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"I'm really proud of these green drakes I tied July 12th but I'll be damned if the shadows don't look better than the actual flies." - Peter Steen, member of Facebook group: Fly Tying with Uncle Cheech.

Photo courtesy of and permission granted by Peter Steen.

The Fly Tying Group of the Fly Fishers International is dedicated to the preservation, enhancement and support of the art of fly tying as a historic element of the fly fishing experience. Archiving of historic documents, development of educational and instructional materials, teaching, and demonstrations are fundamental to perpetuating the art of fly tying for anglers who fish with the artificial fly. If this sounds like something you would be interested in, please join us today. Please Note: You must be a member of the Fly Fishers International to join the Fly Tying Group.

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Fly Tying Group Facebook Page
https://www.facebook.com/iff.flytgp
Tying Times Editorial
Chairman – Jerry Coviello, FTG-BOG
October 2107

Here we are in October, we just had the Fly Fishing Fair and our Annual Meeting back in August. It seems like only yesterday. I would like to wish Tom Logan success as he moves onto the Chairman of the Board position of the Board of Directors, and thank him for all his leadership he has given to the Fly Tying Group. I am going to have big shoes to fill but I am glad to know that he is only a phone call away.

I mentioned the Fly Fishing Fair and one of the rolls the FTG is responsible for is the invitation of skilled fly tiers to serve as Demonstration Fly Tiers at the center of the Fair. At the September’s President Council Meeting, the Council Presidents were given the Protocol for Management of Demonstration Fly Tier Invitations that we use for maintaining and managing a dynamic list for preparing those invitations. An important step in how we add new fly tiers to the list as candidates for invitations is to invite Council Presidents each October to recommend up to 5 fly tiers from their respective Councils as candidates for invitation to attend the next Fair. Additions to the list are by Council recommendation and that invitation has been extended to the Presidents. We asked that they provide their recommendations by October 28, as invitations are mailed no later than December 1, each year. The only criteria that must be met by tiers for invitation is that they must be a member of the Fly Fishers International in good standing and they must, in the opinion of peers, be a skilled and experienced fly tier, teacher and communicator who would represent a high level of fly tying skill as a demonstrator at the Fair. The Fly Fishing Fair is only 11 months away, August 7 through 11 in Boise Idaho, this seems like a long time from now but the time will fly by quickly.

At the Annual Meeting, we voted on the new FTG logo, and it was sent to legal. Because of the rebranding of the FFI and its new logo, we will put the FTG logo on hold until a later date to help promote the new FFI logos.

I will also be involved with the Education Committee and Learning Center, more information to follow as I attend the first meeting this month.

I would like to thank everyone for the vote of confidence for becoming the next Chairman of the Fly Tying Group, I have big shoes to fill and hope I can at l rise to the occasion. If anyone would like to contact me, for any reason, the best way to communicate with me is through email, jerrycoviello@gmail.com or Facebook.

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INTRODUCTION
The last article of the series focuses on the actual framing of the fly plate.

FRAMES REVISITED
As noted in part 1 of this series, one of the first decisions to be made in the construction of a fly plate is whether to use a standard, off the shelf frame available at a variety of crafts stores, or to use a custom frame. The following information pertains to the selection of custom frames.

Most framing shops have a wide selection of different frame styles: assorted colors, widths, depths, and designs. And most have, or can readily obtain, what are called “sticks” of the different moldings: 8-10-foot lengths of the assorted styles. It is from these sticks that the frame shop can cut the pieces (called chops) that are used to make the frame. Accurately cutting chops from sticks of molding requires precise, expensive equipment which is usually outside the budget of all but commercial operations.

The color and style of the frame should complement the color of the mat boards used (or vice versa). And, if possible, consideration should be given to the color of the wall where the frame will be hung. Since in my case this isn't generally possible, I favor black frames with black suede mat boards (black goes well in any décor).

The depth of the frame is also important. The area where the lite (see the section below for description of the lite) and mat boards are placed in the back of the frame is called the “rabbet.” Whereas in single- or double-matted art, the depth of the rabbet isn’t critical, stacking four or five mat boards requires a rabbet of about one inch.

Once the chops are obtained, you have the option of asking the frame shop to join them or you can join them yourself. The latter requires a miter vise, Elmer’s wood glue, brads, a drill, hammer, and nail setters. I generally opt for the framing shop to join the chops and I am willing to pay the nominal fee for the process.

