubbing rope without translucency.



18 Now touch-turn the dubbing rope down to the hook eye. Wetting the dubbing and stroking it down and backwards as you wind will help lay the dubbing better. Try and leave a clear area behind the hook eye. Wet your fingers and finally draw down all those lovely fibres.



19 Pull over the leg feather and stroke the fibres back as you do so with wetted fingers. Make a couple of turns to secure the feather and snip off the waste.



20 Pull over the thorax cover and stretch it into the hook eye. Nip it between your finger and thumb and make 2 loose turns of thread on top of each other, then tighten the thread loops to secure it behind the hook eye. Snip off the waste tag end to clear the hook eye. To finish, make a whip finish with thread to make a small head and secure with a little varnish or glue. You can now snip off your thread.



21 Snip out a flat belly with some curved scissors. Leave the fibres on the edges. As illustrated in the photograph. This makes the Ammonite more realistic when wet.



22 Colour the thorax with a permanent dark brown Edding pen. (See chapter on Using Colour Marker Pens). Stroke the ink in a forward direction only, from the back of the thorax to the hook eye.



23 Colour the abdomen. Use only downward strokes. From the back of the thorax to the end of the abdomen, creating the segmentation effect. You have now made an Ammonite Nymph. Job done.



The Ammonite Nymph - v2. Dry

Dark Grey and Amber Variants



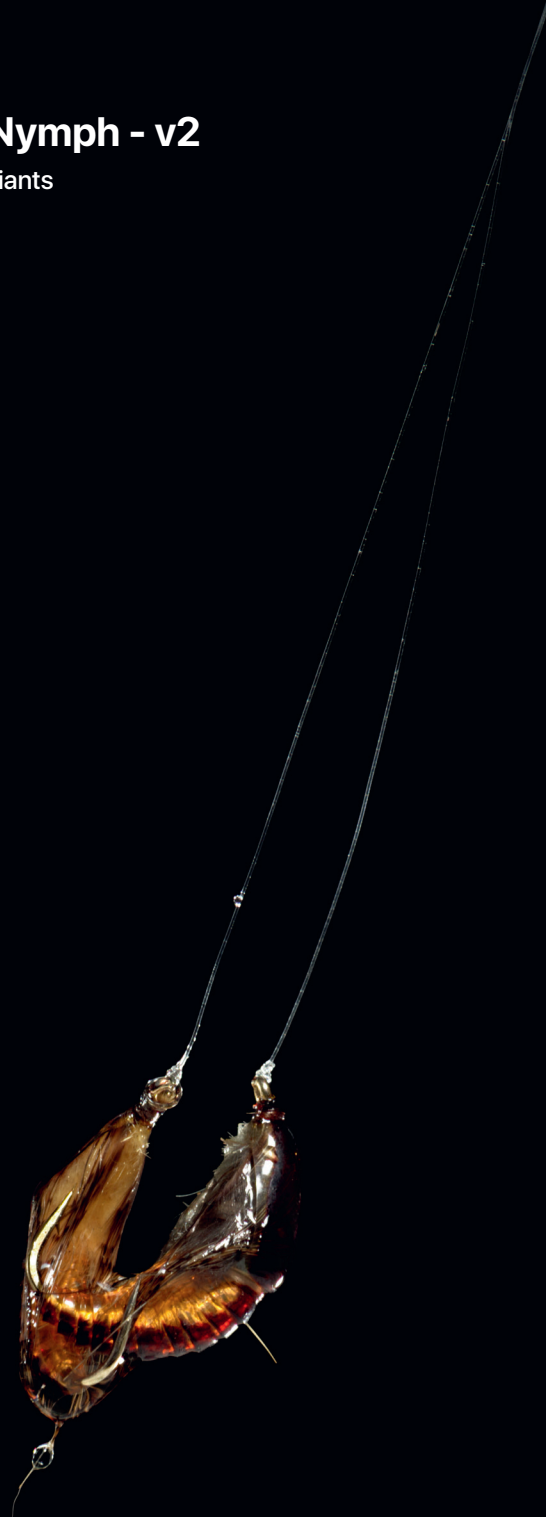
The Ammonite Nymph - v2. Wet

Dark Grey and Amber Variants



The Ammonite Nymph - v2

Dark Grey and Amber Variants



The Ammonite Nymph - v2

Materials used

Thread -	Dyneema. Used on my ST Angled Bobbin Holder
Hook -	Kamasan B100 or similar shape. Sizes #10 to #16
Underbody 1 -	Self Adhesive Lead or an environmentally friendly version
Underbody 2 -	White Tippex or enamel coating over Lead Underbody
Body Wrap -	Virtual Nymph's Fleibody. Mayfly Cream. 3mm strip
Thorax -	Virtual Nymph's Fleibody. Clear. 5mm strip
Dubbing -	Fine Rabbit Belly Fur. Dark Grey or a light Yellow/Cream
Legs -	English Partridge. Shoulder Feather
Colouring -	Edding Dark Brown. N° 143B



The CAM Emerger - Version 3

The CAM Emerger - v3

Fishing Techniques

A few stories are going around about fly fishermen collecting CAM Emergers from bushes or trees where I've deemed it too dangerous, or I simply couldn't be bothered to retrieve one from such a place. Once I had left the river or waded out of sight, they went and retrieved it, some in serious water dunking situations. Not because they knew it was a CAM Emerger but because they had watched me catching fish when they weren't having any luck.

One story told to me by my good flyfishing friend Bob Mead was about a flyfisher who had climbed along a tree branch over a deep pool on the Beaverkill's Red Rose beat. He had watched me catch some nice 20" fish, lose the fly, then leave. He crossed the river, climbed along an overhanging tree branch, grabbed the fly, tied on a new tippet, cast it, and caught a fish on his first cast. He then caught another before losing it himself. Later, he tracked down the pattern and bought my book. I guess it's one way to sell books!

Before I cast the CAM Emerger, I hold the hook/abdomen in between my thumb and index finger (left hand), squeeze a little Dilly Wax onto the top of my left thumb, and with my right index finger, rub the Dilly Wax and apply it onto all the CDC and Partridge legs. Then, holding the wing, let the fly rod take the fly into a cast. This way ensures that the CAM Emerger cocks itself upright on the first cast. There's no need to dry it and re-apply any floatant until a fish has taken it. After releasing a fish, wash it under the surface, squeeze out any water with a paper napkin, and with a few quick blows and a bit more Dilly Wax, it's ready to fish again.

I fish The CAM Emerger in so many ways. Traditional upstream dry fly, into riffles, through very slow pools, into fast boulder-strewn runs and probably my most favourite tactic, downstream dry fly.

One method I coined 'speed fishing' back in the early 2000s is to fish it as a single point fly on a short, tapered 7' leader, literally fast-tapping it onto a fast river surface with about 1 foot of flyline from the tip ring. This works well in faster, boulder-strewn streams where you can get quite close. Simply tap the fly down, raise the rod tip, and scoot it, flick it left and right, or hold it in a dapping motion, any way that imitates a hatching fly. This method takes some seriously hard hits.

My favourite method is downstream dry fly. I aim towards a likely spot and stop the cast short so it lands closer to me with a bit of slack. I can then control the fly through all the micro currents, releasing fly line as it travels downstream. Throughout these drifts, I make quick mends which scoot the fly left or right or even back towards me. I find this very effective. Even when there's no surface activity.

I fished the CAM Emerger against a Klinkhammer once with the man himself, Han van Klinken. Who, by the way, has taught me so much about river tactics over the times we have fished together. Anyhow, we both cast downstream into the same spot on a gin-clear, smooth-gliding Italian stream. When I flicked and skidded the CAM about the surface, he said, "Umm, my Klink cannot do that" Hee Hee, like do does! However, he didn't ask for one; he just 'borrowed' some later on. Funny.

Visually, the CAM Emerger is quite easy to see, even at long distances. This is due to the Mohican wing design. The dun-coloured wing can be seen on bright, backlit rivers and in dark, shaded areas. I noticed that there are no grey areas on a river's surface, only white and dark. So, the grey, dun-coloured wing can be seen whatever light it travels through.

The CAM Emerger - v3

Natural Cream & Tan Variants

The CAM Emerger - v3

Flytying Notes

For the first CAM Emerger (version 1, volume 1), designed in the early 2000s, I used a Condor feather fibre. Although it looked great to the eye, the feathers were very hard to obtain. It fished well, but it took a couple of casts to cock upright because the Condor fibres caught air pockets. Around 2003, I designed a CAM Emerger (version 2, volume 2) with a better abdomen using a wild turkey biot. Again, it looked great, and this time it was easy to obtain, but it still caught air pockets, preventing it from cocking upright on the first cast. About 3 years ago, I redesigned the abdomen of The CAM Emerger (version 3, this volume) using a Porcupine Guard Hair. It looks even better than versions 1 & 2, but more importantly, it cocked upright on the very first cast. The rest of the tying process is the same as version 1.

When tying on the wing, make 5 tight, touching turns, then place your finger and thumb over the wraps and tighten more. Repeat this all the way to where you snip off the tag end, to the point where you tie in the Porcupine Guard Hair. Make sure the underbody has a perfect curve. Otherwise, after you have wrapped the Porcupine Guard Hair, you will see the errors on the curve magnified.

Porcupine Guard Hair can be very brittle, so I soak it in olive oil to make it more supple, as it can be frustrating if it snaps during the wrapping process. I coat the underbody with satin varnish just before I wind it on. When wrapping, make touching turns up the hook shank and allow it to slide between your fingers. When you get to the wing, there is little left to hold on to, so at this point I use a hackle plier. When it's wound on and tied in, give it a coat of satin varnish to secure it to the hook. To get the gradation from the tan colour to the creamy colours of guard

hair, tie it in about 2cm into the tan colour. This gives the abdomen that small dark tip.

When placing a CDC feather into the spliced loop of thread. Make sure that you put the butt end to the top. This gives you more of the softer fibres to wrap around the base of the wing.

Using English Partridge for the legs gives a nice barred contrast, and when wet they tend to come together, making the legs look stronger, like the naturals. I always peel off the feather fibres from the inside of the quill. Use good tweezers to pluck them off so the quill doesn't split. I remove these inner fibres so I can get a nice flat circle of feather fibres around the base of the wing. If I wrap with both sides, the inner fibres will push up and down and, to me, look like a mess. What I like is a nice, clean circle of feather fibres.

The black foam is there to make a collar, so both the CDC and the Partridge legs stay in place. Make sure you crush the bottom of the foam underneath the hook for a flatter belly underneath the wing.

When tying the CAM emerger, I always moisten the wing to keep its shape and prevent any loose fibres from getting trapped. When finished, keep it moist and trim to length. Remember, the wings on a fly are longer than the body, so make a big wing. A big wing makes it visible from a long distance, too!

Lastly, just in case you're wondering what CAM means, it stands for Correct Attitude Mohican. Correct Attitude means it sits upright in the water on the first cast! And Mohican refers to the big flat wing.

The CAM Emerger - v3

Step by step

1 Tie on the thread and wind on with 10 touching turns. Snip off the waste tag end. Please note that I always tie on away from the hook eye, as I like to keep this as clear as possible to enable a neater finish.



2 Lay the wing on top of the hook shank, holding it between your thumb and index finger and make 2 loose loop turns. Tighten the thread.



3 Make 5 tight, touching turns, moving down the hook shank and tighten. Continue this process all the way down the hook shank.



4 When you reach the tag end of the wing material, make a curved cut so it can taper as you tie it in. Wind with tight-touching turns, moving down the hook shank over the tag end and tightening more. Then, with open turns, wind up to the back of the wing.



5 Make sure that the underbody has an even taper from the back of the wing down through to the bottom of the curved hook shank.



6 Place a Porcupine Guard Hair on top of the shank and tie in with a couple of loose turns. Slide the hair down so you have about 2cm of tan coloured hair leaving the tie-in point. See step 7. With tight open turns, wind down, keeping the guard hair on top of the hook shank. Finish wrapping at the middle of the gape and wind back up with open turns and a half-hitch in front of the wing.



7 Before winding on the guard hair, coat the underbody with varnish.



8 Wind the guard hair with touching turns up the hook shank over the damp varnish. The last couple of wraps should end up in front of the wing using this hook. (#10 Daiichi). Tie off the tag end securely and give the abdomen a coat of satin varnish or a UV resin if you prefer. Let it dry. If you have made a perfect underbody, you will have a natural tapered abdomen.



The CAM Emerger - v3

Step by step

9 Cut a strip of thin 2mm black open cell foam. Fold it upwards underneath the wing and tie in, making sure you crush the foam underneath to avoid any bulk later.



10 Wind the thread around the foam base creating a 'V'. See arrows. This is where the legs and CDC will be wrapped.



11 Select a barred feather from the lower back of an English Partridge cape. The fibres must reach just past the hook point as in the photograph. With tweezers, trap in the tip of the feather and stroke the fibres back with wetted fingers. Carefully pluck off the fibres from the inside of the quill. I wind clockwise so I have removed them from the right-hand side. The arrow indicates the tie-in point.



12 Tie the feather tip into the 'V' on the foam, keeping the bare quill side inwards. Make a couple of thread turns on top of the quill so it lays up with the wing.



13 Flatten your thread and splice it in the middle. Open the loop and place a CDC feather in between; place the quill butt to the top so the first wraps have the downey CDC fibres. Close the loop and spin the thread until all the CDC is spun nicely.



14 With the soft CDC, wind a couple of times in front of the wing, then make an open turn behind the wing and a couple of turns to the back of the wing. This will cover the foam and a small section of the abdomen. Now, with wetted fingers, fold back the CDC fibres and wind the remaining CDC into the V in the foam. You should now have bare thread.



