

WINTER
2015/2016

The Loop

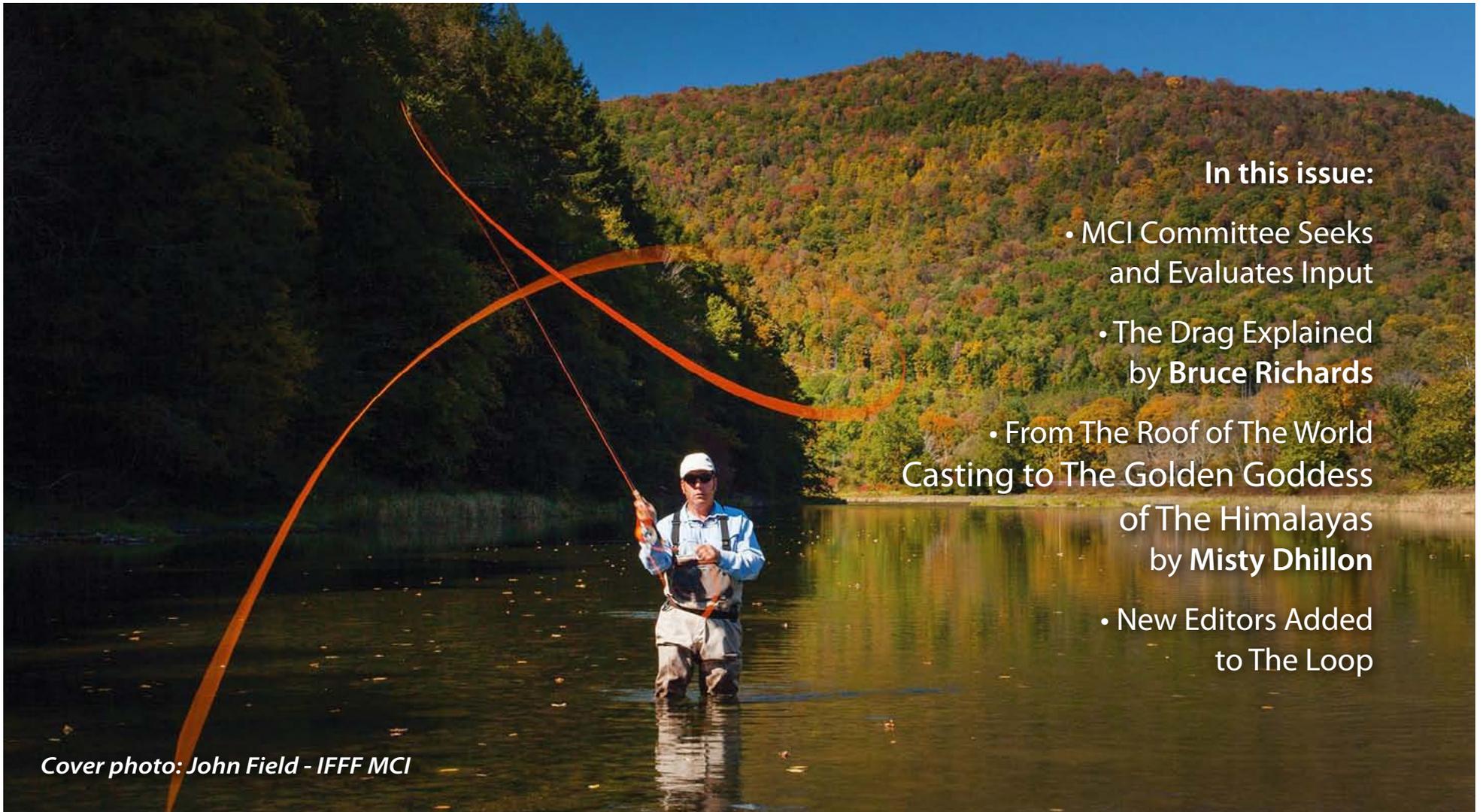
THE JOURNAL OF FLY CASTING PROFESSIONALS



In this issue:

- MCI Committee Seeks and Evaluates Input
- The Drag Explained by **Bruce Richards**
- From The Roof of The World Casting to The Golden Goddess of The Himalayas by **Misty Dhillon**
- New Editors Added to The Loop

Cover photo: John Field - IFFF MCI



ADDITIONS TO THE LOOP EDITORIAL STAFF

The Loop is proud and pleased that we've expanded our staff of editors to include two well-known fly casting instructors - **Bruce Richards** and **Paul Brown**, both master casting instructors with the IFFF.



Bruce Richards, MCI, from Montana, USA, is a new associate editor of *The Loop*. Bruce, a long time fly line designer with Scientific Anglers, has designed many of the world's great fly lines. Although he officially retired in 2009, he is still working with them as a consultant. He is the author of the seminal book on fly lines: *Modern Fly Lines*. Bruce was one of the original group charged with developing the Casting Instructors' Certification Program (CICP). He was the longest-serving member (23 years) when his term ended in 2015.

He chaired the CBOG for four years. In 2016 Bruce received the prestigious Order of the Lapis Lazuli. His focus will fall on the technical aspects of our sport - casting, line development, education. We welcome his help, his critical eye, and his expertise.

Contact Bruce at: bwrflylines@bresnan.net



Paul Brown, MCI, of Northwest England, is a member of the UK's Game Angling Instructors' Association (GAIA). He holds the Advanced Professional Game Angling Instructors' qualification (APGAI) and is also a qualified GAIA Mentor and Assessor, plus an instructor with The British Fly Casting Club (BFCC).

With over 30 years' experience in the UK's creative industry, Paul has served in senior creative positions for some of the best ad agencies and design companies in England, scooping numerous awards for his creativity in advertising, design and digital along the way. Paul is an associate editor who will both write for and help edit *The Loop*.