Finally, I generally don’t order the frame until all the mats have been cut, the flies mounted, and everything is fully assembled. The frame is generally the single most expensive component so it critical that you have the correct measurements. And, when you provide the measurements to the framing shop, give them the actual measurement of the top mat board. They will add 1/8th inch to the width and length when they cut the chops.

THE LITE
The transparent material between the contents of the frame and the environment is called the “lite.” Traditionally, that material is glass and many people today prefer glass to be used in their frames. But an increasingly larger number of framers are recommending acrylic be used in place of glass. I order the lite at the same time that I order the frame.
Acrylic has several advantages (and one disadvantage) when compared to glass:

- Acrylic is lighter than glass.
- Acrylic is crystal clear whereas glass has a slightly green tint.
- Acrylic doesn’t easily shatter whereas glass does (because of their regulations, I am unable to ship finished fly plates via UPS unless I use acrylic).
- Acrylic is only slightly more expensive than glass.
- Glass isn’t as easily scratched as acrylic. However, if an acrylic lite is cleaned with a mild detergent and a soft cloth, it will remain scratch free. I have a frame of flies with an acrylic lite that is pristine and it was purchased in 1986.

If you decide to go with the more traditional glass, avoid non-glare glass. Non-glare glass is great for objects in very close proximity to the glass surface. But items more distantly removed from the glass, such as flies and their labels, become blurred and detail is difficult to see.

ASSEMBLING THE FLY PLATE

I faithfully go through the same sequence of three steps with every fly plate that I assemble:

Step 1. Remove the protective film from both sides of the acrylic lite and inspect for scratches and fingerprints (95% of the time there will be none). If there are fingerprints, clean the lite with Windex diluted 50% with distilled water and with a small amount of white vinegar added. Clean with microfiber towel or similar soft material. If the flies in the fly plate have marabou or other soft materials, it may be necessary to clean the lite with Novus 1, a plastics cleaner with anti-static dust repellent properties (available at some framing shops). Set the lite aside.

Step 2. Lay the fly plate face up and remove all dust, pieces of paper debris, loose hairs, etc. I find that the easiest way to do that is to take a strip of shipping tape, crumple it so that the sticky side is out, and use it to gently dab away any debris. Hairs and bits of feathers that may be loose in the fly boxes can be removed using fine tweezers or a lightly moistened paint brush.

Step 3. Place the lite on the fly plate. Under bright light, carefully examine the fly plate for any dust, debris, finger prints, etc., that you may have missed. Once you are confident that everything is clean and debris free, place the frame on the lite and, touching only the frame and the back of the fly plate, flip the fly plate over so that the back cover is up.

SECURING AND SEALING THE FLY PLATE

There are several ways to secure the lite and mat boards to the frame. One is to use a small hammer to tap in brads so they hold everything in place. A better way is to invest in a framing point driver which drives framing points into the frame to hold the mat boards and lite. The framing points should be spaced about every 6 to 7 inches apart.
Figure 3. Using a framing point driver to secure the lite and mat boards to the frame.

Figure 4. Framing points in place.

Figure 5. Sealing the back of the fly plate.

Figure 6. Attaching a hanger to the left arm of the frame (the top is to the left in this photograph). A similar hanger will be attached to the right arm the same distance from the top as that on the left arm.

Once the framing points are in place, a high quality clear shipping tape is used to seal the fly plate. The tape actually has two functions: it assures that the framing points remain in place and, more importantly, seals the plate from dermestid beetles and other insect pests.

HANGERS AND WIRE

There is a wide variety of different hangers that may be used in hanging the fly plate. Since the fly plates are relatively light, heavy duty hangers aren’t required, but I like the security of having each hanger secured to the frame with two screws. The hangers should be attached to the frame approximately 25% of the total distance from the top of the frame. The distances should be the same on both sides.

Wire can then be attached between the hangers to hang the fly plate. My preference is #3 plastic coated picture wire (supports frames up to 30 pounds). I also prefer using metal crimps rather than the more traditional method of winding the wire around itself.
It is important to use the correct length of wire. The fly plates are designed to be hung from two widely separated points on the wall. Thus, enough wire must be used to allow the back cover to hang flat against the wall yet not so much wire that it can be seen when the plate is hung.