15 Hang the thread where the V is. I normally turn the vice jaws to the side for the next part. Take the Partridge quill with thumb and index finger and wind it into the V. Twisting the quill will keep the feather fibres pointing downwards. When you are left with bare quill, make 2 large half-hitches. Before tightening the loop, add a small dab of varnish onto the thread. Closing the loop spreads the varnish around the V and secures it. You can use a UV resin instead of varnish. Now you can cut off your thread.



16 Turn over the fly and with curved scissors snip out any CDC fibres that point down. This creates a flat underbelly which aids the CAM Emerger sitting upright on the first cast.



The CAM Emerger - v3

Step by step

17 Take hold of the foam and stretch it a little whilst snipping off the unwanted length. Do this on both sides. This creates a collar to keep the wing upright and the legs downward.

18 Moisten the wing and cut it to length. Remember, wings on a natural are longer than the body, so make a big wing as shown in the following photographs.

19 Pluck out any unwieldy fibres and all is done. You have made a CAM Emerger.



The CAM Emerger - v3

Natural Cream & Tan Variants



The CAM Emerger - v3

Natural Cream Variant

The CAM Emerger - v3

Materials used

- | | |
|-------------|--|
| Thread - | Dyneema |
| Hook - | Kamasan B100 or Daiichi 1130. Sizes #10 to #16 |
| Underbody - | Aero Dry Wing № 6 Dun |
| Body - | Porcupine Guard Hair |
| Legs 1 - | English Partridge |
| Legs 2 - | CDC. Catskill Premium |
| Wing - | Aero Dry Wing № 6 Dun |
| Collar - | Black Foam. 2mm Thick |





The Gravel Nymph

The Gravel Nymph

Fishing Techniques

The Gravel Nymph sinks through the water quite quickly because the pattern offers little resistance. The lead in the pattern helps it descend and keeps the hook point up, off the river bed.

In riffles, this pattern works as soon as it's cast and will move with the sub-surface current in a natural manner. I like to keep in touch with the pattern with as short a leader as possible and fish it as a single point fly. Takes can be felt better this way. If the river becomes faster with deeper pockets, I'll nip on a small split-shot about 6 inches up the tippet. (See page 99). Using split-shot helps to get the patterns down to the stream bed, but takes can often be missed, so always tighten if anything seems unnatural.

Like the Ammonite Nymph, this is a searching pattern for when the fish are particularly interested in mayflies, and it can be fished in many ways. Upstream nymph, Polish nymph style, French nymph style, downstream nymph, etc. The idea is to get it to where you think the fish are, using whatever style you feel best. Truthfully, I'm not the best fly fisherman in the world. I have fished with seasoned world-class anglers whose sole aim of the day is to catch as many fish as possible, whilst I'm kind of engrossed in the stunning environment I'm in. My goal is to live the day. I love to watch the river's character, studying the currents, collecting insects, enjoying the birdlife, generally observing all the time. When I eventually decide what to do, I'll make a tactical approach, cast and work the pattern as best I can, then move on. Fish a little more, then watch the river again. Listen to the River, I suppose!

The Gravel Nymph

Natural Cream Variants



The Gravel Nymph

Flytying Notes

As I have mentioned in other chapters, I always start by tying on the thread about 10 turns away from the hook eye. This avoids any bulk behind the hook eye when finishing off the pattern.

You may start to notice a tying formula I use in many of my patterns, which derives from the successful Ammonite Nymph. I just use the formula in different ways. ‘What’s the saying, ‘if it ain’t broken - don’t fix it?’

When tying the Gravel Nymph, it helps to have a rotary-style fly-tying vice that lets you turn the hook upside down. It also helps if the vice jaws have a narrow point, so you can get around the bend nearer the hook point. If you have neither, you will have to reset the hook in the vice during the tying steps.

When tying in the lead strips, choose a thin, sticky-backed version. Some are too thick. Cut a strip no wider than the hook’s diameter. Use a small metal ruler and a scalpel blade for a fine cut. Make sure you don’t cut your fingers. It’s easily done...

The tails on the Gravel Nymph are optional. Although this pattern is a generic mayfly-style nymph, it should have 3 tails. I doubt the fish will mind, so I just use 2. The tails are selected from a porcupine’s lower flank area or a peccary. These are stiffer than guard hairs, but the tips used are more flexible and have a nice taper, whilst the butt end helps the abdomens taper.

I find that porcupine guard hairs are perfect for small abdomens. The natural segmentation and creamy colour make them look so realistic. They can be coloured with permanent pens, and I find that applying a little variation in colour on the back, say

a little yellow olive, will match the hatches in your local rivers. After adding any colours, varnish the abdomen to make it permanent.

I always tie in the porcupine so that there is about 2 cm of the tan part of the hair ready to be wound before the creamy part. This creates that small brown tip to the abdomen. Not necessary, but it looks good, and it gives you a couple more wraps to tie off with.

Instead of using traditional dubbing, I use what’s called Mending thread, which was used for darning socks in the old days. It comes in a range of natural colours. It should contain at least 85% wool so that after it’s applied you can pull out some wool fibres for more movement. Vintage mending threads like Beehive, Chadwicks and Trident can be easily found on eBay.

For the thorax, I have used 3mm translucent Nymph Skin; however, you can use Flytyers Designer Skin (FDS). Tie it in so it ‘envelopes’ either side of the abdomen. Pulling it over the legs and dubbing creates a small natural taper towards the back of the hook eye. For smaller hook sizes, cut a 3mm strip of FDS as it’s slightly thinner than Nymph Skin.

The Gravel Nymph

Step by step

1 Tie on with about 10 touching turns and nip off the tag end. Note where I tie on to avoid unnecessary bulk when finishing the pattern. Start where indicated by the arrow.



2 Tie in 2 tails. Keep these on top of the hook shank as you wrap the thread down the hook shank.



3 Tie in the tails just past the hook's bend. Push your thumbnail under the tails to splay them. Then make 2 figure-eight wraps to secure the splayed tails.



4 Cut a thin strip of a sticky-backed lead sheet and tie in where you first tied on your thread. See arrow in step 1. With loose open turns, wrap the lead strip down the hook shank above the 2 tails. See arrow. Pull the Dyneema thread to snip off the lead.



5 Wind back with open turns and tie on the remaining lead strip. Step it back from the previous layer of lead. See arrow. Wind this layer down with loose open turns and stop before the previous layer finishes. See arrow. Pull the Dyneema thread to snip off the lead. Save this lead strip. You'll need it later.



6 With a burnishing tool or the back of your thumbnail, smooth out the 2 steps in the lead strips. So you have a nice tapered curve. See arrow. The loose turns in steps 4 & 5 help with smoothing out the steps of lead.



7 Take the porcupine guard hair and lay it against the butt of the abdomen next to the tails (tip towards the hook eye) and leave about 2cm of the tan section exposed if you want a nice tan tip to the abdomen. Tie in next to the figure-eight turns on the tails and secure the porcupine guard hair with open turns of thread back to the top, keeping the guard hair on top of the abdomen. Half-hitch the thread and hang the bobbin out of the way.



8 Coat the underbody with varnish and start to wrap the porcupine guard hair in touching turns over the damp varnish and up the abdomen until there's no guard hair left. Tie off with the hackle pliers hanging. Then snip off the waste. I tend to wrap the guard hair with my fingers until I cannot wrap any more, then apply the hackle pliers. This way I can wrap with a lot more delicacy and accuracy.



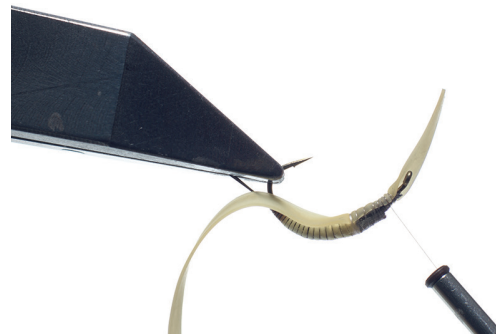
The Gravel Nymph

Step by step

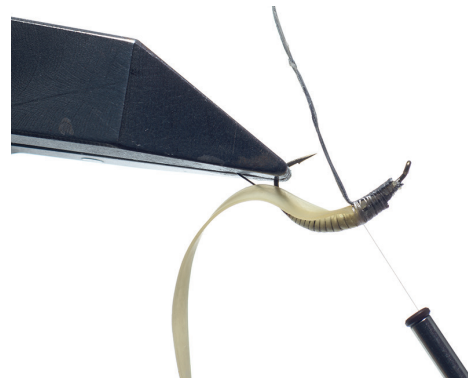
9 When the porcupine guard hair is safely tied off, apply a coat of varnish or a UV resin.



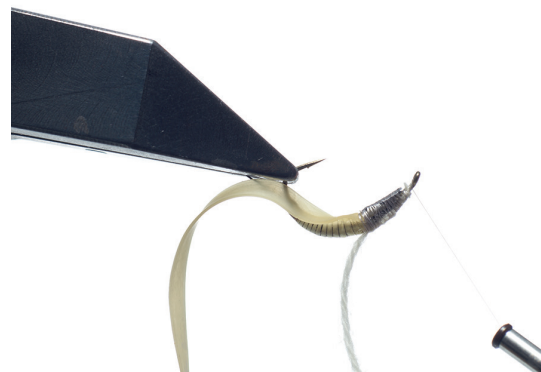
10 Turn the hook so it's upside down and tie in a 3mm strip of Translucent Nymph Skin. Tie in over the middle of the last guard hair wrap. Don't stretch it; lay it on so when you make a couple of turns of thread it envelopes either side of the body equally. Secure it with a couple more thread turns, then wind in the tag end securely and snip off the waste.



11 Take the leftover lead strip from step 5 and tie in a layer onto the Nymph Skin.



12 Nip off the waste lead strip and tie in the Mending yarn. Half-hitch the thread and hang the bobbin out of the way.



13 Tie in the partridge hackle with the tip (See insert photograph for preparation) on top of the lead layer with the underside of the feather uppermost. Snip off any loose tag ends. It's important to make sure that you tie in the feather, dubbing, lead and Nymph Skin at the same point. So that when you come to fold over these parts there's no gap behind the thorax and the abdomen. See the arrows.



14 Wind the Mending yarn dubbing in tight, touching turns and tie off behind the hook eye. Snip off the waste.



15 Fold over the partridge hackle and with moistened fingers draw down the hackles so they delta evenly backwards. Tie off behind the hook eye with 2 loose thread turns. This will be securely tied in on the next step.



16 Fold forward the Nymph Skin and stretch it a little, which tapers it towards the rear of the hook eye. Make 2 loose thread turns and tighten. Repeat this and finish with 2 half-hitches. Add a little varnish or UV resin to the final half-hitch loop and then tighten the loop to secure everything.



The Gravel Nymph

Step by step

17 Finally, coat the thorax with an Edding N° 143B pen. Apply either varnish or UV resin over the thorax and snip off the thread.



18 Pluck out some small wool fibres from the dubbing for more movement. All done. You have now tied the Gravel Nymph. A semi-realistic searching pattern.



The Gravel Nymph

Natural Cream and a Light Yellow Olive Variant



The Gravel Nymph

Natural Cream Variants



The Gravel Nymph

Materials used

Thread -	Dyneema
Hook -	Daiichi 1130. Sizes #10 to #16
Underbody -	Sticky-backed Lead Strip. (Thin)
Abdomen -	Porcupine Guard Hair
Legs -	English Partridge
Tails -	Porcupine Bristle Hair or Peccary
Thorax -	Translucent Nymph Skin 3mm
Thorax Body -	Mending Yarn. Cream or Tan colour
Wing -	Aero Dry Wing N° 6 Dun
Colouring -	Edding N° 143B



The Rising Mayfly Nymph

The Rising Mayfly Nymph Fishing Techniques

Knowing when to select the correct pattern to match any hatches is half the battle. I have fished rivers in the Catskills, which have phenomenal mayfly hatches beginning in late May. Every square yard of the river's surface must have about 100 adults riding the currents and fluttering away.

On one beautiful morning, as the early mist melted away, the sun warmed the Beaverkill's ripples into sparkling cut diamonds. With rod strung up, knee deep on the side of a gentle curve in the river, I watched as the first couple of mayflies drift past me. Then a few more. Then more and more until the surface was carpeted with bright wings.

The first thing most flyfishers do is tie on a dry fly of a similar size. I did. I tied on a size 10 CAM Emerger and cast it amongst the many. Great cast, long perfect drift through these big splashy rises and nothing. Then another great drift, then another until it dawned on me that they were taking subsurface risers.

Off goes the CAM Emerger, and on goes a size 12 Rising Mayfly Nymph. This must work. Nothing. I'm not alone. 2 other guys downstream were as frustrated as I was. Okay, think about it, I tell myself. They're obviously taking rising nymphs, and because of all the splashy tail rises, they must be just subsurface. As the hatch in front of me was only 2 rod lengths out, I shortened my line so there were only a couple of feet of flyline out of the rod tip. I flicked out the fly and 'Czech Nymphed' it, subsurface. Perfect. Fish on. I took 3 nice 20-

inch fish like this before one fish took a dry and the rest seemed to follow. Off with the Rising Mayfly Nymph and back to the CAM Emerger.

The weight of the Rising Mayfly Nymph enables it to be fished at any depth. From the river bed up to the surface. It can be fished deep with the 'Czech Nymphing' style, or held up with 'High Sticking' style. When fishing 'normally', before coming to the end of your drift, gently raise the rod tip to bring the pattern higher in the water column; this helps with takes. Then drop the rod tip for that extra bit of drift before the current lifts it. This can also trigger a take. By the way, I always fish this as a single point fly.

By mid-day the river was quiet, so off I went to explore Dette's old fly shop where I met up with my great friend Dave Brandt. He has since sadly passed away. We drove over to Joan Wulff's house on the Upper Beaverkill, where we talked 'hatches' over some single malts. After too many, we all agreed that a fly pattern is only good when 'the elements and the grey matter' talk to each other.