Contact him with ideas for articles at: paul_brown18@sky.com

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LETTER TO THE EDITOR

Eric,

I just wanted to let you and your team know what a great job you are doing with The Loop. The fact that non-CICP members can get access is very important. All of the CI candidates I am mentoring have joined the IFFF and are reading The Loop. Even some other people in my club are reading it for interest. The lay out is clean and neat and the graphics are tremendous.

Keep up the good work. I hope it continues to be accessible for the general membership. If it does become restricted again, perhaps there could be a middle ground where people who are being mentored for their CI could get access.

Thanks,
Bill Wheeler, MCI - WSC IFFF Board

Dear John [Bilotta],

Thoroughly enjoyed reading the article and comments on Mel. I miss our spirited (arguing) conversations on various subjects, including a very lively conversation on the concept of a certification program and its effective integration for casting instructors. A favorite picture of mine is of Mel, with my then four year old daughter Erin (she's now 24) on his lap, reading to her.

One of my very favorite stories though was not of casting but a trip to Rising River.

Mel was very kind to ask me up to their property at Rising River. I said I appreciated the generous invitation, but we had to have some ground rules for me to accept his invitation. I said I would go if we did not discuss religion, politics or capitalism (Mel and I had highly differing opinions on these subjects). He said "I won't discuss them if you like." I made the mistake of actually believing him. I don't know what I was thinking. We weren't in the water five minutes before he started in on capitalism etc. "Mel you promised," I asserted, "Michael I thought you were kidding, what are going to talk about over the next few days?" I think of him often of how much I miss him.

Sincerely,
Michael Maloney
maloneyflycasting@gmail.com

An invitation to The Loop reader

Do you have an idea for an article, questions or comments? We'd love to hear from you. Contact **The Loop** Associate Editor John Bilotta, Jbilotta@georgetownflyfishing.com.

Enjoy and thanks for reading.
The Loop Editors



MCI Committee Seeks and Evaluates Input from the MCI Community

by Steve Hollensed and Carl Zarelli

The MCI Test Committee co-chairs wanted to take this opportunity to thank all those who have responded to the two surveys that were sent out to all MCIs. We have felt from the beginning that those of you who have been involved in examining (as we have) could provide some valuable information that could be meaningful to the revision process. Not only were the surveys an opportunity for everyone to express what they felt was right or wrong with the test as it is now, but it was an opportunity to put their thoughts down in words and provide input on the direction they thought we should go.

All responses were read and carefully considered. Many respondents used the survey constructively and provided meaningful feedback. Most helpful were the comments that highlighted a problem area and offered a solution to the problem. We are in problem-solving mode and need solutions.

As co-chairs we know we don't have all the answers but what we do know is that after researching other advanced casting tests our test is well overdue for an update. This was the impetus for the effort we now are deeply involved in. We don't expect everyone to agree with our view of the new test when it is rolled out but we do expect others to look at what is considered to be an advanced test today.

Without doing this you will have little to compare this new test to. This is as easy as a click of the button on your computer if you have an interest in comparing advanced tests. That would be your due diligence. This is what we did.

For years our test was considered the gold standard by many, but now it falls short of any attempt at that claim. The technical body of casting knowledge has grown substantially. Our understanding of effective teaching has grown by leaps and bounds. New casting techniques and the understanding of how the sport has advanced along with new teaching methodologies are being developed on a continual basis. The expectations for professional casting instructors by casting students is increasing as well. Our test needs to reflect these trends in the world of fly casting instruction.

We are well into the advanced test writing and all tasks have been roughed out at this point. There is still a lot to be done, however, with reviewing the language and punctuation and getting all those quirks that have nagged us for years out as best as we can. We have no illusion that it will not have some problem areas and so we will do as the CI Committee chairs have done for their newly revised test. For problem areas that need immediate attention, we will fix them based on the Committee's decision on how egregious they are and those that can wait will go into a folder for a yearly test update/ revision.

Finally, we would like to say that we are making our best effort to be very diligent in this comprehensive revision. Committee members are actively casting and analyzing each and every task to ensure that they meet our guiding principles as expressed in the first survey.

Carl Zarelli and Steve Hollensed
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DRAG: What Is It Really?

by Bruce Richards, MCI, Montana, USA

About 10 years ago the CBOG had a discussion during our annual meeting regarding the terminology we all use as fly casting instructors. We realized that, although we all use the same terms, we didn't have the same understanding of those terms. Now, that isn't a huge problem when we're just talking among ourselves, but when the terms are used in instructor testing it is a big problem. If a candidate has a different understanding of casting terminology than his/her examiner, the candidate will most likely suffer, through no fault of their own. So, the CBOG decided that we should develop official CICP definitions of the most commonly used casting terms. A committee was formed and we got to work. I thought we'd be done in a few months, maybe a year, I was very wrong. . . . But, we did develop some very good definitions and they were finally approved at this year's annual meeting. But of course, the fact they have been approved doesn't mean everyone understands them, or has even read them. Although at first read they may seem very simple, their simple language conceals the depth of their meaning. I'm going to write a bit about several of them over the next few issues, starting with 'drag.'