This completes the series of article on the design and construction of fly plates. I hope that you have found it of interest and, should you decide to pursue this hobby, that it will be of some assistance.
Dyeing Materials for Flytying
Dr. Eunan Hendron

I got into the dyeing game out of necessity rather than an overwhelming desire and, to be honest, I think it enhances the experience of crafting a fly. My primary reason was the impossibility of finding purple duck quills to tie Bergman’s Jennie Lind wet fly. I searched the Internet high and low, but to no avail. Finally I buckled and bought some white quills, some lilac dye and did my own dye job.

The decision to dye materials, like anything, requires an initial outlay before you see returns. Generally the 0.3 – 1 oz. (~$5 each) packets or jars of synthetic dye will be sufficient to dye a lot of feathers and materials. I’ve purchased around 20 different dye jars/packets for various projects and have yet to replace a single one. However, if you intend on dyeing large quantities of material over a short period of time, purchasing larger quantities of dye is probably the way to go. This article will cover the dyeing requirements of the average, non-commercial tyer who wants to experiment with different colors, or shades of colors, of materials that are not generally available commercially. The use of natural dye materials such as cochineal, madder, indigo etc. is just as interesting, though not covered in this article.

The Dyes
I use synthetic acid dyes from three main manufacturers: Jacquard acid dyes, Cushing’s Perfection acid dyes and ProChem (ProChem acid dyes), with the range of available colors increasing from manufacturer as listed. Many manufacturers list a color with a specific number, for example Shamrock 735 (Prochem). This will designate a color shade (green in this instance) among the many different dye shades commercially available from that manufacturer. For me this is the closest green dye I’ve used to replicate what is commonly referred to as Highlander Green. It’s not too bright and not too dull, but this is purely like how I like my Green Highlanders to look. Thus, the brand of dye you use will generally depend on who manufactures the color you wish to use. I’ve had excellent dyeing results using these three brands and recommend them strongly. All three brands are available through various sellers on eBay, from Dharma Trading Company and other online resources – just search the name of your dye manufacturer in Google/eBay and you’ll get a multitude of usable hits. If mail order is not your thing, many art stores will stock dyes, particularly Jacquard, and some other yarn/knitting stores will have the Cushing’s brand.

Please do not buy RIT dyes for this purpose – they are inconsistent at best (due to their makeup and chemistry) and you’ll be disappointed with the results; similarly the use of Kool-Aid should be avoided too. Additionally, the process for dyeing with these dyes is different to what is detailed below.

The Utensils
I think it’s safe to say you don’t want to be using the pots and pans in which you prepare food to be used to mix dye chemicals. So, a trip to the dollar store to buy a dye pot and some stirring & lifting utensils is an absolute requirement. Get a pot big enough to hold the materials you wish to dye. I use a 5 gallon stainless steel pot, a wooden spoon for stirring and some kitchen tongs for lifting and rotating materials while in the bath – you’ll be down about $20 for utensils.
Tying TIMES

8 Tying

TIMES

White and cream hackles dyed to pink, sunburst and sky blue

ADDITIONAL REAGENTS

At this point I should mention chemical safety. All chemicals should be handled with care and used in a responsible manner. Bear in mind, large quantities of any acid or alkali pose a certain amount of risk, and thus, care should be taken to reduce that risk wherever possible. Always pay attention to warnings or usage instructions on any material you use, including dyes, detergents and acids.

In order to facilitate dye uptake to your material or choice, you’re going to need some kind of acid for the process. I use regular white vinegar bought by the gallon (it is sold typically at 3-9% acetic acid in water – you don’t need to further dilute it). Depending on the volume of the dye bath you’re going to use anywhere from a few to 30 or 40 ml to aid the dyes entering in the materials. You can also use citric acid powder, which has the added advantage of not producing a strongish odor in the hot bath, though I’ve not used citric acid powder too much. The purpose of the acid (acetic or citric) is to create a pH change sufficient to cause the dye to enter and remain within the fibers you wish to dye. Each cell of the fibers you’re dyeing has a limit to the amount of dye which it can hold, and once that maximum is reached, no matter how much acid you add, there will be no more dye entering the material.

If the concentration of the dye in your bath is low, or the amount of materials to take up the dye is high (i.e. a lot of feathers/fur/hair) it’s possible to drain the bath of the dye, the bath will turn clear and it’s all taken up to the material. This can give you under-dyed materials if you have too much material in the bath. I typically dye in small batches, with excess of dye, so this rarely happens.