The Rising Mayfly Nymph

Natural Cream and Tan with a Winged Variant

The Rising Mayfly Nymph

Flytying Notes

The observant reader may have noticed that I have tied a winged variant of The Rising Mayfly Nymph at the top of the main photographs. To be truthful, I've always had an issue with wing buds that actually have visual use. I like patterns to have triggers. And wing buds just don't do it for me, other than when used on stoneflies. There's not enough visual information to make a difference. The one with actual wings is a great pattern. The wings are a trigger; they can be seen. The wings I have used are so good! Actually, they are the best I've ever seen and look so natural when tied onto a pattern. However, I don't know who gave me them! I'm pretty sure it was in Italy. So, should the maker of these wings be reading this, please get in touch.

Therefore, I have omitted any wing-buds from this pattern. Some points I would make when using porcupine guard hair are to pre-soak them in olive oil. Get a zip-lock packet, add a drip of olive oil, then drop in the guard hairs. Close it up and massage the oil over them. This will keep them supple. The last thing you want is a brittle one to snap whilst wrapping it. Trust me, it's an awkward fix!

When using Flytyers Designer Skin (FDS), colour the material after peeling off the paper backing. Stretching it will remove the backing. I always mark out some widths with pencil lines for future reference. Some of my patterns require narrow strips; others are wider. This one is 4mm wide. Cut the strip with a small metal ruler and a scalpel. This will give you a clean, straight cut and help preserve the sharpness of your scissors.

For the legs, I select a long soft-barred Chickabou feather. With the chosen feather, draw back the fibres and lay them against the side of the hook. The fibres should extend past the hook's gape. Always wet the fibres and delta them backwards whilst pulling over the FDS.

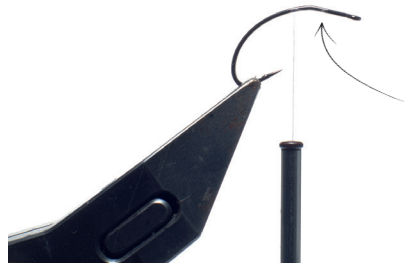
For the dubbing loop, make quite a long thread loop and spread the dubbing evenly throughout to avoid any lumps or bumps. On this pattern, I have used off-white CDC, as it holds a few air bubbles when submerged, which I think is an added trigger. You can also use off-white soft rabbit fur as a dubbing, which I find more mobile than CDC when submerged. Either way, they both work well.

Finally, I paint a fine coat of UV resin on top of the FDS. It's probably more for aesthetics rather than for practical purposes. Remember though, if you're liking the looks of your tying, you will fish it with more confidence and that extra bit of effort!

The Rising Mayfly Nymph

Step by step

1 Tie on with about 10 touching turns and nip off the tag end. Note where I tie on to avoid unnecessary bulk near the hook eye. See arrow.



2 Tie in the lead strip just forward of the bend in the hook. The lead should be the same diameter as the hook shank. Follow the 3 steps below. Tie in 4 layers, stepping back and front with each layer.



3 Tie in 3 tails just past the hook's bend with loose wraps of thread. Pull the tails through these loose wraps to the required length. With open turns, tie in down to the bottom of the hook's gape. When wrapping the thread, make sure the 3 tails are on top of the hook shank.



4 Push your thumbnail under the tails to splay them. Then make 2 to 3 figure-eight wraps to secure the splayed tails, then wind back in open turns to the top of the lead underbody. Snip off the tag ends.



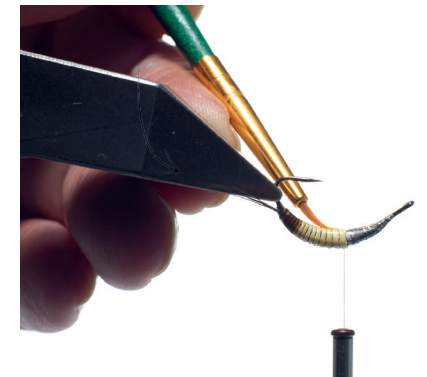
5 Tie on a porcupine guard hair. Wind down the hook shank, keeping it on top of the hook shank. Wind down to the tails. Then wind back to the hook eye, half-hitch the thread and hang out of the way. Snip off the waste. Flytying tip: Save these waste porcupine guard hair tips as they make nice tails on other patterns.



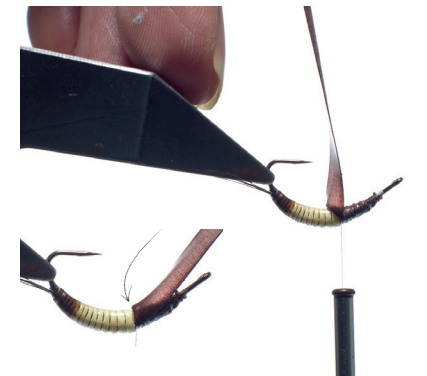
6 With a burnishing tool or the back of your thumbnail, smooth out any bumps. Laying the tails and the porcupine guard hair on top of the hook should give you a nice curved taper. Using varnish, coat the underbody.



7 Whilst the underbody is still damp with varnish, wind on the porcupine guard hair in touching turns. Use a hackle plier so you can use up all the porcupine guard hair wraps, as far up the hook shank as possible. Leaving the 2cm of the tan coloured hair will give you the tan tip to the abdomen. When tied off, coat the abdomen with a UV resin and UV torch it to set permanently. You can use satin varnish; however, it takes longer to set.



8 Cut a length of Translucent Flytyers Designer Skin (FDS) 4mm wide. After you peel off the paper backing, colour the FDS with a dark brown permanent marker pen. I have used a Bronze N° 99 Script pen with a brush tip. Tie in, making sure it envelopes either side of the abdomen and also butts up to the porcupine abdomen. See the arrow on the insert photograph. Tie in the loose tag end and snip off the waste.



The Rising Mayfly Nymph

Step by step

9 Make a dubbing loop and tie it in so it butts up to the FDS. Use either off-white CDC or soft rabbit fur.



10 Prepare a Chickabou feather by folding back the fibres to leave a tip. Tie the tip in, butting up to the FDS. The feather fibres should fold back over the hook point. Secure the feather tip and snip off the waste.



11 Take the dubbing loop and, with tight touching turns, make 5/6 tight forward wraps only, and tie in with 2 turns of thread.



12 Wet the Chickabou feather backwards with your thumb and index finger. Pull over the feather and tie in with 2 turns of thread. Spread the feather fibres evenly so they delta backwards.



13 Pull over the FDS whilst drawing the feather fibres backwards. Tie in with 2 turns of thread.



14 Make 2 tight touching-turns with the dubbing loop over the last 2 turns of thread.



15 Fold the FDS back and tie in the tip of another prepared Chickabo feather. Snip off the waste.



16 With the same dubbing loop. Make tight, touching turns to the back of the hook eye. Tie off and snip off the waste.



The Rising Mayfly Nymph

Step by step

17 Repeat step 12. Make sure you thoroughly wet the feather fibres to delta them backwards. Tie off and snip off the waste.



18 Pull over the FDS, repeating step 13. Thoroughly wet the feather fibres to delta them backwards. Tie off and snip off the waste FDS and your thread. Coat the FDS with satin varnish or UV resin.



19 Once coated, let it dry or set it with a UV torch. Job done.



The Rising Mayfly Nymph

Natural Cream and Tan with a Winged Variant



The Rising Mayfly Nymph

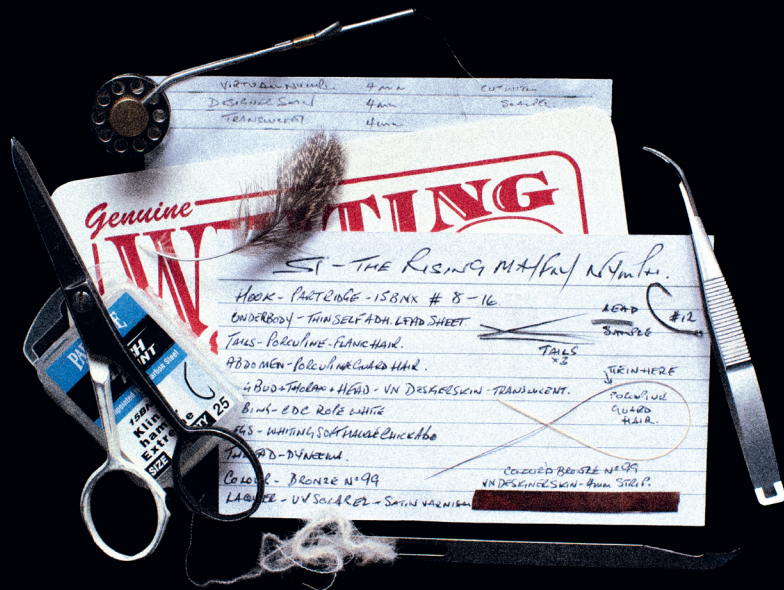
Natural Cream & Tan Variant



The Rising Mayfly Nymph

Materials used

Thread -	Dyneema
Hook -	Partridge 15BNX. Sizes #8 to #16
Underbody -	Self-adhesive Lead Sheet
Abdomen -	Porcupine Guard Hair
Wing Case -	Flytyers Designer Skin. (FDS). Translucent
Thorax -	Flytyers Designer Skin. (FDS). Translucent
Legs Rear -	Whiting Farms Chickabo Feather
Legs Forward -	Whiting Farms Chickabo Feather
Dubbing -	Off-white CDC or Soft Rabbit. Spun Loop
Tails -	Porcupine Flank Hair or Peccary
Colouring -	Script Marker. Bronze. Nº 99
Coating -	Satin Varnish or UV Resin



The Bijou Stonefly Nymph

Fishing Techniques

Residing in England and having fly fished many of the rivers and small streams throughout Britain, the absence of big stonefly hatches has always made me wonder if I am in the wrong place at the wrong time! I have never heard talk of big UK hatches or any fly fishers using stonefly imitations to any extent. I have come across their shucks on stone walls and stream-side boulders, but this made me collect them rather than tying on a stonefly pattern. Stoneflies tend to hatch at unsociable hours, very early in the morning or late into the evening and into darkness. So, most probably, I'm there at the wrong time... I guess one has to go stonefly fishing!

They say America always does everything in a bigger and better way! Well, this term really does paint the perfect picture when it comes to stoneflies. Late one evening, after the sun had dropped below a forested horizon whilst driving back from the East Branch of the Delaware to Roscoe, my passenger, Kim Boal, suggested there was a great old-fashioned diner further on. As we descended a mountain road, the headlights swept through a long wooded bend, revealing, like a lone cosmic starship in the night, a new McDonald's. Wondering what had happened to the old diner, we pulled up into a deserted, floodlit car park. Kim said, 'Those floodlights are moving.' I gazed in amazement and replied, 'So is the car park.' We both stared into the headlamp beams to see hundreds of stoneflies landing on the bonnet and windscreen, like lots of fingers tapping

glass. We quickly ducked out and crunched our way to the entrance, and in unison said f*ck. All the windows were crawling with two-inch stoneflies, millions of them, everywhere. On another occasion, whilst on the Beaverkill, Dale Rushby and I returned to our rented cabin, switched on the lights, and saw everything crawling with big stoneflies. Trying to sleep with these big things crawling over your face and in your hair makes for some funny fly fishing memories.

So now you've gathered that to fish a stonefly hatch you're going to have to be up very early or get home very late. I've tended to tie on a stonefly in the evening and stop when it gets dark. Fishing in the dark can be dangerous, even when you know the river. Anyhow, the sign of the hatch is seeing them in the stream-side grass, trees and boulders. Casting towards the bank can be tricky, so when a boat is not an option, wade about two rod lengths into the river and cast a single stonefly pattern using a 'high stick' method. Keep in touch with the pattern and keep it on the river bed. Currents can be much slower at the river's edge, so keeping as much flyline and leader out of the water slows the drift, keeping it natural. The slower the drift, the better. Takes can be quite hard, so super-light tippets are not necessary, and depending on the river, the later into the dark you dare go, the bigger the fish.

If you ever get the chance to watch a stonefly emerge into an adult, do so; it's mesmerising. I can see where Ridley Scott got the idea for Alien!

The Bijou Stonefly Nymph

The Bijou Stonefly Nymph

Natural Cream & Lemon Yellow Variants

The Bijou Stonefly Nymph

Flytying Notes

You may have noticed a similar structure forming with this new series of mine. As subsurface nymphs, one of trout and grayling's main diets, all have similar abdomens. Especially in 'fish vision', I have found that Porcupine Guard Hair is the perfect material to imitate abdomens in a generic sense. It has excellent contrast and segmentation and can be easily shaped with underbody material to make great tapers. Therefore, the Bijou Stonefly was just waiting to be tied with it. The 3 layers of tapered lead strip create not only the taper but a keel to keep the pattern belly down when fishing it.

When tying on the 3 layers of lead strip, use light turns of thread. Step back and forth, front to back, to create a belly taper. Once you have placed the 3 lead layers, burnish the steps away to create a smooth curve. Loose thread wraps achieve this. An uneven underbody will be magnified when you wrap on the Porcupine Guard Hair.

When using Porcupine Guard Hair, as I have mentioned elsewhere in this book, keep it moist to prevent it from becoming brittle. When wrapping over the underbody, make sure to use even, touching turns right up to the very end, where the little spike is. I use this spike to tie it in with. Match the hatch with a Lemon Yellow № 35 True-script permanent marker pen on the top of the abdomen. Seal it with either satin varnish or a UV resin.