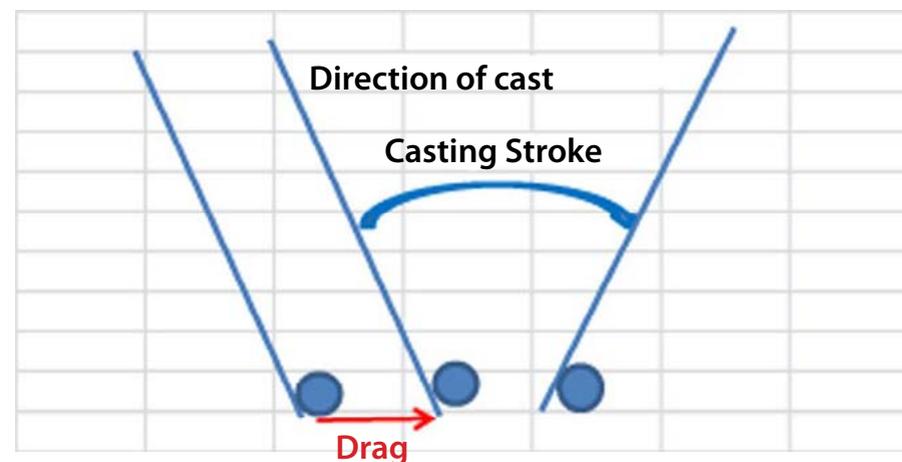
Probably the most troublesome of the definitions was that for '**drag**,' *hand translation during the pause in the direction of the next cast*. What does that really mean? First, what is 'translation?' In casting we use two kinds of motion, translation and rotation. For our purposes in fly casting, translation is when something, usually the rod or hand, moves from one place to another. That's a simplification of the way a physicist would explain it, but it works for our purpose. Rotation is when something rotates around some axis, like when the rod changes angle from 10 o'clock to 2 o'clock.

So, 'hand translation' is when the hand moves from one place to another. Next, what is the 'pause'? That's another of our definitions: **Pause** - *the time period between casting strokes*. As you can see, these definitions are all linked . . . **Casting stroke** - *rod motion sufficient to cause loop formation*. I'll cover this one in more detail later, but in essence, fly casting motions are segregated into two categories:

1. those of the casting stroke that are fast enough to actually form a loop, and
2. those that are too slow. The slow motions happen in the time period between casting strokes that we call 'the pause.'

Here's a graphic to help you visualize.

Drag - hand translation during the pause in the direction of the cast



Drag: What Is It Really? *continued ...*

Drag is the part of this cast shown by the red arrow, the hand (which is holding the rod, obviously, but I can't draw a hand!), moves in the direction of the upcoming cast, but slowly, before the rapid motion of the casting stroke starts. This is a common move used by most good distance casters. Seems simple enough, what is the problem?

The problem is that some casters consider this to be an integral part of their casting stroke. Of course, this is all simply a matter of deciding what our terms mean going forward. The reason for defining the terms in the first place was due to differing, conflicting meanings which cause trouble during testing. Obviously, if we are going to settle on one meaning for each term many people, maybe all, who use these terms in a professional way are going to have to adjust their understanding of the terms. Having multiple meanings for the key terms of our sport just doesn't work if we truly value consistency and professionalism. Someone had to decide and, as the premier fly casting instruction organization in the world, the CICP took on the task.

But, back to those who say that drag is in their casting stroke. First, we have to introduce one more of the definitions because it complicates matters for those folks. And that is 'creep,' **which is rod rotation during the pause in the direction of the next cast.** Most instructors have long taught that 'creep shortens the casting stroke,' or more accurately, 'creep narrows the casting arc' (more detail on that in the article on casting stroke, upcoming). If the motion of creep narrows the casting arc it cannot also be a part of the casting stroke. This was almost universally how instructors have understood and used the term creep, trying to change that was going to be tough, and there's no reason to.

The problem is that often creep and drag happen at the same time. How do we define so that one motion is in the casting stroke, one is not? The committee charged with doing the defining couldn't find a way, and no one else could either, so drag is, by definition, one of those slower motions that happens between casting strokes. Technically it all works, except for those few who steadfastly insist that drag is a part of their casting stroke. Remember, this is all just about defining terms, not about changing the dynamics of fly casting. In reality, it doesn't matter if drag is in the casting stroke, or out. The fact that a large majority of casters want to continue to use creep as they always have was the real determining factor. Creep and drag go together, they are either both in the casting stroke, or out. Drag is a minor term used by few, creep is used frequently by all of us and was almost universally understood to be a modifier of the casting stroke, not a part of it.

That settled the issue. More to come in future editions of The Loop.



*About the Author: **Bruce Richards, CBOG, MCI**, from Montana, USA, is a new associate editor of The Loop.*

His focus will fall on the technical aspects of our sport -- casting, line development, education. We welcome his help, his critical eye, and his expertise.

Casting to the Golden Goddess of the Himalayas

Misty Dhillon, Uttrakhand, India

My journey as a fly fisher in the Himalayas began in 1994 when I was just 15. I was young and obsessed with the golden mahseer of the Himalayas, and spent all of my free time traveling to the exquisite Himalayan outback. I knew very little about fly-fishing, let alone proper technique, but I tried my best to mimic what I thought was proper 'fly fishing.' I made my own fly rod by cutting the butt of my spinning rod, and used toilet glue and braid to make a fly line. I didn't have a clue what I was doing, but I had passion.

Casting to the Golden Goddess of the Himalayas *continued...*



Historically, angling in India has been an elitist sport - a sport that only senior British officers and the maharajas enjoyed. Far from the western recreational fishing world, there are no tackle shops, fishing magazines, or fishing channels - apart from the odd time when India's TV stations ran out of cricket replays and would showcase *Walker's Cay Chronicles* - luckily for me I caught the occasional show and got a glimpse of someone waving a fly rod. Instantly, after seeing beautiful fly casting, I was hooked, but I had no one to guide me in the art of fly fishing.

It was Kathryn Maroun of *What A Catch Productions* who first inspired me to be a part of the IFFF family. An IFFF casting instructor herself, it was incredible watching her cast during the filming of her mahseer series in the foothills of Northern India. These were the pioneering years of mahseer fly-fishing. I spent hours every day with some incredibly talented anglers from all over the world - strategizing and comparing notes. Working with these casting legends, it became clear that proper casting technique was an important part of fishing for these elusive fish.

Each year the southwest monsoon rains drain into the Himalayan Rivers creating a hostile environment for the mahseer. The high volumes of water create extreme floods and landslides. But the

mahseer have adapted and evolved to survive this environment.