Each dye manufacturer has its own set of guidelines on how to use their dyes, and I strongly suggest following the guideline for the dye manufacturer you choose. As you become more proficient you will know what works best and for what materials, but starting out, following the guidelines is the best route to take. For instance, ProChem and Jacquard suggest adding the dye powder then the materials to the bath, before finally adding the acid after the materials have taken up the dye. Cushing’s, however, recommend adding the dye, then acid, then materials. The reality is, without the acid, you’ll not get much dye to enter the cells of your material, so, waiting to add it near the end just prolongs the process.

Sufficiently clean and well soaked materials will greatly enhance the results of any dye project. Use household dish soap or Syntrapol to clean your materials in the sink before you dye them. The cleaning process removes dirt, grime, fats and natural oils from the materials which might
otherwise inhibit or alter the uptake of the dye to your materials. The soaking and washing also helps to ensure all the feathers/ fibers are wet before adding to the dye bath. Think of the times when you take a bunch of strung, dyed feathers and find white roots – this is because the feathers were dry, despite being submerged in water for an extended period of time. You can also add a drop of the wetting agent into the dye bath will help in further cleansing the materials and aid with dye absorption. Of course, you should properly prep your materials beforehand.

Natural and chartreuse dyed ringneck pheasant rump. These feathers are great for collars on salmon and steelhead flies. The Green Butt Skunk variants show the chartreuse and a black dyed ringneck pheasant rump on the collar.

MATERIALS
You can pretty much dye any natural fiber material (i.e. feathers, fur, etc.) with acid dyes, particularly wool, hair, buck tail, feathers, though the time taken for each material to retain enough dye will vary according to a number of conditions, including the concentration of dye in the dye bath, the amount of material you wish to dye in said bath, the cleanliness (or lack thereof) of the material as well as the temperature of the bath – also, deer hair, and particularly buck tail will require a longer incubation in the dye bath than strung hackles or a chicken neck, for instance. Many folks with more knowledge than me swear by specific temperatures for specific materials or dyes, but as you will see, I’m somewhat of a ‘bucket chemist’ and don’t adhere too much in the way of hard and fast measurements – a drop of this, a half spoon-ish of that, a splash of vinegar….it can be complicated or easy, I chose to make it easy.

If you have other natural or non-natural fibers (cotton, rayon silk, synthetic materials etc.), you might want to look at an alternative dye type than synthetic acid dyes. These other dyes will give better results based on the type of material.

Experimenting is fun – woodduck flank feathers are not often available dyed different colors but can add a different touch to your fly – here they are dyed sunburst along with two naturals.
THE PROCESS

1. Fill your pot with enough water to sufficiently cover all your materials to be dyed. Add a drop of Synthrapol, literally, a drop from the bottle, and heat the water until it starts to steam, but not boil. I generally use warm tap water and a high heat initially, then reduce the heat to medium when it starts to steam. If the temperature of the bath is too hot, then skins, etc. will begin to break apart after a while in the bath. During the heating process, add some dye powder, generally an eighth to a quarter teaspoon is good for small projects, depending on how deep or strong you want the color or how much material you’re adding to the bath.

If the water in your area is particularly hard (a lot of different salts in it, which is typical of this geographical area) and you don’t have a water softener installed in your home, you should use filtered water from a Brita filter or else some bottled spring water. The salts in hard water affect the chemistry (pH) of the dyeing process and will alter your results if you leave it untreated before dyeing.

2. While the bath is heating, ensure your materials are clean and sufficiently wet.

3. Mix the dye bath a bit to ensure all the dye is dissolved. If you are using light colors you should be able to see lumps of undissolved dye – ensure they are all broken up and dissolved, otherwise you’ll end up with patchy dyeing where the lumps may interact with the material.

4. When the bath is steaming and all the dye is dissolved, add your materials piece by piece. I’d recommend starting off with at most two or three pieces at a time until you get the hang of it.

5. Leave the materials in the bath, on med-low heat until they are the color you want them, generally 30-40 minutes for light colors, stirring periodically with a wooden or plastic spoon. Time will vary, and you should monitor your dye project closely to ensure. You can’t over dye them, due to the saturation limit of the cells in the material, but you can certainly under-dye your materials if you take them out of the bath too soon.