To make the wing pads, I use Flytyers Designer Skin (FDS). This is a pure latex used in the medical profession, so it will not rot in UV light or moisture. FDS is also very thin and has a paper backing. I draw the required shapes with a pencil, then cut them out with a scalpel. For the Bijou Stonefly Nymph, I draw

4mm strips and then mark a 'V' at the tip of each strip. After cutting out, I stretch the FDS to snap off the paper backing, then colour it with either a Walnut № 100 or a Bronze № 99 True-script permanent marker pen. When tying in the FDS, roll it in with an initial soft wrap. Make sure it's 'enveloped' around the hook so it sits neatly backwards without any folds or creases.

For the legs, I like the natural look of Golden Pheasant Centre Tail when plucked off the quill. Velli-Auti style. To do this, get a good-quality Golden Pheasant Centre Tail, the kind salmon tyers look for. Select a single fibre from the quill and hold it at 90% of the way from the quill. With a quick pluck, you should have a nice-looking leg. Tie these in individually, following the step-by-step procedure below.

As for antennae, I use the forelegs instead. I find that actual fine antennae on the Bijou Stonefly Nymph are just window dressing, so I place the forelegs where the antennae should be. It looks more effective. Natural stonefly forelegs point out and forward.

When finishing the pattern, you can paint UV resin on the wing pads for added protection, though I find FDS is very resilient anyway. The Bijou Stonefly Nymph is the easiest Stonefly I tie compared with the others in volumes 1 and 2. It has all the key triggers, including large legs, shape, contrast and silhouette. The Bijou Stonefly Nymph sinks quickly and fishes wing pads up, like the natural, thanks to the lead keel on the underbelly.

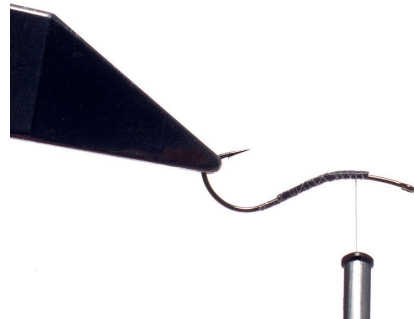
The Bijou Stonefly Nymph

Step by step

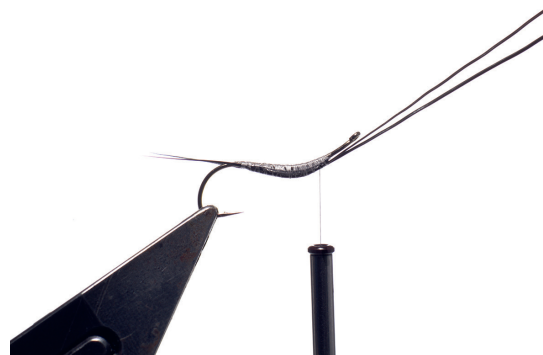
1 Tie on with touching turns to the hook's curve and nip off the tag end. Note where I tie on to avoid unnecessary bulk near the hook eye. The arrow indicates where the lead underbody should start.



2 Tie in the 1st lead strip starting where the arrow is in step 1. The lead should be the same diameter as the hook shank. Follow the 2 steps below. Tie in 3 layers, stepping back and front with each layer. Burnish out any steps in the lead. A well-tapered underbody will help with the final taper of the abdomen.



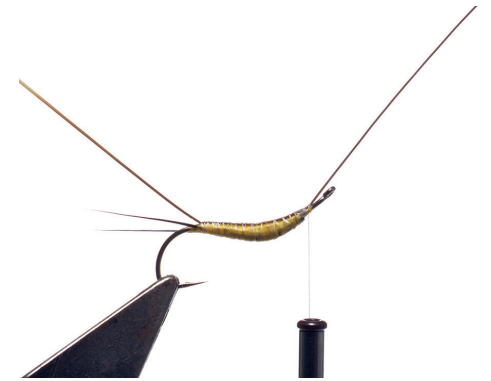
3 Tie in 2 tails on top of the lead underbody. Stopping just short of the hook bend. Wind the thread back to the starting position. Rotate the vice so the hook is in its normal position.



4 Tie in a length of yellow floss and wrap it evenly over the lead underbody. When at the 2 tails, make 2 figure-eight turns around the 2 tails to set them in position. Wrap evenly back to the end of the lead underbody and tie off. Snip off any waste.



5 Tie on a Porcupine Guard Hair. Wind down the hook shank, keeping it on top of the hook shank. Wind down to the tails. Then wind back to the hook eye and half-hitch the thread and hang out of the way. Snip off the waste.



6 Coat the floss with a varnish. This is to help the Porcupine Guard Hair adhere to the underbody.



7 With the underbody still damp with varnish, wrap the Porcupine Guard Hair with touching turns up the abdomen until you only have the little spike left. Tie in using the spike. Coat the Porcupine Guard Hair with a thin coat of UV resin for added protection.



8 Make a dubbing loop of fine rabbit belly hair. I've used a dark olive coloured version. Tie it in so it meets the Porcupine Guard Hair's last wrap.



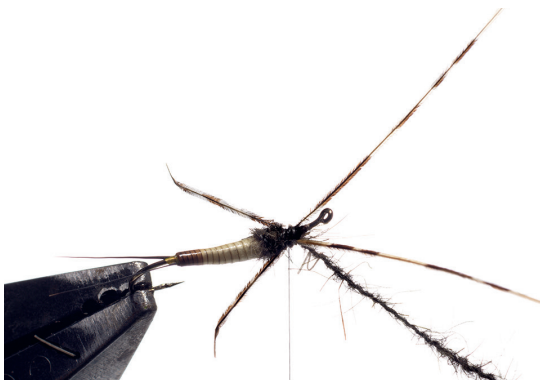
The Bijou Stonefly Nymph

Step by step

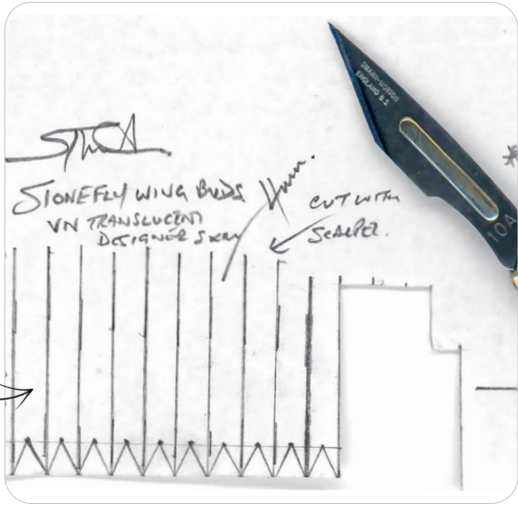
9 Wrap the dubbing loop with 5 tight, touching turns and secure it with 2 turns of thread.



10 Take a plucked Golden Pheasant Centre Tail fibre and place it on the lower side of the last wrap of dubbing. Make 2 loose thread turns and pull to length. Repeat on the other side and set with 2 more thread turns. Both should delta backwards.



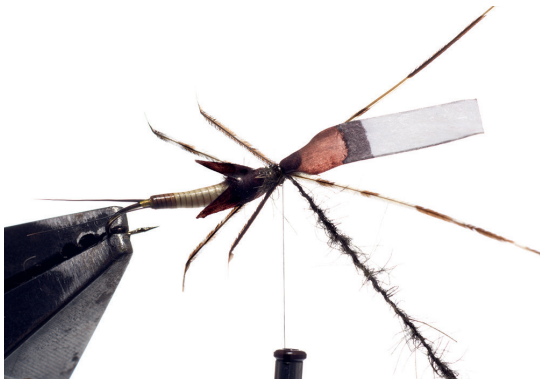
Preparation of Flytyers Designer Skin. (FDS) - With a pencil, draw out some 4mm wide strip on the paper backing. Then draw V's in the bottom. Cut 2 pairs of wing pads out with a scalpel. Hold the cut-out in the middle and stretch the FDS to snap off the paper backing. Peel off the paper so the wing pad is free. Colour these with either Walnut N° 100 or Bronze N° 99 True-Script pen. I have used Bronze N° 99 in this tying.



11 Place the wing pad on top of the hook where you last wrapped the 2 legs in. With your thumbnail and index finger, roll the thread over the FDS so it wraps around the hook without any folds or creases. Tighten the thread loops and check it's sat on top of the body and envelopes either side.



12 Repeat step 10 but make the leg length a bit shorter. Take the dubbing loop and make 1 or 2 tight, touching turns in front of the legs. Trim off the FDS tag end by pulling upwards and snipping it off. Snip off the leg tag ends. Wind on 2 turns of the dubbing loop over the snipped-off FDS. The dubbing should now be about 1.5mm from the hook eye.



13 Repeat step 11 for the 2nd wing pad.



14 Make 1 turn of the dubbing loop over the snipped-off FDS tag and tie in the dubbing loop and snip off the waste.



The Bijou Stonefly Nymph

Step by step

15 All should look like this with 2 dubbing turns to the back of the hook eye.



16 Take the final pair of legs and tie in one at a time, either side of the hook eye, with loose thread wraps. Pull to length and tighten the thread. Finish off with 2 half-hitches and add a spot of varnish to secure the thread. Snip off the tag ends and the thread.



17 All done. You have made a Bijou Stonefly Nymph. A simple yet very effective pattern with all the correct triggers!



The Bijou Stonefly Nymph

Natural Cream and Lemon Yellow Variants



The Bijou Stonefly Nymph

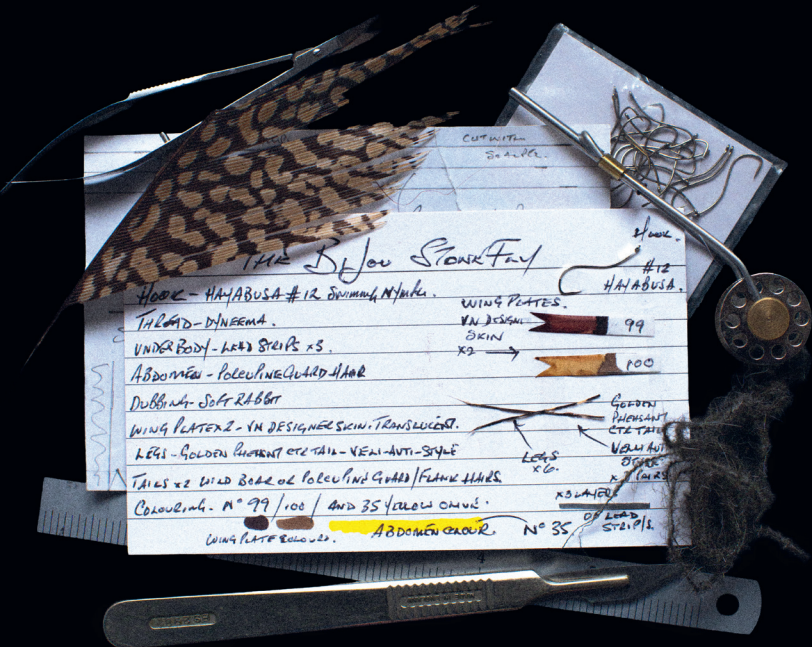
Natural Cream & Tan Variant



The Bijou Stonefly Nymph

Materials used

Thread -	Dyneema
Hook -	Hayabusa Swimming Nymph #6 to #16
Underbody -	Self-adhesive Lead Sheet
Abdomen -	Porcupine Guard Hair
Wing Pads -	Flytyers Designer Skin. (FDS). Translucent
Legs -	Golden Pheasant Centre Tail. Velli-Auti Style
Dubbing -	Dark Olive. Soft Rabbit Belly Fur. Spun Loop
Tails -	Porcupine Flank Hair or Peccary
Colouring -	True Script Marker Pens. Walnut N° 100 / Bronze N° 99 / Lemon Yellow N° 35
Coating -	Satin Varnish or UV Resin



The ST Scud

There are 3 main aquatic families in which we fly fishers try to imitate with our carefully crafted fly patterns. Mayflies, Stoneflies and Caddis. These 3 species create such hype that they have us running to local rivers, organising trips further afield and catching flights around the world. Actual economies depend on bewitched fly fishers arriving to fish these hatches. I know of globetrotting fly fishers that migrate through America, keeping up with hatches as the season moves north. Such is the importance of these 3 key families; the 4th family, the poor old Gammarus scud or shrimp, often gets neglected.

The beauty of this 4th aquatic family is that they are active all year round, and are one of the main food sources of a trout's diet. You don't really have to match the hatch either, as they don't have life cycles like Mayflies, Stoneflies and Caddis. There are no nymphs, no emergence, no duns and no spinners. They simply come in different sizes and colours and stay on the river bed.

There are many ways to fish a scud pattern, whether it be Czech nymphing, high sticking, French nymphing or any other term that gets the pattern down to the river bed. Whichever it may be, drifting the pattern along the river bed for as long as your cast can achieve is the essence of it. Simple, you may think... Not so; to have the patterns slowly drift with the current speed and slower is the art of being more successful. Although the pattern may be weighted enough to get it down there, slowing it down is the key.

The ST Scud Fishing Techniques

Because the surface current is always faster, I find that using Lefty Kreh's method lets me fish the pattern much more slowly. It's really simple. After tying on your pattern, leave a long tag end. Nip on a split shot to the tag end and slide it to the required position. I tend to have it hanging about 3 to 4 inches from the fly. He then melted the tag end with his cigar to stop it sliding off.

With the weight of the pattern and adjusting the size of split shot, whilst using the Czech nymph style of keeping the fly line out of the current, with just the leader going through the water, keeps me in direct contact with the fly. This allows me to adjust its drift speed, keeping it virtually still if needed.

If the water is shallower, casting up and across and mending the fly line through the drift makes the pattern fish slower than the surface current. Takes can be felt more easily with these methods, and if I do get snagged on the bottom, invariably it's the split shot, so I can pull out and keep the fly. Thanks, Lefty; simplicity always wins... Rest In Peace.