Mahseer are armor-clad, with the largest scales among freshwater fish. A high fin-to-body ratio makes them incredibly fast and agile. High amounts of outer-body slime and a highly developed lateral line makes them highly selective feeders and aware of what is happening in their environment.

They live in fast rivers and boulder-strewn slippery riverbeds. As you might imagine, casting consistently under these conditions is why this

Casting to the Golden Goddess of the Himalayas *continued ...*



is not a sport for the unskilled. It soon became clear that to guide our fishing guests as well as, training local fishing guides, meant that I had to learn casting instructor skills.

In 2010, after spending time with IFFF MCI Phil Gay (unlearning all that I had been doing and re-learning proper techniques), I was able to pass my IFFF CI tests on the first go around. I became India's first IFFF certified instructor. I would be the first to bring this knowledge to my motherland and it filled me with humility.



Fishing for mahseer has its own requirements. First, mahseer are found in a variety of waterways. These range from clear spring-fed streams to larger glacial rivers. Some of the recent pioneering for these incredible fish has been done on some of our larger rivers. Here fish of 30-50 pounds have consistently been taken. It is not often that trophy mahseer come up to a fly. Hence presentations must be deep, often in fast water, very much like steelhead fishing.

Most mahseer take on the swing, often hitting hard before tearing

Casting to the Golden Goddess of the Himalayas *continued ...*



away downstream. The first run is very much like an aggressive saltwater fish, ripping the fly line from your hand as they move at an incredible speed. In many cases the run occurs in a swift water with a boulder-strewn riverbed.

In waters like these, we see two casting issues occur often and we have to address them - forward creep and casting for distance. To work with our guests on forward creep, we advise the caster to lengthen the drift - after the stop, keep the rod moving in the direction the fly line is traveling. This lengthens the casting stroke.

In helping with distance casting, we work with them to change their trajectory, communicating where to stop the rod and when to stop it, and elevating the trajectory on the forward cast.

I like encouraging people to use their body by moving back on the backward cast and forward on your forward on your forward cast, thus allowing you to extend your casting stroke while adding core body muscles into the stroke.

In the coming years I look forward to inspiring a new generation of Indian IFFF CIs, and improving my skills to take my qualifications with the IFFF to its next level.



*About the author: Misty Dhillon is the first IFFF Certified Casting Instructor in India and one of only two international representatives in India of the International Game Fish Association. He has appeared on numerous television shows and documentaries featuring the **Golden Mahseer**.*

*In 2004 with business partner, Mickey Sidhu, Misty opened **The Himalayan Outback** to introduce the magnificent mahseer to sport-fishing enthusiasts worldwide. Misty and his wife, Aikta, live on the Western Ramganga River, just outside the Jim Corbett Tiger Reserve in the Northern Indian State of Uttarakhand.*

Contact him at: www.himalayanoutback.com

College Credits for Fly Fishing and A Potential for Fly Casting Instructors

by *The Loop* editors

As a certified fly-fishing instructor you've likely taught in a variety of environments and to differing age groups, but have you ever considered creating and teaching a fully developed, fully credited fly fishing course for college level students?

Three years ago, Lee University created a fly fishing program in conjunction with the International Federation of Fly Fishers. Dr. Guy DeLoach heads the program and is a professor of business at Lee University in Cleveland, Tennessee, USA.

The University's introductory fly-fishing class includes a casting school, two freshwater trips, bass fishing, introduction to knots, equipment, tackle, fly-tying, safety, sustainable practices, and an entomology course. A high teacher-to-student ratio is one key to the program's success, with four instructors including two IFFF certified instructors, one IFFF master certified instructor, and an environmental biologist to oversee the



entomology education. The college course provides college credit and meets weekly. Instructors are paid by the college, as with any college class.

College Credits for Fly Fishing *continued...*



The fly-fishing course is such high demand that class slots fill within 48 hours of opening at the beginning of each semester. This accredited collegiate program has introduced fly fishing to 150 students to date and has spawned an IFFF charter club. Every student who takes the class becomes an IFFF member.

Because of the high interest in the program, Lee University will introduce an intermediate class this academic year. In addition to building an intermediate course curriculum, a collegiate fly fishing competition format is currently being developed in partnership with other colleges around the country.

This February, with the support of IFFF and IFFF certified instructors, Lee University will complete a research project which explores the

effectiveness of the different methods of teaching fly casting. Early indications from the research pretrial show some interesting results, which may have some of us instructors rethinking how we teach. The Loop will publish the results of the teaching effectiveness project in its Spring 2016 edition. Stay tuned

As Lee University is an international school, classes are diverse, with students from around the globe participating. Young women have become the fastest-growing portion since the course began, comprising a third of the students in the class. These students represent the new generation of fly anglers, ready to carry the sport into the future.

Lee University in general see <http://leeuniversity.edu/>

FLY FISHING SHOW: How Hard Can It Be?

By Beau Beasley



I recently spent some time with John Bilotta, a local IFFF MCI instructor who lives close to me in Northern Virginia. John was curious about why the 2016 Virginia Fly Fishing & Wine Festival was moving to a new venue just outside of Richmond - and about all of the logistics involved in directing a project like the festival. Undoubtedly,

promoting a large-scale event like the VFFF requires vision, a coordinated team committed to its success, and an enormous amount of time and money. But what else does such a project entail? Here are a few of the challenges a would-be show promoter faces - and how to tackle those challenges and pull off a successful event.



A Fly Fishing Show: How Hard Can It Be? *continued...*

Planning: Most worthwhile events require a director, a skilled and reliable staff and crew, and at least six months of advance planning. If you don't have the time or the committed support from the beginning, save yourself the headache and heartache and do something else. Some questions your team needs to address are:

What do we hope to accomplish in promoting this event? What does the successful event look like to us? What is our budget? What atmosphere do we seek to create at our event? When is the best time of year to host such an event? What metrics can we put in place to gauge if our event has met our goals?