6. If darker colors are desired (black, brown, olive, purple, navy etc.) I highly recommend putting the lid on the pot and leaving it on the stove overnight with no burner on. The pot will retain the temperature for quite a while and the materials will have a much longer soak in the bath and a better chance to be completely dyed. If you’re dyeing something to black from white, then it’s a good idea to pre-dye it red before dyeing it black. You’ll get a much richer color!

7. Once you have your material in the bath, you should see it start to soak up some of the dye, but the uptake will be limited. While keeping or changing the heat to medium, add some vinegar or citric acid to the bath. How much?? I usually do enough vinegar to where I can smell it, probably 10-15 ml per liter of water in the dye bath. Mix the bath with a wooden spoon or other stirring device.

8. Once the materials are your desired shade or color, you can turn off the heat, and carefully remove the materials from the dye bath. I suggest placing the pot in the sink and turning on the cold water to run outside the bath pot. If you lift the materials out (use tongs) and run them under cold water, the water should run off clear if the dye is properly fixed. If, after a 10-20 seconds, the water running off is the color of the dye, then return the material to the bath, turn on the heat and add more acid. Repeat this process until you have a flow of clear water from the materials.

9. To dry, drain excess water by gently squeezing the materials. Twisting and harshly wringing any material, particularly if attached to a skin will likely destroy the skin and leave you with a hand full of loose feathers or fur. If you have space, hang the materials to dry or lay them on some paper towels overnight. If you want to use a hairdryer on low
temp to dry them, then that works too. For skins, when the feathers/fur are completely dry you can cover the bare skin with Borax to assist with drying and absorption of residual fats/oils which may come out – Don’t be shy with the Borax – a good deep coating will be necessary. It’s cheap and available from Target (20 Mule Team brand)

10. Ensure all materials are completely dry before packing away and storing – damp materials will likely cause mold to grow. I typically leave my materials in a sunny window or near a heater for a day or two to ensure they are completely dry.

PROVISOS

If at all possible, don’t dye in the kitchen. If you must, I strongly suggest making the work space between the stove and the sink dye proof – lay down layer of plastic wrap on the work surface, that way any spillages will not adversely affect the countertop. If you have a workshop, use it. Wear rubber gloves – the dyes will enter the cells on your hands if you come into contact with the liquid or powder. Protect your clothes with an apron or wear something you don’t mind getting some dye into.

A simple hot plate will work for heating the dye bath. Work in a well ventilated area, the dye bath can give of some fumes, which can potentially be harmful. If you work in the kitchen, turn on the extraction fan. Whether in a kitchen or workshop, keep windows and doors open (weather permitting) to allow a flow of air through the work space. Use only utensils that you will never again use for food prep. Consider the base color over which you are dyeing – use it to your advantage e.g. dyeing over dun with a yellow dye will give you a nice olive color. Don’t be afraid to experiment with dye combinations to make secondary colors. E.g. yellow with a tiny bit of red give a glorious sunburst color, too much red and you’ll have a nice strong orange. One good online reference is Davie McPhail on YouTube – he has a number of videos related to dyeing materials for fly tying (including sunburst colors) – click through and search ‘dye’ or dyeing.’

And that is about it - there is a lot of info on the web about dyeing, and each dye manufacturer will have more detailed instructions than this. My main aim with this article was to bring to the forefront the simplicity of dyeing materials – so next time you have a desire to use lilac dyed grizzly hackles, you know how to do it. Be patient with the dye bath, experiment and have fun.

FLY OF THE MONTH

“Steelhead Bee”

Written and photographed by: Kevin W. Erickson
Creator: Roderick Haig-Brown
Guest Tier: Kevin W. Erickson

Originated by noted British Columbia fly fishing author/conservationist/angler Roderick Haig-Brown, the Steelhead Bee was well ahead of its time in many ways. The Bee’s design allows it to be fished not only in the traditional upstream drag-free dead-drift dry fly approach, but also cast downstream on a tight line and fished with a “waking” or “skating” technique. Waking flies sit low in the surface and create a disturbance with either wings and/or bodies designed to resist the currents flow. Flies in this category include Harry Lemire’s Greased Liner, Bill Bakke’s Dragon Fly and Bill McMillan’s Steelhead Caddis. Skating flies are tied with traditional stiff, bushy dry-fly hackle intended
to lift the fly up so it rides mainly on the hackle and tail. Traditional dries scaled up in size for steelhead include the Royal Wulff, Humpy, and Hairwing Black Gnat among others. There is a crossover between flies designed as “wakers” being fished as a “skater” and vice-versa. The only thing that matters is if the fish likes the presentation.