The ST Scud

Yellow Olive, Coral Pink and Medium Tan Variants

The ST Scud

Flytying Notes

Selecting a curved shrimp-style hook like a Kamasan B100 helps create the correct shape when tying scuds or shrimps. I tried to be clever once by using a straight shank hook for a more elongated abdomen shape. I threw them in the bin! They not only looked a real mess, but they ended up taking more time and looked like I'd started with a curved shrimp hook in the first place! So, selecting a curved shrimp hook is a good starting point.

Starting with a #8 is far easier than a smaller #16. Getting the legs in correctly and wrapping the abdomen is a breeze when the hook has more room, as a #8 has. Anyhow, these scuds can be quite large and being large offers a trout more to see and feed on.

It's important to make a smooth curve to the lead underbody. It creates a far better shape for the finished body. Iron out the steps in the lead layers with a burnishing tool or, as I do, with the back of my thumbnail. Wrapping the lead strips with loose thread turns helps the lead to be manipulated into a smooth curve. A bumpy lead underbody makes for a really out-of-shape abdomen. If you look closely at the final step on step number 15, you will see that the underbody dips slightly on the 5th wrap! Even though I thought I had a smooth curve! See step number 5 about making a smooth curve.

When wrapping the Flytyers Designer Skin (FDS), make the first 2 turns tight. On the 3rd turn, relax the tension and open the gap. The 4th turn should have less tension and show 50% of the previous wrap. The tension should now be about 40%. Not loose, but with a slight tension. Keep wrapping, exposing 50% of the previous wrap, until you reach the hook eye. Then tie off. Tying off with Dyneema thread enables

you to make 2 thread loop turns, then really tighten. Make a couple of half-hitches, and in the thread loop that forms, add a dab of varnish and tighten the knot. The varnish will travel around the knot, making it secure. Fully stretch the FDS and snip it off close to the knot for a neat, uncluttered finish.

When adding the legs, tie in the tag end of the feather next to the FDS. Push the feather into the underside of the FDS abdomen and wind the thread in the same direction as you wound the FDS. I wind abdomens anti-clockwise, so I follow the FDS segmented edge with the thread in an anti-clockwise direction. Keep the thread at bobbin-weight tension only. Follow the FDS abdomen edges, parting the feather as you wind and keeping the quill underneath. It's a little fiddly for the first couple of wraps, then it gets easy as the feather fibres part either side of the thread as you wrap. When you reach the hook eye, tie off.

Colour the FDS to match the species. I find that the colours I use generally cover all variations. See the Materials used page for my colour choice.

Finally, coating the pattern with either a satin varnish or a UV resin will stop any sharp trout teeth from cutting the thread wraps, and it finishes off the pattern nicely.

The ST Scud

Step by step

1 Tie on your thread slightly back from the hook eye and wind down with touching turns to the middle of the hook gape as indicated by the arrows. Wind back in open turns to where you tied on. Snip off any waste thread.



2 Lead layer 1. Take a strip of self-adhesive lead and tie on where you started your thread. Wind in loose open turns, keeping the lead strip on top of the hook shank. Nip it off before you reach the end of the thread layer in step 1. Lead layer 2. Step this one back a little and, as before, lay the lead on top of the previous layer.



3 Make 4 layers of lead, stepping back each layer. Snip off the 4th layer so it all looks like step 4.



4 Coat all the lead layers with varnish.



5 When the varnish is tacky, using the back of your thumbnail or a burnishing tool, burnish out the steps in the lead strips to make a smooth curve, back and front. The loose wraps of thread in steps 2 & 3 enable burnishing the lead into a smoother curve. The better the curve, the better the abdomen will look when wrapping the Flytyers Designer Skin (FDS) in step 8.



6 Wind the thread in open turns to where the thread ended in step 1. Take a 4mm strip of FDS and tie in the top corner. Select the required coloured permanent marker pen and dye the FDS. For this pattern, I am using N° 30 Mustard.



7 Half-hitch this thread and hang the thread bobbin out of the way. Using another thread, tie on behind the hook eye. And hang this thread bobbin out of the way. You are now using 2 threads.



8 Take hold of the FDS and stretch it for the 1st 2 turns, then relax the tension and wrap up over the lead underbody, exposing 50% of the previous wrap. When you reach the hook's eye, secure with 2 tight turns of thread. Please note that if you are not happy with the wrapping, let go and try again; you'll not damage the FDS.



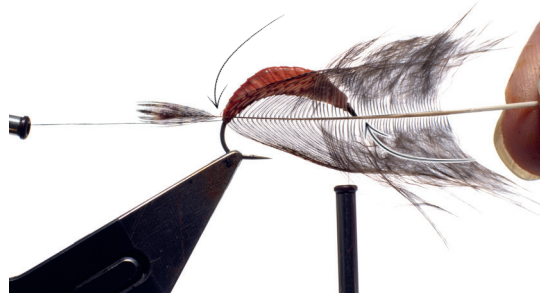
The ST Scud

Step by step

9 If you are happy with the abdomen wraps, stretch the FDS, tie off and snip off the waste.



10 Preparing the feather. Catch the tip in-between some tweezers and draw back the main fibres. See arrow. Lay the feather alongside the hook. Where the feather's quill meets the hook eye is a good guide to where to tie it in. Add a little more as the quill has to lie inside the curve of the hook. Tie in at the base of the FDS. See the arrow.



11 Tie in the feather underneath the hook eye, then snip off the waste quill. Half-hitch and add a dab of varnish to secure the thread. You can now snip off the thread.



12 Take the remaining thread bobbin and tie in the feather tag end as indicated with the arrow in step 10. Keep the feather on the underside of the hook. With your thread, wind back towards the hook eye. Lay the thread into the FDS segments. Use only the weight of your bobbin holder whilst winding. Check every thread wrap to ensure the feather fibres splay either side and keep the quill underneath the hook. It's fiddly for the 1st 2 or 3 wraps, then it becomes easy as the fibres part either side of the thread as you work up towards the hook eye. Tie the thread off behind the hook eye. Snip off the thread.



13 Snip off the leg feathers' tag end and remove any awkward fibres. They should be pointing in a downward direction.



14 Coat the whole body with either a satin varnish or a UV resin.



15 Job done. Dyeing the Flytyers Designer Skin in different colours can match the species in the rivers you fish. The colours I use are listed on the Materials Used page.



The ST Scud - Dry

Yellow Olive, Medium Tan and Coral Pink Variants



The ST Scud - Wet

Yellow Olive, Medium Tan and Coral Pink Variants

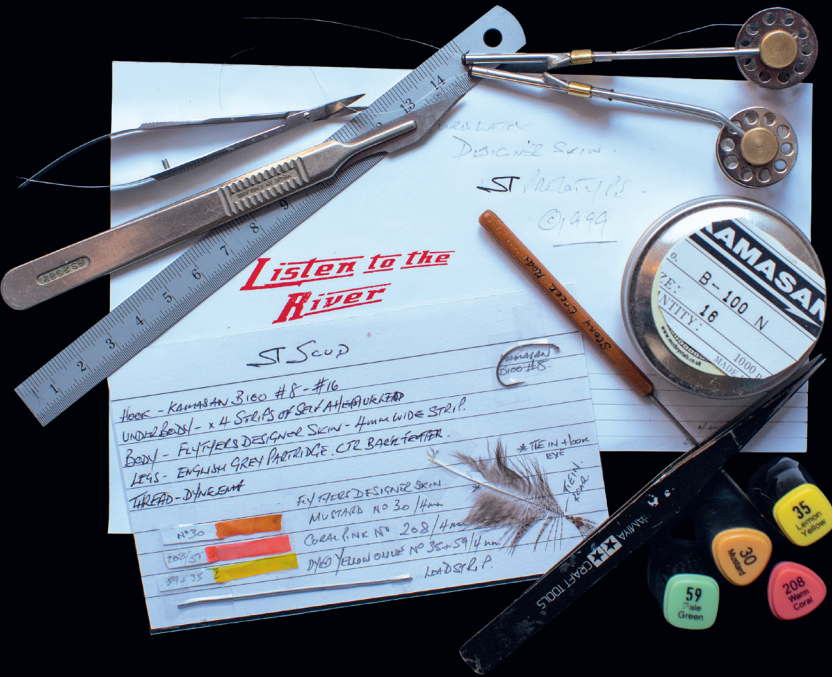


The ST Scud
Yellow Olive Variant



The ST Scud
Materials used

- Thread - Dyneema
- Hook - Kamasan B100 #08 - #16
- Underbody - Self-adhesive Lead. 1 mm Strip
- Abdomen - Flytyers Designer Skin. 4 mm Strip
- Legs - English Grey Partridge Feather. Lower Back Feather
- Colouring - Nº 35 Lemon Yellow / Nº 208 Warm Coral / Nº 30 Mustard / Nº 59 Pale Green
- Coating - Satin Varnish or UV Resin



The ST Spinner

The heat of the day cools as the sun mirages through the trees to the horizon. A light breeze breathes through leaf-laden branches that cut sparkling lines across the dark surface water, like a sword tip drawn across sheet metal. Wading slowly upstream, I watch the relaxed way the trout were sipping spinners. Using no energy, just rising a little, sipping in a spinner and dropping back, taking their time whilst many more glide by.

Realising I was below them, a cast into the middle of the feeding lane may put them down, so wading over towards the right bank offered less chance of disturbing the fish. I watched them some more and noticed that the bigger fish rose to spinners in the front of the lane. Just a little dark nose peeking through a tiny ring of light. The teenagers behind them left a bigger mark of broken water.

I tied on my Spinner pattern, adding a light coating of Dilly Wax to the tails and wings. Wading upstream a little more and with trees behind me, I made a nice roll cast with an upstream mend to the larger fish at the head of the feeding lane. My Spinner pattern drifted with the real ones, over the larger fish and into the teenagers who quickly swam to it like a skirmish for a school dinner queue. I slid the 6-incher into the middle of the stream and quickly released it from

The ST Spinner

Fishing Techniques

the net. Watching the larger fish, I noticed a rhythm to the way they rose. It looked like every 30 seconds one rose, then another, then quiet. I had to time it...

Casting again into the lull, my Spinner drifted nicely again; the timing was right because one took a spinner next to mine. Okay, I needed to drift my Spinner right onto his nose. A few drifts later, and a brightly spotted 18-inch Brown fought with the current below me until I could wade below it and safely slide it over the net. Watching it slowly swim from my hand, I thought of a conversation I had earlier in the day with a few fly fishers.

Leaning over an Italian bridge's parapet, rounded by centuries of weather, Teddy Patlen, a close fly fishing friend from New Jersey and George Van Gogh, a fly fisher, portrait and landscape artist from New York, had a chance to catch up with me whilst we gazed into the gin-clear stream below. Passing behind us was a group of local Italian fly fishers making their way into the village, to do whatever Italians get up to at midday. Wiping my brow in the searing midday sun, I privately pointed out a local guide to Teddy-they say there are no Mayflies on this river, Ted. George, who'd painted these stunning streams over the years, kind of chuckled, and Ted simply stated, as he does, look up! Leaning back, I shaded my eyes to see a cloud of Mayflies, all dancing in the bright sunlight. Flipping, ek Ted, why would they say that! There are thousands of them! They don't want us on the stream tonight, stated George. Ted carried on to say, there will be a great spinner fall this evening, so let's go and find out where the Italians are going. They most likely know a great restaurant to bide the time until the sun goes down. Oh, and by the way, Ted continued: people always look into the water; they never look up! True, we don't. Well, I never did, until that day.

The ST Spinner

Natural Cream & Tan Variant

The ST Spinner

Flytying Notes

If you have ever had a close look at a spent spinner on the water's surface, you'll see that it lies IN the surface film. And an egg-laying spinner will dapple itself across the surface. Two different techniques to consider when casting with spinners. As I mention within the step-by-step pages, you can omit the egg-laying steps and tie this ST Spinner without it. The idea with this ST Spinner is to offer both within one pattern.

As we all know, some spinners have only two tails, yet I tie with three tails because it helps the pattern lie within the surface film. Trout and Grayling don't say, hey, it's got three tails, should be two! And as for the colour, I keep the tails black because the backlight is always brighter. So, therefore, all colour is lost. It's simply contrast, black and white! The same applies to the Abdomen. It's just a shape. I know I like to have an abdomen wrapped with a Porcupine Guard Hair because of its realistic colour and segmentation effects, but why not? You may fish a spinner fall when the backlight is, say, a heavy storm cloud; then colour may become relevant with the equal values of light.

The egg sack! As I have mentioned in the step-by-step sequence, it is optional! However, you can fish a spinner with the egg sack as a spent spinner. The translucent yellow egg sack may help. I have included it in the step-by-step sequence in case you want to learn how to add it.

For adding natural colours to an egg sack and thorax in this spinner replication, I use Japanese Silk. These dyed natural silk threads have a far greater luminance than any similar thread, such as hot red or bright yellow. Also, when tying off with a tight turn of thread, the nature of natural silk condenses. Salmon flytyers select them for these reasons.

The abdomen can be coloured with permanent marker pens to match the hatch. As I mentioned earlier, the trout are looking up, so colouring is not too important to me. The more important trigger is the outline, the contrast between the backlight and the abdomen, the silhouette!

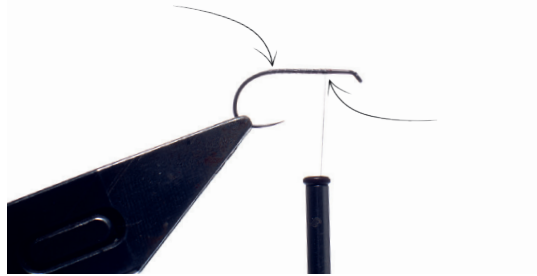
The wings on any dry or spent pattern are always longer than the abdomen. Always trim the wings to about double the abdomen length before trimming them shorter. I've been given many very realistic dry fly wing samples, yet when tying with them, they don't look right to me! I always revert to Virtual Nymphs' WaterWing (other than those used on the Rising Mayfly Nymph). It has the translucency to reflect the colours of the backlight perfectly and is flexible enough that a rising trout will not push the fly away when taking.