Venue: The right venue is crucial to the event's success - and unfortunately perhaps the single largest logistical challenge the show promoter faces is nailing down the right venue. A successful venue could be a school gym, a college campus, a conference hall, or even a tent. Location and size are key. Generally speaking, the more remote your location, the better the price. But if you build it far away...will they still come? Does the drop in venue price offset your loss in vendor and attendee income? If you spend (a lot) more, you can secure a prime spot in a population center - but the hike in rent may be considerable, and might accompany other price increases (in parking, lodging, meals, etc.). Will your increased attendance offset these price hikes? Finally, is your perfect venue even available when you need it?

Speakers: The right headliners can ensure your success - but how do you know who is a good fit and who you can afford? Show promoters must do their research to identify who is worth bringing in for your inaugural event. Sometimes less is more: Concentrate your resources

on one or two headliners and round out your speaker roster with lesser-known, local and regional anglers. It's exciting to be able to drop names, but before you hire anyone, ask the hard question: Will this speaker's name recognition and expertise draw enough attendees to offset his or her fee? Many will be eager to fill speaking and casting demonstration slots but each should be evaluated by this same metric: Does he pay for himself? Each person you hire becomes essentially your employee for the day. What is your employee going to do for the money you're paying (or the booth you're swapping)? Does he bring a unique lecture to your attendees? Is she willing to teach casting classes that your attendees might pay to take? If so, how will you split that revenue with the casting instructor? How will your speaker promote the event him- or herself?

Local and regional would-be speakers will insist that you are getting a good deal by hiring them. Perhaps--but ask them the following question: What other events have you been hired to participate in that have been farther than 200 miles from your home? This single question greatly decreases the speaker pool. Always be respectful to potential speakers; suggest that perhaps in your inaugural event they could speak in exchange for a free booth or something else that they want. Often speakers are trying to build their resume - they may be satisfied just to get the exposure your event provides.

Advertising: The show promoter will always find more venues for advertising than he can possibly afford. The reality is that, advertising dollars are strictly limited - so make the most of them! At all times you're looking for the best return on investment. A "great deal" in the local paper is a terrible deal if it doesn't reach your target audience. A club newsletter might be helpful, but often posters, rack cards,

A Fly Fishing Show: How Hard Can It Be? *continued...*



and even Facebook ads, which are surprisingly reasonable, may be better options. Consider a well populated and organized website and Facebook page. These two outreach options can be very effective if you regularly update your content on event-related topics or classes.

Admission Fee: The admission fee debate can be a highly charge one, but it needn't be: Investigate what comparable events charge, and settle on a fee that is reasonable and fair. If you can't find a nearby comp, then honestly and dispassionately compare your event to one in a neighboring state. Inevitably, you will encounter those who insist that your event should be free for attendees.

Times are tough, these well-meaning folks argue, and it is your responsibility to knock down every hurdle to get newbies interested

in the quiet sport. In fact, sometimes those voices that are insisting your event should be free are actually (and subconsciously) telling you how valuable they think the event is--and how committed they are to its success. Or not.

In my experience, most people are willing to pay an admission fee if they have a reasonable expectation of a return on their investment.

Your attendees will evaluate your event - your website, your advertising - before they decide to "invest" in it, just as you evaluate your advertising options or your speakers before you commit. You should absolutely and unashamedly charge an admission fee - but only if you believe that what you have built is of value. Charging a fee will quickly help you to determine how valuable your event is to the public, and if they really want it to prosper.

About the Author:

Beau Beasley (www.beaubeasley.com) is a longtime FFF member and the author of two fly-fishing guidebooks.

Beau is the director of the Virginia Fly Fishing & Wine Festival, which is entering its 16th year.

For more information, please visit
www.vaflyfishingfestival.org



QUALITY VS QUANTITY IN INSTRUCTING

By Dave McCoy - Seattle, W.A.

Recently, while discussing the merits of training and testing with a fellow instructor, he mentioned something that made a ton of sense. "It's not just about learning how to pass the assessment, it's about training someone to become a CI."

Boom! There it is. A CI certificate is just a piece of paper proving that one has attained the required professional standard of technical skill and knowledge required to pass the assessment – no small achievement! It is experience, an open mind and understanding the needs of our students that creates well-rounded instructors. Over-instruction is a pitfall all instructors can easily fall into. I can remember watching an instructor at a fly fishing event teaching a group of about 8-10 new casters, for at least 10 minutes all I witnessed was the constant waving of rods back and forth. I would estimate that each student made around 400 misguided and improper casts as part of their introduction to fly casting. For the rest of the session the students battled with tired arms and newly acquired bad habits. Having taught fly casting for more than 20 years, and coached ski racing and soccer at relatively high levels, repetition has always been an important part of the equation, especially when teaching muscles to retain specific movements – you train them when fresh and then stop.

Short interludes provide both mental and physical breaks that not only give muscles time to rest, but allow students time to ask questions. During these discussion periods students may often say

things like "Can you show me that again?" or "Explain this one more time please?" these are real nuggets of insight that can indicate an individual's preferred way of receiving information.

There are four primary learning modalities through which everyone attains new information and skills. They are visual, auditory, tactile and kinesthetic. While most people will predominantly excel in one, there is usually some blending of two or more.

Time permitting, basic topics for beginners can include:

The generalities of fly casting

- Equipment set up
- Rod Actions/Rod Loading
- Handle Shapes (Grips)
- Hand Styles
- Stances
- Loop creation, shape and size
- Timing
- Hand, arm and body movements
- The variable casting arc and stroke

Casting

- Roll Cast
- Pick Up and Lay Down Cast (PULD)
- False Casting
- Shooting line

Tailing Loop

continued ...

Knowing what the next logical step is for each student in a class is critical to moving them proficiently through to an achievable end goal. Focus on one aspect before trying to rectify secondary faults.