**Materials for Steelhead Bee**

- **Hook:** Light wire Salmon Dry Fly Hook – Sizes 4 to 10.
- **Thread:** Red.
- **Tail:** Fox Squirrel Tail.
- **Body:** Equal sections of brown, yellow, and brown dubbing.
- **Wing:** Upright divided wings of Fox Squirrel Tail slanted forward at a 45˚ angle.
- **Hackle:** Brown - stiff dry fly quality or soft wet fly quality – discussed within the tying steps.

**Tying Steps**

**Step 1** - Attach your thread of the shank and wrap back to a position above the point.

**Step 2** - Select a small amount (30 to 50 fibers or so) of Fox Squirrel tail and trim the clump off the tail. Holding the very tip ends of the hair **tightly** in your left hand (for right-handed tyers) and begin pulling out all underfur and short fibers with your right hand. This evens the length of fibers (I usually prefer not to stack the hair for a more natural look) and removes unwanted shorter fibers thus reducing the bulk, making it easier to secure the fibers to the hook somewhere around the middle.

Transfer the clump of remaining fibers for the tail to your left hand with the tips pointing to the left over the bend of the hook. Measure so the tips extend a shank length beyond the back end of the shank and tie in tightly. Trim the butt ends at a taper to the mid point of the shank and finish wrapping over the butt ends securely. Advance the thread to a position slightly forward of three-quarters of the way up the shank.
Step 3 - Repeat the process with slightly less than double the amount of hair used for the tail. Again, it is important to clean out as much underfur and all possible shorter fibers thoroughly to minimize the amount of hair to be tied in. This time, transfer the hair to the right hand with the tips pointing to the right over the eye of the hook. Measure the hair and tie in so the wings are equal to the shank in length and are extending forward on top of the hook over the eye. Trim the butt ends at a taper to the back of the shank. This should overlap the taper of the butts from the tail and provide a smooth even underbody. Tie the butts down tightly and securely.

Step 4 - Lift up the hair for the wings and wrap the thread tightly underneath the hair and against the base to start lifting the hair up from the hook. Now take the hair and divide it into two equal wings. Start “criss-cross” wrapping between the wings, by alternately taking a few wraps from behind the near wing to in front of the far wing, then switch to wrapping from in front of the near wing to behind the far wing. Help divide and define the wings with every wrap.

Step 5 - Now you want to “post” the wing bases. Take the thread and wrap tightly around only the hair at the very base of each wing. For either waking or skating flies, this is an important step if you have upright divided wings. You may need to support the hair between each complete wrap to keep the wing from folding over and allowing your
thread wrap to slip off. Post one wing then make a few wraps around the shank and then post the other. Work the thread up the base of each wing about a sixteenth of an inch or so. Once completed, add a drop of head cement to the base of each wing to help lock the thread wraps and stiffen the wings.

**Step 6** - Finally, make several wraps *tightly* behind both wings to force them forward to about a 45° angle sloping over the eye. The final position should be as shown—a 45° slant toward over the eye and each wing at about a 45° angle off the vertical (90° between the wings) when viewed from the front. Again add a drop or two of cement to lock the thread wraps and wing bases in place and help stiffen them up for their work ahead pushing back against the currents you fish them in.

**Step 7** - Next is the body. Three equal sections of dubbing consisting of brown, then yellow, then brown again. Decide on the style of the fly you’re going to create at this point. If tied to be a Skater, deduct the amount of room the hackle will occupy behind the wing and divide the remaining space back to the tail into thirds. This way you’ll not be crowding the wing or hackle space. If you’re making a Waking style, then build the body in thirds all the way up to the wing base.