As you will see throughout this book, for most of my patterns that require legs, I use English Grey Partridge hackles. As with any spinner, if you look closely, they have long legs. And long legs are best selected from the middle of the Partridge's back. To prepare the hackle, trap the tip in between your tweezers, draw back all the feather fibres and then strip off the feather fibres that are going to be wrapped around the body of the fly. They're great for contrast, and when wet they group together and create a better leggy silhouette.

The ST Spinner

Step by step

1 Wind on your thread 3mm to the rear of the hook eye. As indicated with the 1st arrow. Wind down the hook shank with touching turns, stopping just short of the hook bend. As indicated by the 2nd arrow. This will aid as a bedding for the tails. Wind the thread back to the start.



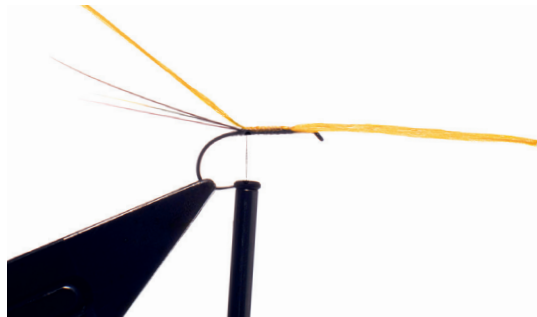
2 Lay the 3 tails on top of the hook shank and make 2 open turns of thread. Pull the tails to the required length. About 25 mm. Spinners have long tails.



3 Push your thumbnail under the 3 tails to splay them out. Make 2 figure-eight turns of thread to set them at the correct angles. The centre tail should follow the line of the hook shank. The outer 2 should be approx 45 degrees.



4 Wind back to the start of your thread wraps and tie in a length of yellow Japanese silk, N° 27. This is for creating a yellow egg sack. Optional. See Flytying Notes. Wind down to the 3 tails, keeping the silk on top of the hook shank. You can miss out adding the yellow egg sack by skipping to step 7.



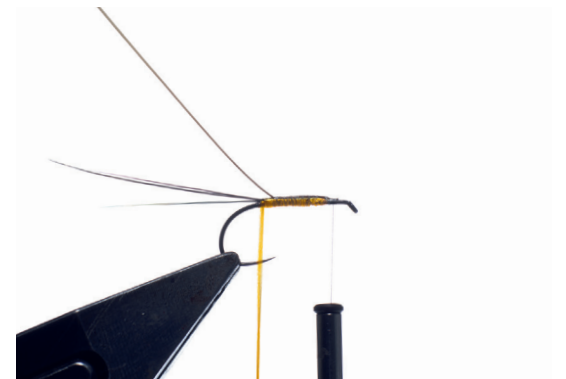
5 Splice the silk in 2 and pass them either side of the centre tail.



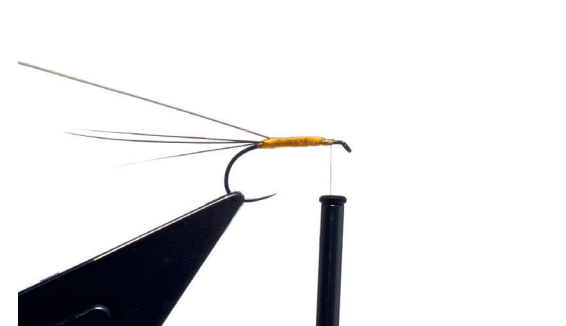
6 Keep the right-hand length of silk out of the way and wrap the other up the hook shank to the start of your thread wraps. Tie off and snip off the waste.



7 Tie on the Porcupine Guard Hair. Keep it on top of the hook shank whilst winding down in open turns to the tails. If you're adding the egg sack, stop short of the tails.



8 Using the remaining silk, wind this around the hook shank below the tails 2 times and push the wraps up into the tails with your thumbnail. Then make 2 figure-eight turns around the 2 outer tails. Then wind it back over the hook shank to the start of your thread. Tie off and snip off the waste.



The ST Spinner

Step by step

9 Dampen the body with a light coating of varnish.



10 Wind the Porcupine Guard Hair in touching turns up to the start of your thread. Tie off and snip off the waste. Coat the abdomen and the egg sack with UV resin and set it with a UV torch.



11 Tie on a length of red Japanese silk N° 50, keeping it flat. This should be set over the top of the last wrap of the abdomen.



12 Prepare an English Grey Partridge feather. Select one from the middle of the back of the cape as they have longer fibres. Strip off the downy fibres. Trap the tip of the feather between your tweezers and draw back all the feather fibres. Now strip off the feather fibres from the inner side of the quill. This is the side that will be used for wrapping around the thorax.



13 Prepare the wings. Trap the WaterWing in between your tweezers and cut with your scissors along the edge of the tweezers so you have just the WaterWing trapped. Using a lighter flame, burn off the excess outside of the tweezers to form the wing. Do this 4 times for a set of wings. Take 2 wings and join them together with a very small dab of UV resin and set the resin with a UV torch. Repeat this for the other 2 wings. Place the wing tip on top of the thorax and make 2 light thread turns. Add a very small dab of UV resin. Hold the 2 wings so they delta back slightly and set with a UV torch.



14 Repeat step 13 with the next pair of wings. Attaching only the very tips will create a neater thorax. Turn the fly over and add a very small dab of UV resin to the wing joints and set with a UV torch.



15 Take the quill butt of the Partridge feather and wind it underneath the wings. Over the top of the hook behind the eye. Under the other pair of wings and back over the top of the abdomen. You should get about 2 turns, which is enough to imitate the long legs of a spent spinner. Tie off with 2 turns of thread behind the hook eye.



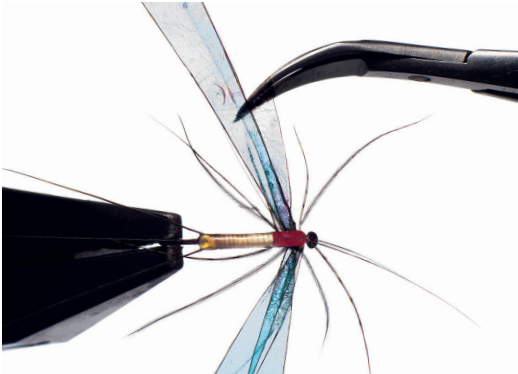
16 Fold over the red silk thorax cover and tie it in behind the hook eye. Make sure you keep it flat. Tie off the silk and snip off the waste and snip off the quill butt. Finally, tie off your thread without trapping any legs.



The ST Spinner

Step by step

17 With some curved scissors, cut the 4 wings to length like in step 18.



18 All done. You have made a realistic, yet fishable spinner pattern. See Flytying Notes on silk choice and egg sacks.



The ST Spinner

Natural Cream & Tan Variants



The ST Spinner

Natural Cream & Tan Variant



The ST Spinner

Materials used

Thread -	Dyneema
Hook -	Varivas Dry Fly Hook #11
Abdomen -	Porcupine Guard Hair
Wings -	Virtual Nymph WaterWing
Legs -	English Grey Partridge Feather
Tails -	Porcupine Guard Hair Tips
Thorax -	Japanese Silk Nº 50 Red
Egg Sack-	Japanese Silk Nº 27 Yellow
Coating -	Satin Varnish or UV Resin



The ST Bullet

The ST Bullet

Fishing Techniques

Lots of people seem to think streamer fishing is like classic salmon fishing. Cast across the river, let it swing, and strip it back! Nothing can be further from this! I find streamer fishing just as challenging and as tactical as matching the hatch with a nymph.

Fishing with a small streamer like the ST Bullet is, at times, far more fun. I tend to fish it like a nymph, but with more freedom. When fishing it on a short line in fast, boulder-strewn rivers, I cast it upstream in front of boulders or log jams, let it sink a bit, then, using the rod tip, swing it into the slack water and strip it through. Casting again, across the stream and boulders, and actually pushing the rod tip down to the river bed, I strip it back. This technique either annoys a territorial trout or causes them to chase and attack the fly. I can cover a lot of water using these methods.

Another style is to cast across a riffle, push the rod tip down to the river bed and hold it tight. Let the streamer swing slowly across, with the occasional pull and release on the fly line. When it reaches the top of the swing, and it's below you, hold it for a while, like 5 minutes. You'll be amazed at how many takes it gets. Then slowly pull the fly line through the rings and let some back so the pattern jigs slowly up towards you.

If you see a rising fish, quickly cast to it and strip it across its nose. There are many techniques to fishing small streamers like this. As I said earlier, it's fun, fast and very effective. Especially for larger trout.

Tying on the hook. There are a couple of ways to do this. Thread the tippet through the metal cone and pull through enough tippet to tie on a hook. I generally use a wide-gap, up-eyed hook in about size 12. You can either tie straight to the hook or tie a small loop. With the loop method, thread the loop through the hook eye and over the hook shank. This method makes the hook sit at the tail. I find this loop method more effective as a lot of trout tend to snap at the tail end. Whichever method you choose, sliding on a small bead can stop the knot getting stuck in the rear of the tube. See photographs.



Tie a small loop in your tippet. Pass it through the hook eye, over the shank and pull tight.



Sliding on a small bead can stop the knot getting stuck in the rear of the tube.

The ST Bullet

1" to 2" Silver Grey & White Variants

There are hundreds of streamer patterns tied by as many flytyers, if not more... Some flytyers specialise in tying classic streamers in the style of famous flytyers like Carrie Stevens, Lew Oatman, Rube Cross and Art Flick, to name a few. These patterns are mainly for show and are to be handled with silk gloves. However, many use these established designs to create their own streamers using materials more commonly found in our flytying shops.

This streamer, the ST Bullet, is just that. It uses everyday materials (except one) and is very simple to tie; it's one of my favourite patterns. Its design is straight out of my head, sketched out in my journal (see my 'Behind the Scenes' page on my website) and onto the hook, although I'm pretty sure there are similar versions already out there...

Firstly, I wanted to make a small streamer. If you look at my Listen to the River volume 2, you will see my larger streamer, The Baptiser. This is a great pattern, but I wanted a small one to imitate the many smaller fish in our rivers. I tried various tubes and settled on a clear 2mm one. This keeps the head size to a minimum. I found that J: Son & Co's Body Pins are perfect for this tying process. I cut a 1-inch length and slide it onto the pin. One important point is that every wrap of thread must be on top of the previous wraps. This produces a neater pattern and helps the metal cone fit better. I make only 2 loose turns of thread, settle the materials in the correct place with my thumbnail, then tighten the loop. There are only 6 pieces to tie on, so that amounts to 12 thread wraps and 2 half hitches to finish off. So, only 14 thread wraps in all.

As for the soft rabbit zonker strips, I found that the Micro Zonkers from Fulling Mill worked best. The diameter is only 2/3 mm, making them a joy to use. The synthetic hair I use for the back was given to me a long time ago by Mike Martinek; however, there are many synthetic hairs in all colours to choose from these days. It's a dark grey and shines. I run a black

The ST Bullet

Flytying Notes

Sharpie pen through it to give it some streaks. As for the lateral line and gills, I use DNA's Frosty Fish Fibres. Ted Patlen gave me this many years ago. It's perfect for this pattern, as it just looks so 'fishy'. If you cannot find any DNA, there are lots of similar materials to substitute it. I find prepping DNA easier to work with, so I select a small length, trap it between sticky labels, and trim it into manageable tabs. I make some for the lateral line and some for the gills. The gill tips are dyed with a blood-red Kurecolor N° 218 permanent marker pen and trimmed to an angle. See photograph.



DNA. Prepped for use and a selection of 4 mm metal cones.

When you have finished and tied off your thread, apply a thin coating of UV resin to the thread wraps and weld them solid with a UV torch. Cut off all protruding material and tube with some strong, sharp scissors. This leaves the thread wraps at the front and enables a 4mm-diameter metal cone to fit neatly over the thread and onto the material.

As I said earlier, it's very easy to tie, especially if you prepare the DNA for use. It's really effective and has a natural swimming motion.

The ST Bullet

Step by step

1 Select the correct diameter needle or detached body tool and secure in the vice. Slide on a 2mm tube and snip it off so it's about 1 inch long. Make about 12 tight-touching turns of thread to act as a small base for the following tying steps. Thread wraps should be on top of each other. Note the arrows; this is where I make every thread wrap throughout the whole tying sequence.



2 Cut a 2-inch length of micro zonker strip and tie in underneath the tube by the very tip where the arrows indicate in step 1. Use only 2 tight turns. Brush on a thin layer of UV resin to the underside of the tube.



3 Press the zonker strip firmly to the tube and weld it with a UV torch.



4 Tie in the synthetic hair on top of the tube, laying your turns of thread over the previous 2 layers of thread. With your thumbnail, roll the fibres so they marry up on either side with the zonker strip. Now tighten the thread. Snip off the waste.



5 Place the DNA fibres on the side of the body and secure with another 2 thread wraps over the previous wraps. Roll your thumbnail over the DNA to flatten it out a little. Now tighten the thread. Snip off the waste.



6 Repeat step 5 on the other side of the body. Make sure the thread wraps overlay the previous wraps and tighten. Snip off the waste.



7 Place the prepared DNA gills on the side of the body with 2 more wraps over the previous thread wraps. With your thumbnail, spread them out neatly and tighten the thread. This will flare them away from the body slightly for a better gill effect. Snip off the waste.



8 Repeat step 7 on the other side of the body. Make sure both gills are of equal length.



The ST Bullet

Step by step

9 Make 2 half-hitches to secure the thread over the previous layers and trim off any loose fibres. With a fine-point brush, apply a thin coat of UV resin over the thread wraps.