Also, allow self-discovery time for students to absorb information and implement instructor feedback before moving on. To summarize, control the information flow and avoid over-instruction, remember things are easier to digest when delivered in bite-sized chunks. Take short breaks and listen to your students for clues on how they learn. And above all, don't forget we all remember things we enjoyed doing – so try to make things fun!



*About the Author: Growing up in Eugene, OR, USA, **Dave McCoy** was introduced to fishing at a young age by his father. It sparked a lifelong passion for the great outdoors. In addition to co-owning and operating Emerald Water Anglers in Seattle WA, USA, Dave is a Patagonia and Costa ambassador, Winston, Rajeff Sports and Bauer pro-staff member, IFFF Certified Casting Instructor and widely published photographer.*

Visit his website: <http://emeraldwateranglers.com/>

NEW INSTRUCTOR'S ID BADGES and THCI PINS Available Soon.



CICP ID badges have been re-designed and will be printed on a bio-degradable PVC card that provides a more professional look than in previous years. All Casting Instructors will receive a new badge by April 1. Replacement badges (if lost or damaged) will be available on the IFFF store AFTER all badges have been mailed.

New THCI pins are **available**. The pin is designed in a very attractive polished metal style. You can purchase yours via the IFFF web shop or by calling 406-222-9369 - Ext. 110. Cost is \$10, includes shipping.

Both the ID Badges and the THCI Pins is designed by Bintoro, *The Loop* graphic design editor.

A Preview of Jason Borger's Upcoming Book, **SINGLE-HANDED FLY CASTING**

by *The Loop* Editors

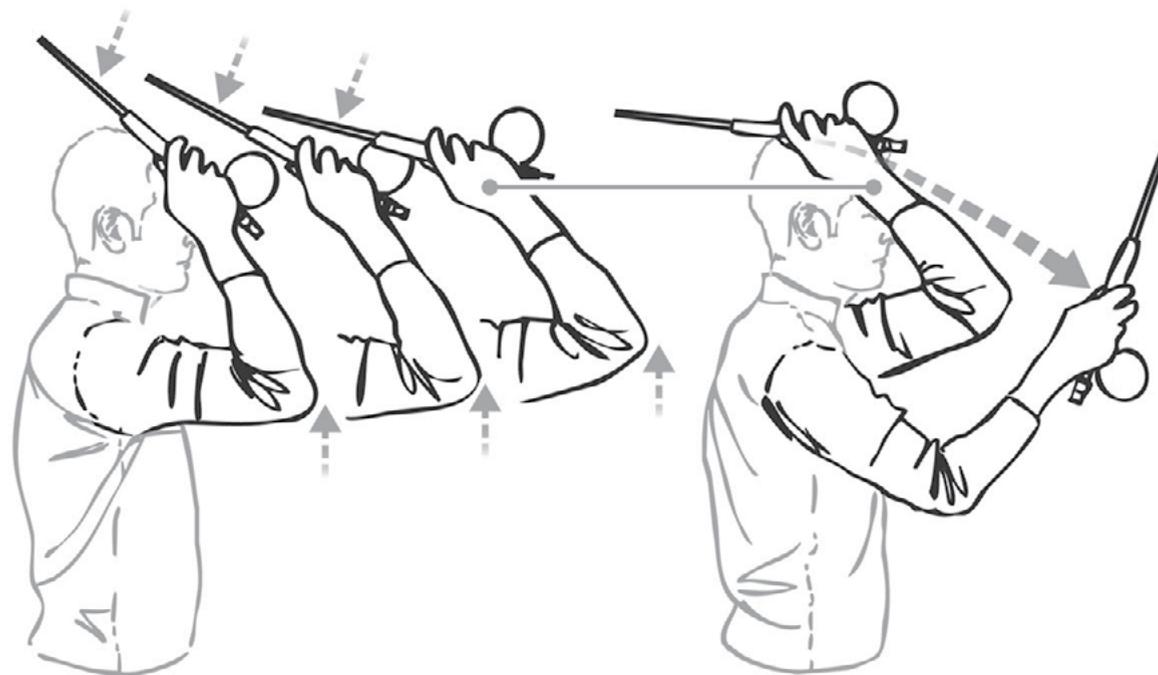
World-class casting instructor Jason Borger's upcoming book, *Single-Handed Fly Casting*, is set for release in mid-2016, according to the author. The publication is much anticipated in the casting world. Borger's new book will be limited to 1,001 signed and numbered hardcover copies.

"The text is designed to allow anglers to better take command of their own learning process and to offer an organizational structure that can assist instructors in further developing their own educational programs," Jason wrote.

Below, a snippet from *Single-Handed Fly Casting* by Jason Borger:

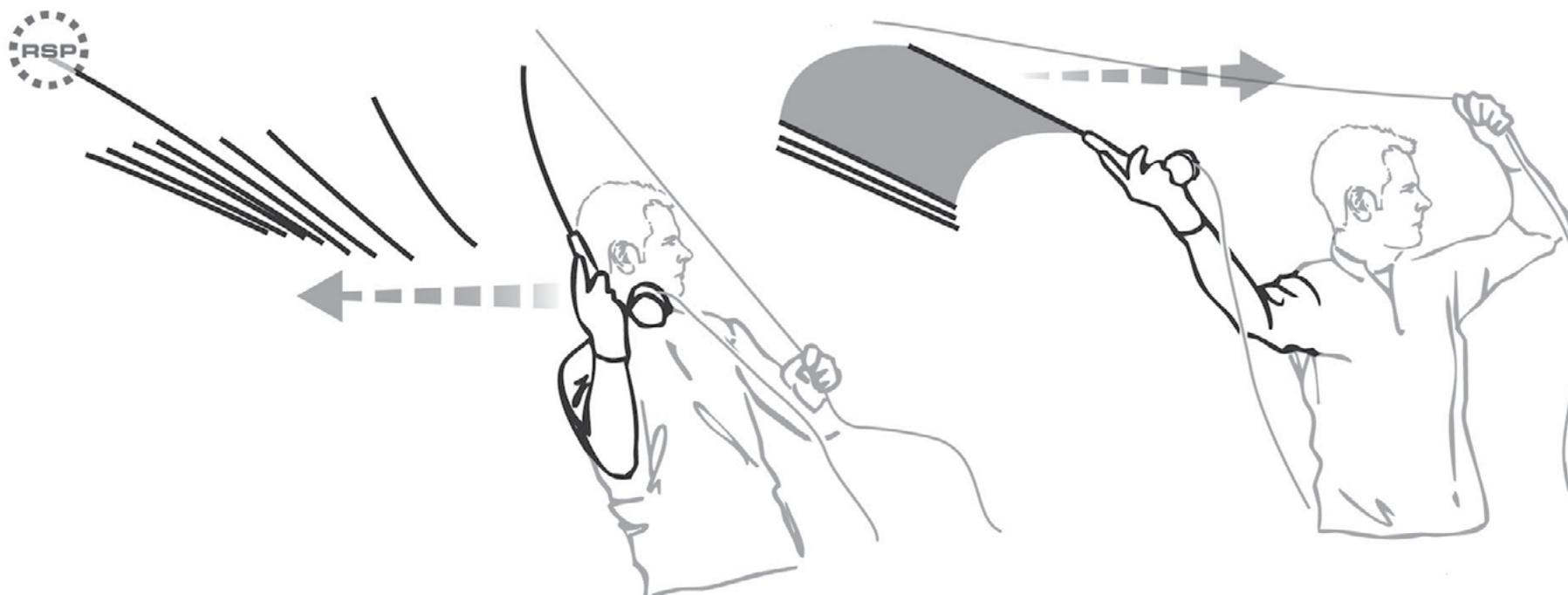
"With the Foundation Casting Stroke, tipping the stroke toward the level requires something a little different. I like to teach two primary options. One starts with an adjustment of the arm/rod during the Pause module; the other has its origins in adjusting arm/rod position before the backstroke.

The first option requires that you use **Layback**. Put simply, Layback is allowing the rod to tilt more back and downward during the Pause - **not during the stroke**. The key aspect of Layback comes in moving



one's rod hand up-and-back a few inches while at the same time **tilting one's wrist further** back to allow the rod to "lay back" more toward the horizontal. The speed of Layback should be much like its name: laid back, matched closely to Pause timing.

A Preview of Jason Borger's Upcoming Book *continued ...*



Think: **eaase** back (as in, ease back).

Layback also flows right from the The Stop; there is no dead-stop halt. In order to better see this, I suggest practicing in front of a mirror. It may look "incorrect" to use Layback if you're used to fly casting by certain "rules." I'd simply suggest ignoring such rules and expanding your mind-set.

The point of Layback in this particular case is to "reset" your arm and hand (and the rod) so that you can now make a forward stroke that directs the line more toward level. From there, you're in good position to make another backstroke that also directs the line more toward level (with no Layback needed)."

Reserve your copy of Single-Handed Fly Casting by Jason Borger at fishfliesandwater.com

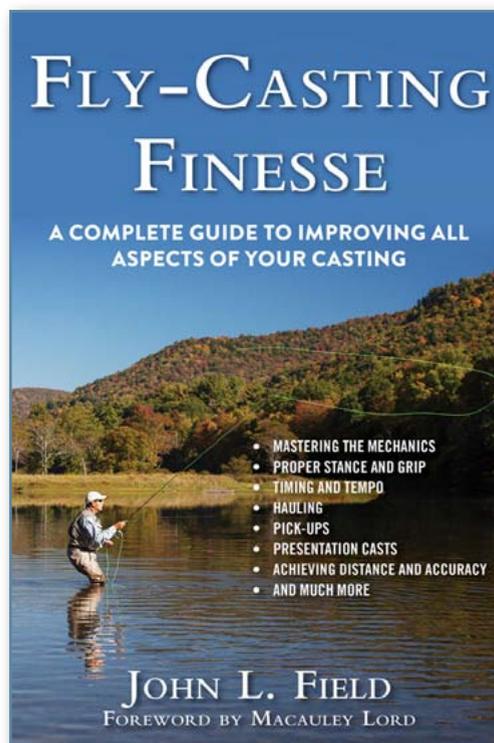
FLY-CASTING FINESSE – A Review

by Charles Jardine, MCI, Salisbury, England

I loathe books on fly-casting. . .usually. John Field's new book, *Fly Casting Finesse*, is different. Certainly it's about that irrational-rational madness that grips some of us – fly-casting – and the pursuit of that holiest of holy grails, casting competence. But it is more. Here we have a book that burns with passion, for not only what the writer believes, but the book actually makes sense. I confess, that the author endeared himself right from the “off” by marginalising Tenkara and other fly-fishing excuses for using a fly rod. That is precisely what shines through the pages of *Fly-Casting Finesse* - care for the reader, a deep understanding of logical progression, few frills, stark common sense and just a compelling love of the synergy between fisher, rod and line.

The book is dignified. Importantly it is a book that makes a case for why you should learn casts, sometimes quite complex ones like mends, positive and negative curves and their kin. The reader understands that it is not just for casting's sake, but for a clearly identified reason such as when casting across streams or trying to tame the ocean with her uncompromising moods and quarry.

OK, those are all reasons why you should pick the book up. But what will you find within the pages? *Wait a minute*. . .why not let us do this. Think of *Fly Casting Finesse* as a new play opening on Broadway.



The main character, *The Fly Cast*, being an old and much visited character, has been played in numerous ways down the years and interpreted slightly differently by many learned leads before Mr. Field.