**Step 8** - Select the hackle you will use depending on the style of tie you are creating. With either style, you want hackle that has fibers about one and one-half the length of the hook gape. If tied as a waking fly, simply add three or four turns of a soft, wet-fly grade hackle in front of the wing, tie it off at the back of the head space, build a small head and finish. If tied as a skater, select two good dry-fly quality hackles and trim the stem at the beginning of any soft fibers at the base. Strip off a few fibers from the base and tie them in one at a time good side (shiny side) down at the front of the body pointing back toward the hook bend. Tie in one on top of the other with good tight wraps.
Advance your thread to the back of the head space. Wrap three to five equally spaced wraps behind the wing and the same number in front of the wing. The goal is to leave one stem-width worth of space between every wrap for the next hackle to fill in. Don’t spread the wraps too wide or crowd them too close. Tie off the first feather but don’t trim it yet, in case you need to unwrap and rewind it. Now wrap the second feather in between the wraps of the first, Move the feather forward and backward as you wrap to allow the fibers of the first hackle to move out of the way as you work forward. Tie off the second hackle as well then inspect and untie, unwrap, rewrap and tie off again as needed. Once you’re satisfied make a few extra wraps, trim off the excess, wrap a small head, finish and you’re done.

All of the patterns featured in Fly-fishing & Tying Journal are available in detailed step-by-step Flash Slide-shows on my website: www.modernclassicsflytying.com. I also encourage you to contact me with any questions or suggestions for other patterns you’d like to see tied and featured. Email me at info@modernclassicsflytying.com

Klinkhammer Emerger

Materials List:

Hook: Klinkhammer hook or emerger hook
Thread: Gray 6/0
Wing: Orange Antron Yarn
Abdomen: Color to match insect
Thorax: Peacock Herl
Hackle: Dun

Step 1 - Attach thread, wrap thread base over half of the hook and bring thread back to 1/3 of the hook shank
Step 2 - You can use anything for the wing post. I am using orange antron yarn. Secure to the hook, 1/3 of the way of the hook shank.

Step 3 - Lift up the wing put a thread jam against the wing to stand the wing post upright.

Step 4 - Wrap your thread around the post. This will be where we tie the hackle to the wing for the parachute.

Step 5 - Tie a hackle on the far side of the post.

Step 6 - Raise the hackle up and secure the hackle to the wing post.

Step 7 - Bring your tying thread to the bend of the hook.
Step 8 - Dub a noodle for the abdomen. Use small amounts of dubbing. Less is better.

Step 9 - Dub a tapped body and stop just past half way of the hook shank.

Step 11 - Make a peacock herl rope, and wrap the thorax to the eye and back to under the wingpost.

Step 10 - Add peacock herl for the thorax.

Step 12 - Wrap your hackle around the wing post clockwise.

Step 13 - Wrap the Hackle 3 to 4 times around the post. Spiral downwards.
Step 14 - Whip finish around the post of the wing. When complete cut the thread.

Completed Klinkhammer. You can substitute the peacock herl with any dubbing, Try an antron or ice dubbing.

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FFI Calendar of Events

October 2017
October 6-7, 2017 Southern Council Fly Fishing Fair, The “Sheid” on the campus of Arkansas State University, Mountain Home AR, http://iffsoc.org

January 2018
January 12-13, 2018 Western Idaho Fly Fishing Expo, Boise, ID http://www.boisevalleyflyfishers.wildapricot.org/BVFF-Expo


February 2018
February 9 & 10, 2018 Florida Council Expo, Crystal River, FL http://www.ffiflorida.org

March 2018
March 9 & 10, 2018 NW Fly Tyer Expo, Albany, OR http://www.nwexpo.com

May 2018
May 4 & 5, 2018 Washington Council Expo, Ellensvurg, WA Details to be provided at a later date.

August 2018
August 6-11, 2018 FFI Annual Fly Fishing Fair, Boise, ID. Boise Centre, Century Link Arena and The Grove Hotel. Watch for more details in the coming months.
*Tying Times* is the official newsletter of the Fly Tying Group of Fly Fishers International (FFI). It is published quarterly as a major venue for informing members of projects and upcoming events of interest to them.

Each issue also contains articles that include planning and teaching tying workshops, helpful tying techniques and descriptions of tying materials and their unique characteristics that make them especially suitable for specific tying applications.

It is intended that members may learn something new from each issue that will help them expand their fly tying skills and thus contribute to our mission, which generally is to preserve the art form of fly tying for all fly fishers.

If you are not a member and would like to receive the benefit of *Tying Times*, please join the Federation by using the following URL: [http://flyfishersinternational.org/Membership/MembershipOverview/tabid/779/Default.aspx](http://flyfishersinternational.org/Membership/MembershipOverview/tabid/779/Default.aspx).

Are you interested in contributing to the newsletter? For assistance or to send articles, send them to ftg@flyfishersinternational.org.