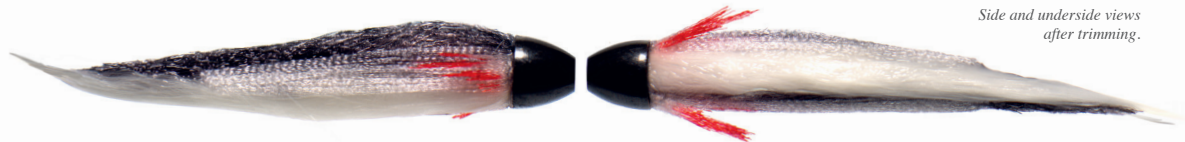
10 Set the UV resin with a UV torch. Make sure that all the thread wraps are welded solid. Snip off your thread and push the 2mm tube off the holder so it disappears down the tube. With a strong pair of sharp scissors, cut off everything to the right of the thread wraps. So you end up with an end that is flush to the thread wraps.



11 Select a cone head and slide it onto a dubbing needle. Push the dubbing needle point into the tube and slide the whole pattern off the holder onto the dubbing needle, so the pattern and the cone now slide freely on your dubbing needle. Fill the inner cone with UV resin. Slide the pattern into the cone and weld it with a UV torch. Good superglue or hot glue can be used as an alternative.



12 Side and belly views after trimming. Trim the top and bottom to suit the length you require. These can be between 1 and 2 inches or longer if you use more top and bottom materials. NOTE: **Beware** - When using a needle or any other type of holder, beware not to stab yourself. Always remove it from the vice when not in use.



Side and underside views after trimming.

The ST Bullet

1" to 2" Silver Grey & White Variants



The ST Bullet

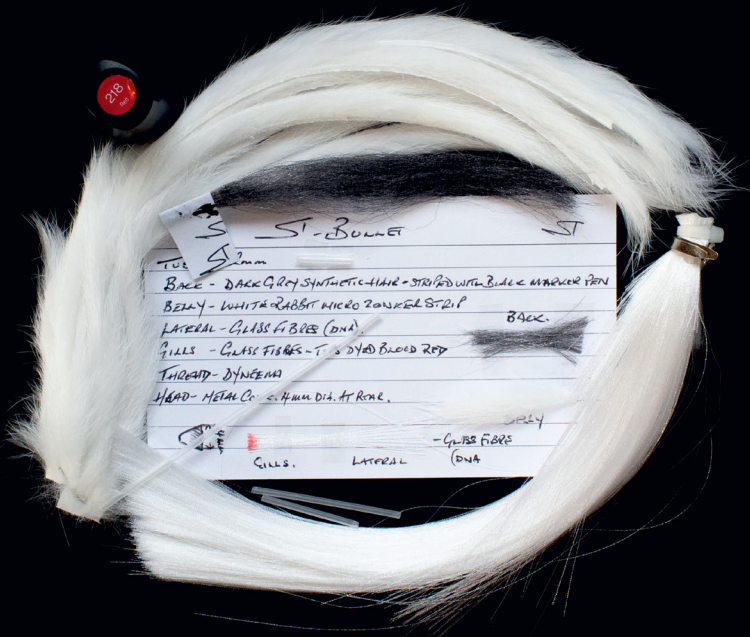
Silver Grey & White Variants



The ST Bullet

Materials used

- Thread - Dyneema
- Hook - Any Wide Gape, Up-eyed Hook #12 or Smaller
- Tube - 2mm Diameter. Cut to 1 inch long
- Fish Back - Silver Grey Synthetic Hair. Streaked with Black Sharpie Pen
- Fish Belly - Micro Zonker Strip. White Rabbit
- Lateral Line - DNA. White Frosty Fish Fibre
- Gills - DNA. White Frosty Fish Fibre. Tipped with Blood Red N° 218 KureColor Pen
- Head - Metal Cone. 4 mm Diameter. Black or Silver
- Colouring - KureColor. N° 218 Blood Red Pen and Black Sharpie Pen
- Cement - UV Resin



Matching the Hatch

I started using permanent coloured marker pens back in the year 2000, first with my Ammonite Nymph. This highlighted the segmentation on the abdomen. For this, I used an Edding 2200 Dark Brown Nº 018 pen with a lacquer finish that was extremely durable. Unfortunately, Edding stopped making this pen because of some weird EU rules about shipping chemicals. The best way to test any pen is to apply it to your thumbnail. If it wipes off, don't buy it. The Edding pen I used for the Ammonite Nymph stayed on my thumbnail for weeks!

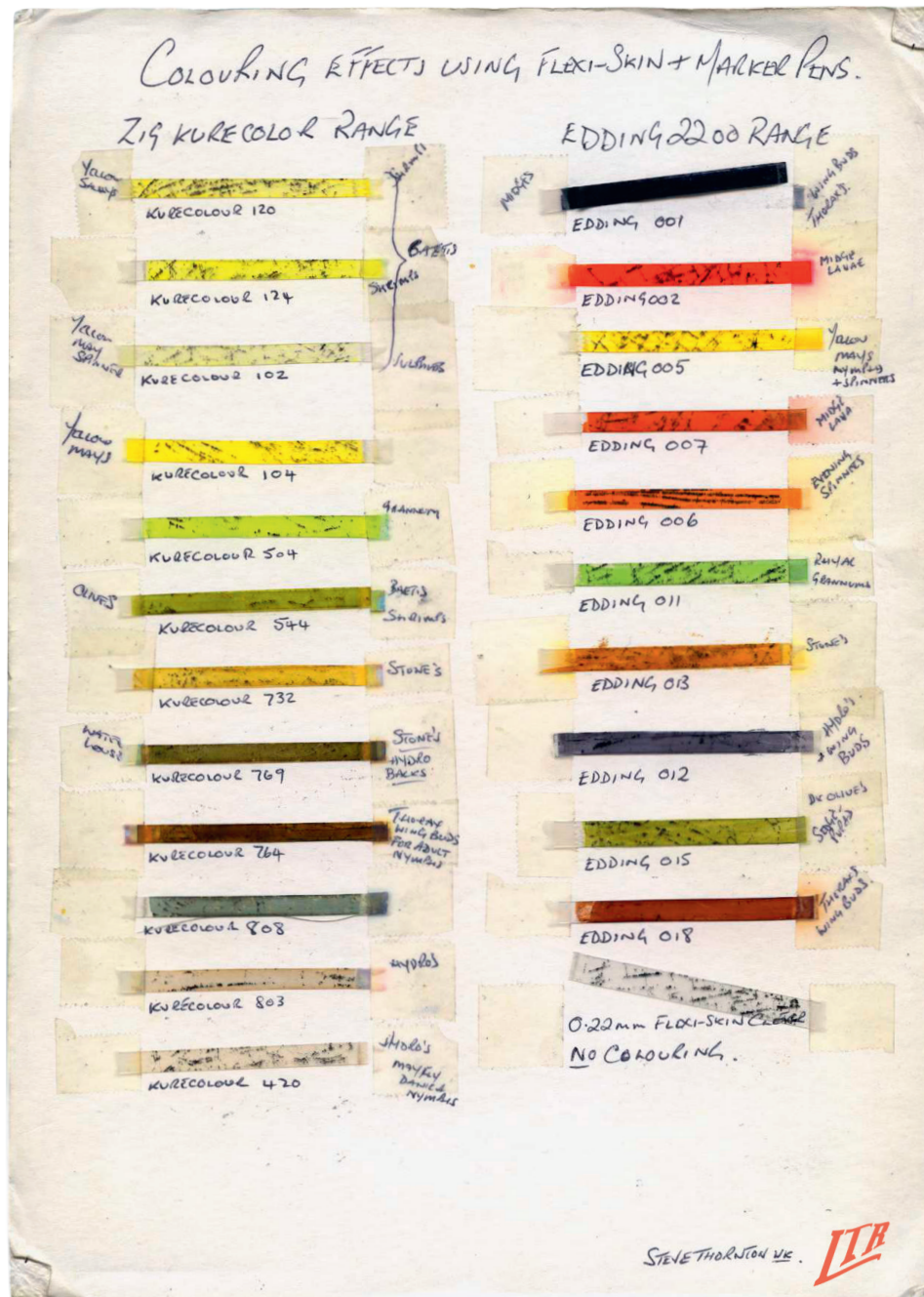
As you will see on the following pages, there are many brands of pens I use these days. These pens have colour longevity and good luminosity.

Matching the Hatch

Using Colour Marker Pens



Kurecolor and Edding Pens with Flexi-Body (AKA) Flexi-Skin

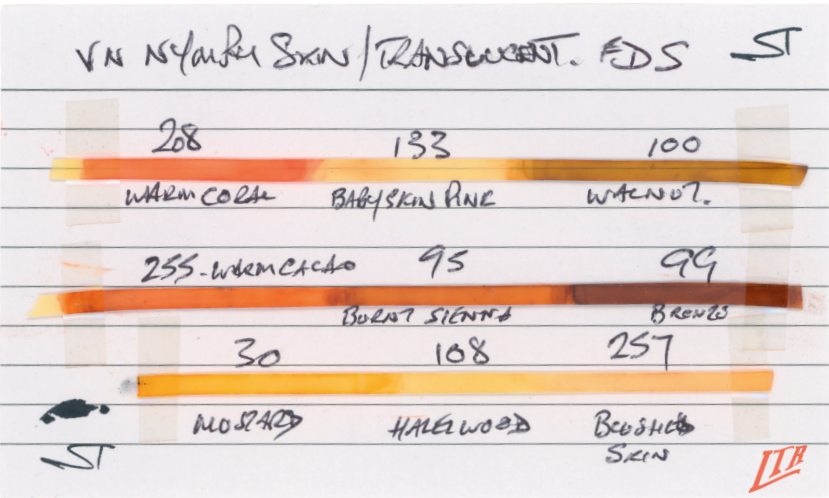
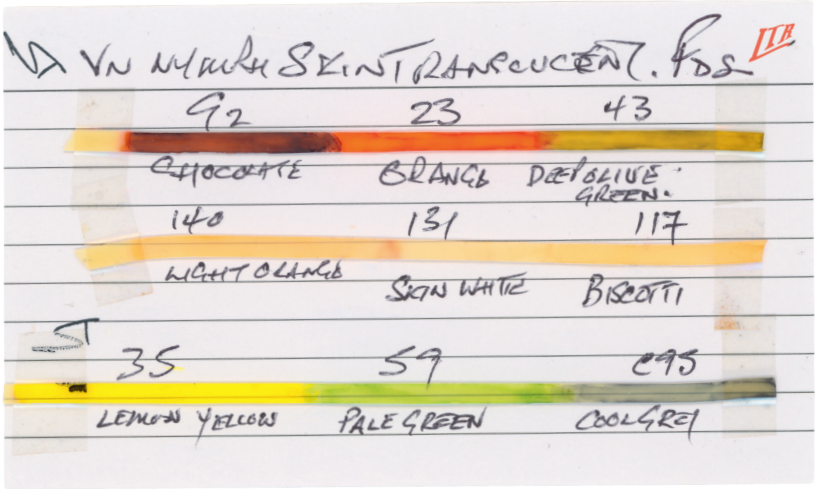


Kurecolor and Edding Pens with Nymph Skin



ST Match the Hatch Colour Swatch's

Script Twin Markers with Translucent Nymph Skin and Translucent Flytyers Designer Skin (FDS)



ST Match the Hatch Colour Swatch

Script Twin Markers with Translucent Flytyers Designer Skin (FDS)

Flytyers Designer Skin (FDS) is very thin, naturally translucent, and highly durable, making it a great medium for many fly patterns. It has a paper backing that can be marked out in pencil (image on the right) and then cut with a scalpel.

In the top image, I have marked out some 4mm strips in pencil, ready to be cut for my ST Scud pattern.

Before using it on your pattern, stretch the FDS to remove the paper backing. Then colour it to match the hatch.



Paper backing side



Flytyers Designer Skin side

My favourite colours to match the hatch of my various patterns are the following;

- Nº 35 - Lemon Yellow
- Nº 59 - Pale Green
- Nº 43 - Deep Olive Green
- Nº 99 - Bronze
- Nº 30 - Mustard
- Nº 208 - Warm Coral



Tools for Flytying

The majority of tools I use for flytying, other than the vice, come not from fly fishing shops but medical and dentistry suppliers and model making shops. I'm not averse to the flytying tools that are available in fly shops; some brands are really good. However, I just find mine more robust and practical for my style. I have used them for nearly 20 years! Other than changing scalpel blades and having my scissors sharpened, they're the same.

What really helps my tying style is the vice. Being a LAW-style vice, it allows me to apply thread to any part of the hook at any angle. The jaws can be rotated 360 degrees off-axis in any direction, which I find is like having an extra hand.

The following pages illustrate the tools I used for making all the patterns in this book.

1 & 2 - Mini steel ruler and a N° 10a scalpel. A must-have item for cutting straight lengths of materials such as Flexi-Body and Flytyers Designer Skin.

3 - Normal hackle pliers. This type has a super strong grip. Very useful for when I wrap Porcupine Guard Hair.

4 - Model-making tweezers. These have extra-fine tips and can pick up and select the smallest and thinnest fibres.

Tools for Flytying

5 - Locking hackle pliers. Used for small hackle work. I like these for their fine, serrated points. I can lock onto a small quill or fibre and, holding it like a pen, guide the materials into the exact position, ready for securing with thread.

6 - Pro-pick. These have so many uses. Dubbing pick, fibre selector, thread holder, hook eye cleaner and more. The main use of the angled point is to precisely guide the loop formed when half-hitching to the exact spot when tying off. This method also prevents fibres from being trapped.

7 - Normal dubbing pick. This split-bamboo dubbing pick was made for me by Tom Whittle, an American split-bamboo fly rod builder. It has sentimental value and has stayed with me all these years. It does everything the Pro-pick can, except for the precision tying-off method.