So what has Field brought that is fresh to the time-honored role? Well for one thing, the pace of the *play* moves swiftly. The audience, you and me, is seldom left bored. We are taken through the *acts* in a wonderfully no-nonsense manner. Field leaves nothing out, be it the near banal unraveling of a tapered leader, or the idiosyncrasies of grip, stance, loop shape, presentation casts. It matters little whether you are fishing salt or freshwater, each *cameo part* is played with a deep understanding of the *play's* content, in an accessible manner.

What John Field has brought to a vastly complicated and subjective arena is clarity - the sort that only comes from someone utterly

conversant with every nuance of this particular *play*. Now there are areas that one could query and maybe question in the *delivery of the lines*. This reviewer would love to have seen more sequential illustration, perhaps a greater fullness of expression in some of the more “involved” areas such as Mends, Maximizing Casting Distance, Presentation Scenarios, and others. These complexities are a little *monochromatic*, compared with other areas of deep color, but that

Fly-Casting Finesse – A Review *continued...*

is quibbling. The element that has been brought to bear on this old and oft reworked theme is knowledgeable simplicity, without dumbing it down.

Don't we, as an audience, just hate being hectored, or worse, treated as imbeciles? Field ensures that it does not happen on his watch. The whole production is amplified by the virtue that you can "dip" into specific areas and extract the contents from the pages, rather like metaphorically picking a pocket; you can move from the pretty involved narrative of *Casting Mechanics and Adaption* to say, the *Loop and the Rod*, seamlessly. Also, Field is not frightened to lean on the support of his fellow gurus and punctuates many situations with his association with other leading players of the genre such as the Rajeff brothers, Lefty Kreh, Gordy Hill, the Borgers, Bruce Richards, and Joan Wulff.

So will the play have a long run on the fly fishers' "Broadway" production? *Fly-Casting Finesse* jolly well deserves it. Does it add anything to previous renditions? Absolutely. It has clarity of thought



and expression which makes the application of the techniques straightforward. Should you spend time and money visiting this production? Definitely. Does John Field have a hit? Without doubt. Take a bow, sir.



About the Author: Britain's Charles Jardine has been fly fishing for 56 years. During that time, he has cast and fished (and also written and painted) around a good bit of the globe. He has been at the start and the formation of the IFFF Casting certification program. He has written and illustrated a number of well-received fly fishing books and has received the Ambassador and President Pin awards from the IFFF. Jardine guided (and still does sometimes) on the Southern English Chalk streams. Currently he is the director of the England Youth Fly Fishing Team and works on his opus – Fishing 4 Schools. Contact him at charles@charlesjardine.co.uk

NEW REGISTERED INSTRUCTORS AND TEST EVENTS

Certified between October 18, 2015 to January 29, 2016 listed according to test date.

First Name	Last Name	City	Region	Country Name	Certification	Test Date
Nicholas	Blixt	Santa Monica	CA	United States	CI	10/18/2015
Jim	Patchett	Cape Coral	FL	United States	CI	10/22/2015
Gavin	Glover	Green Cove Springs	FL	United States	CI	10/23/2015
Evert	Minnaar	Kempton Park	GT	South Africa	CI	11/23/2015
Andre	van der Werff	Johanesburg	GT	South Africa	CI	11/23/2015
Carl	Zmola	Bethesda	MD	United States	CI	01/29/2016
Ivan	Streif	Excelsior	MN	United States	MCI	08/14/2015
Marco	Boretti	Piacenza	Italy	Italy	MCI	09/19/2015

2016 USA Test Date

TEST DATE	VENUE	TEST No	CERTIFICATIONS
March 11-12, 2016	Albany, OR, USA	Test #1605	1 CI
April 10, 2016	Doswell, VA, USA	Test #1603	9 CI
April 7, 2016	Missoula, MT, USA		CI Prep Clinic
April 10, 2016	Missoula, MT, USA	Test #1606	3 CI
April 29, 2016	Ellensburg, WA, USA	Test #1601	6 CI, 2 MC, 2 THCI by appt.

2016 International Test Date

TEST DATE	VENUE	TEST No	CERTIFICATIONS
March 3-5, 2016	Castlerock, Ireland	Test #0316	2 CI, 1 MCI, 1 THCI
April 8-9, 2016	EFW Germany	Test #0516	6 CI, 4 MCI
June 8-12, 2016	Pilchowice, Poland	Test #0416	CI Prep Clinic
June 16-19, 2016	Edmonton, Canada	Test #1606	14 CI, 2 MCI, 4 THCI
Sept 21-25, 2016	Wentworth Falls, Australia	Test #0116	16 CI, 8 MCI, 4 THCI
Sept 29 - Oct 1, 2016	Wanaka, Sth Island, New Zealand	Test #0216	6 CI, 3 MCI, 2 THCI

All information above are correct at the time of publication. For the latest up to date information, please visit:
<http://fedflyfishers.org/Casting/CalendarofEventsTestingDates.aspx>

The Editorial Team



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Carl McNeil is an MCI living in New Zealand, he teaches, makes films, designs gear and generally tries to have a good time - and not get caught. McNeil is media editor of *The Loop*.



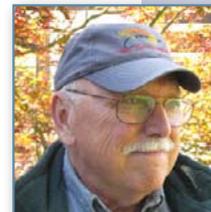
Paul Brown, MCI, NW England, is a GAIA mentor and assessor, an APGAI member, and an instructor with The British Fly Casting Club (BFCC). Paul has 30 years media experience, much of it with some of the best ad agencies and design companies in England. He is an associate editor of *The Loop*.



David Lambert, MCI, Florida, USA, is a journalist and editor who works in both print and digital media. He is managing editor of *The Loop*.



Bruce Richards, MCI, Montana, USA, designed many great lines for Scientific Anglers and wrote the seminal work, *Modern Fly Lines*. He is a former chair of CBOG and was instrumental in the development of the Casting Instructors' Certification Program (CICP). He is an associate editor of *The Loop*.



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