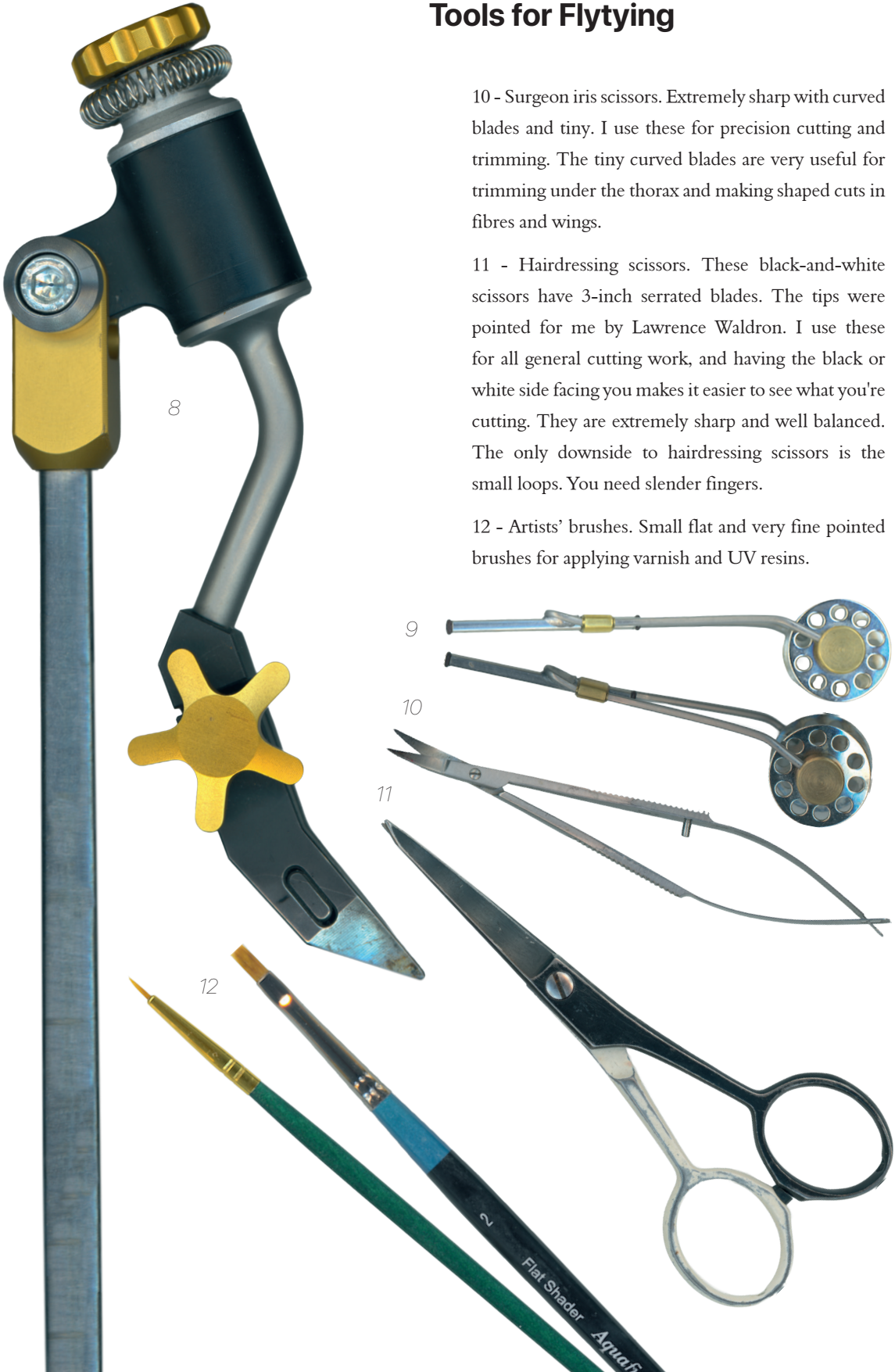
8 - LAW styled vice. Designed in Holland by Hans Weilenmann and made by British engineer Lawrence Waldron. When you have used one of these, there's no going back.

9 - ST Bobbin holder. Ken Newton made these for me about 20-plus years ago. You will notice the angle at which it holds the bobbin. This angle not only makes it more ergonomic for me but also allows me to 'clutch' the bobbin with the palm of my hand; I can lock it solid or let the thread run out smoothly by varying the pressure. By placing my index finger behind the ceramic tip, I can use it like a fine-pointed paintbrush, enabling me to place the thread exactly where I want it. The brass holders are recessed for use with small sewing machine bobbins, which I load with Dyneema thread.

Tools for Flytying



Tools for Flytying



10 - Surgeon iris scissors. Extremely sharp with curved blades and tiny. I use these for precision cutting and trimming. The tiny curved blades are very useful for trimming under the thorax and making shaped cuts in fibres and wings.

11 - Hairdressing scissors. These black-and-white scissors have 3-inch serrated blades. The tips were pointed for me by Lawrence Waldron. I use these for all general cutting work, and having the black or white side facing you makes it easier to see what you're cutting. They are extremely sharp and well balanced. The only downside to hairdressing scissors is the small loops. You need slender fingers.

12 - Artists' brushes. Small flat and very fine pointed brushes for applying varnish and UV resins.

Steve Thornton

Advertising Photographer / Publisher / Fly Fisherman / Flytyer



Italy 2007

I've been a passionate fly fisher and flytyer for over 30 years, alongside my photography career.

I'm known for creating original fly patterns that match the hatch of trout streams. I have demonstrated flytying at many of the world's leading fly fishing shows and written articles for most major international fly fishing publications.

I have written and published 5 fly fishing and flytying books so far, including Volumes 1 and 2 of Listen to the River and 3 volumes of Flytyers of the World. Listen to the River volume 3 will be my 6th book.

I've designed new flytying materials like Nymph Skin, Flytyers Designer Skin, and WaterWing. I've created well-known patterns such as The Ammonite Nymph and The CAM Emerger. I also founded The British Flyfair, The Spring Flyfishing Show, and Virtual Nymph Flytying Products.

Steve can be contacted by email for flytying club demonstrations, private one-to-one tuition and one-day masterclass club sessions.

For general enquiries and bookings, please email; jojo@stevethornton.co.uk

All flytying materials, flytying books and more are available in our store at;
www.listentotheriver.co.uk
www.stevethornton.co.uk

Grammatical note: The Step-by-Step text is written as though I were sitting next to you. Like I was talking to you throughout the steps as you tied the pattern!

Visit website for more information - www.stevethornton.co.uk



Enquiries and bookings - jojo@stevethornton.co.uk

Listen to the River

Listen to the River. Volume 3 - Limited First Edition. Nº 11 to Nº 250. 1st Printing. 11/2026.

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Listen to the River. Volume 3 - Kindly supported by EPSON Print UK;



LTR are committed to a sustainable future for our business, our readers and our planet. This book is made from Forest Stewardship Council certified paper.

“festina lente”



More books by Steve Thornton

FISH TOWN - Exhibition Edition. Documentary photo book



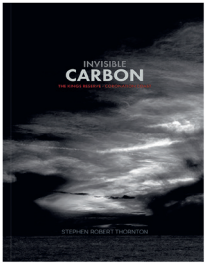
A unique 30-year illustrated life of the world’s biggest fish docks. Capturing its people, traditions and culture, a world unknown to those who were not there. A documentary book by accredited photographer Steve Thornton.

FLYTYERS OF THE WORLD - Volumes 1, 2 and 3



Three limited edition volumes with 1000s of patterns and methods by 60 of the world’s most noted flytyers. Photographed, art directed, designed and compiled by Steve Thornton.

INVISIBLE CARBON - Landscape photography book



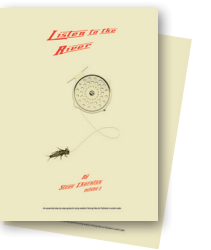
Photographed over twelve months, INVISIBLE CARBON combines environmental advocacy with landscape photography, inviting audiences to reconsider the fragile coastal environments that play a crucial role in responding to climate change. By fully accredited photographer Steve Thornton.

OOLOGY - 40 curated still life photographs of over 130 species of bird eggs

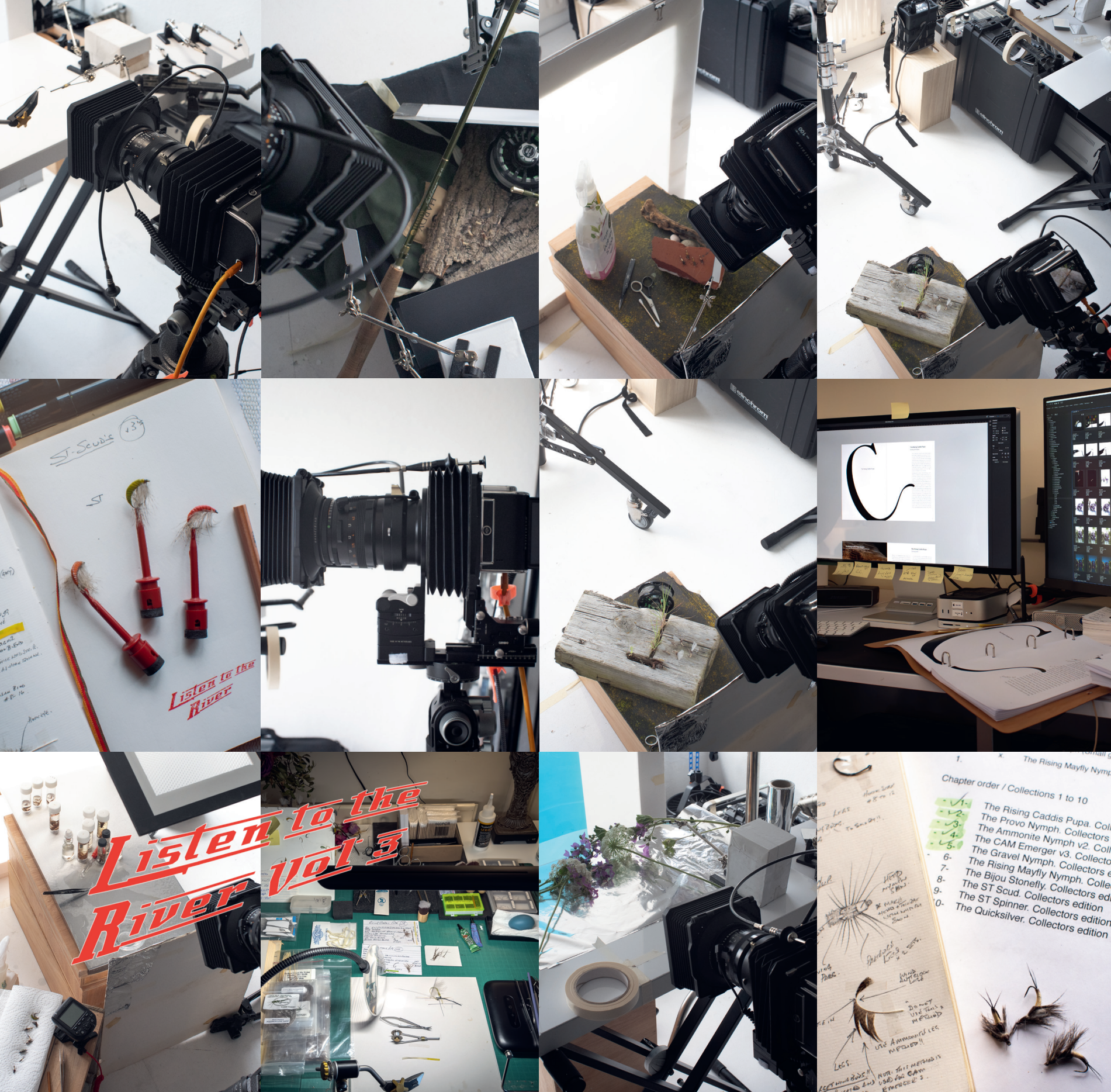


The birds' egg photographs in this book pit vibrant colours against inky dark backgrounds. The selection of natural fauna complements the eggs' beautiful colours, thus amplifying the many hues glowing around them, creating habitats that have been transformed into curated still-life sets shifting between nature and imagination. Book design, art direction and photography by Steve Thornton.

LISTEN TO THE RIVER. Volumes 1 & 2



Learn to tie Steve Thornton’s realistic fishing patterns with the help of his detailed ‘Step by Step’ books. Designed and photographed by Steve Thornton.

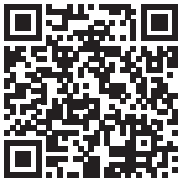


Behind the Scenes

See how this book was produced - Fly design, flytying, photography, book design, chapter layouts and litho colour printing.



LTR_FLYTYING



Listen to the River



Production equipment & software;

- Hardware
- Apple M4 Pro 20-core GPU 64gig Mac Mini Computer
 - Apple Studio 5k 27-inch Display. Editing Display
 - Apple iMac i7 5k 27-inch Computer. Studio Tethering Display
 - BenQ 27-inch 4k Displays x2
- Software
- Adobe Photoshop
 - Adobe Indesign
 - Adobe Illustrator
 - Hasselblad Phocus
- Camera System
- Cambo DBII Camera Body
 - Hasselblad 100mm CF Lens
 - Hasselblad 907X 50C Medium Format Digital Back

- Strobe Lighting Equipment
- Elinchrom ELB 500k
 - Bowens 1250k
- Printing & Finishing
- Printing Press - 4-colour SRA1 Heidelberg Litho Press
 - Paper - 200gsm Mohawk Silk Pages
 - Finishing - 2750 Micron Case-bound
 - Finishing - 2500 Micron Wiro-bound
 - Finishing - 350gsm Wiro-bound
 - Finishing - Black Buckram Archival Case
- Typography
- Lucy Rose
 - SF Pro
 - Nordine 2

