THE LOOP

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Direct Instruction:

A New Paradigm for Teaching Casting

By Macauley Lord

> *It is better to say less than more."—*
> *FFF Master Test Study Guide*

We have made casting instruction far too complicated. The existing paradigm—and I used it for years—relies first on teaching *concepts or principles* to students so that they will understand casting before they actually cast. As such, it teaches them *indirectly*. The concepts that many of us teach, such as a straight-line-path, elimination of slack, etc., are accurate and correct and you as an instructor should understand how they work. But this doesn't help the vast majority of your students to make better casts. Only one thing gets them to make good casts—that is for you to use visual, verbal and kinesthetic cues to induce them to move their hand/arm/rod "like this, and then like this". The more times your students do the right thing with the rod, the more their muscles will "remember" how to do it.

This article presents a radical departure from the conventional wisdom of indirect casting instruction. It explains what Direct Instruction (DI) is and isn't, where it came from and why it will revolutionize your teaching. If you use this method, your students' success at making good casts under your guidance and after they've left you will skyrocket. Once instructors practice and use DI, they don't go back to the Indirect Instruction paradigm.

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To teach using Direct Instruction, you must:

1. Break down a complex task into less complex tasks that can be taught in a simple step-by-step fashion.
2. Briefly describe and demonstrate each step that your student is to take.
3. Make each step so simple that your student will know when she has been successful.
4. Give your student a discrete task to practice.

To summarize, a Direct Instructor "tells" his students visually, verbally and hands-on to: "Do this; then do this; then do this."

This may sound very regimented to you but it doesn't feel that way to students. It feels simple, and this empowers them. When your instructions are simple, your students are relaxed and confident that they may be able to do what you are asking of them. But telling your casting student to move the rod tip through a straight line path is like telling your driving student to increase the fuel/air mixture by uniformly changing the throttle position over time. You're requiring them to do complex reasoning to accomplish a simple task.

A Brief History of DI:
I developed DI for flycasting but some primary schools have been using it to teach reading and math for decades. From 1967 to 1995, the U.S. Department of Education spent one **billion** dollars to find out which system of teaching works best. They tested all the major teaching systems (there were nine) on 75,000 children in 170 communities. They learned that Direct Instruction *trounces* everything else. As one researcher said: "Every educator in the country should know that in the history of education, no educational model has ever been documented to achieve such positive results with such consistency across so many variable sites as Direct Instruction."

Then why isn't it the current paradigm in education? Simply put, it conflicts with the dominant thinking of American educators and it pushes their buttons. Many teachers denigrate it because they view it as simplistic and canned. They think it demeans their abilities and undervalues all their hard-won knowledge from their education degrees. I have great admiration for school teachers, but can you see that there might be a parallel here to the world of casting instruction?

Arguments for Indirect Casting Instruction
Let's take them point by point:

1. "*I want them to understand the cast*." That's great if you want someone with whom to talk about casting. But clogging their synapses with concepts will retard the rate at which they make good casts.

2. "*In the long run, they'll do better if they understand the cast*." Ask some members of the Board of Governors how many prospective CCI's or Masters they've tested who knew the underlying concepts of a good cast but couldn't make one consistently. The number is pretty high.

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3. *"To really advance as a caster, you need to know about the major aspects of the cast."* No, to advance as a caster you need to make many (that means thousands of) repetitions of moving your hand/arm/rod in a way that results in good casts.

4. *"Students can't recognize a good cast unless you tell them about what makes one."* Yes they can. When you make some good casts for your students—ones that are perpendicular to their line of sight and that are some distance away from them, the casts speak for themselves. And *they* want to make them.

5. *"A student needs a conceptual framework to know when he's made a good cast."* No he doesn't. My novice student doesn't learn anything *about* a tight loop versus a wide loop. I cast tight loops for him and he sees that the casts are graceful and easy to do. Once he makes a few good ones (interspersed with plenty that aren't), he tells me excitedly, "You can feel it when it's right!" If he closes his eyes at this point and false casts for a while, he's got it. He will lose it temporarily (as we all do), but having formed these tentative neural pathways a few times, he has a muscular precedent that will eventually prevail. It's the same phenomenon you called upon when you learned to drive a manual transmission.

Shouldn't They Be Able To Correct Their Own Mistakes?

I've heard luminaries in our field say that they want their students to understand casting so they can correct their own mistakes. This is a lofty goal (and one that I used to pursue for my students) but it's not realistic. Just as every writer needs an editor, every caster needs an instructor. Unless we are speaking of elite-level casters who correct their own backcast errors on-the-fly (few Master applicants I've tested could do this), nobody can truly diagnose his own cast in real time. He at least needs video so he can see what he's doing, but ideally he'll have another trained pair of eyes on his cast.

Direct Instruction Is Agnostic About Style

Direct Instruction has nothing to do with style. You can use DI to teach the cast in any style that you feel is appropriate for the student or class and for their fishing goals.

The Primacy of Muscle Memory in a Time-Limited World

Until the early 1990's, the students where I teach were introduced to fly-casting with a 45-minute session on the principles of casting. They did not yet cast; they only listened to a talk *about* casting that was illustrated with a Fly-O. Only *after* that did we actually show them and tell them exactly what to do with a real fly rod. Today, we skip the concepts and theory about casting. Instead, we get right to it. We show them and tell them exactly what to do with a real fly rod in five minutes. That's right: it's a *five-minute introduction*. Then they begin casting under the supervision of the instructors. The emphasis is on making casting as unintimidating as possible and getting them casting as soon as possible. Once they can do that, they learn to false-cast, then strip and shoot. False casting takes two minutes to introduce. Stripping and shooting takes about four minutes. Roll casting takes about three minutes. We teach a little so they can learn a lot.

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The Peril of Principles—Learning to make any new cast, whether it's a pickup-and-laydown or a double-haul, is mentally challenging at first. The *less* information your students hold and simultaneously process in their brains, the better they will cast. To get a scientific reference for this, look to a study published in the *American Journal of Neuroradiology* in 2003. When six male golfers of differing abilities were asked to visualize their swings as an M.R.I. scanned their brains, the *best* golfers showed the *least* brain activity. All the golfers showed increased activity in brain sections involved in primary motor control, generating imagery, action planning and execution, and error detection. But the more accomplished golfers showed *less* brain activity as they visualized their swings. In other words, the less your student thinks about how he's moving the rod, the better he will move the rod.

The Wall Street Journal recently published an article describing a three-day golf school the author once took from Butch Harmon, a former coach of Tiger Woods. "I was most impressed with how little he told me. He quickly discerned the two or three things I needed to work on next and had the confidence to leave it at that, knowing that to tell me more (as most teachers do) would only leave my head spinning." If Earl Woods had tried to teach his tiny son the simple double-pendulum model of the golf swing (it's simple, right?), would Tiger have shot a 48 over nine holes on a regulation golf course *at age three*!?

Before you began walking, did your parents teach you about how you had to become an inverted pendulum, pivoting around the foot that was on the ground, so that your center of mass described an arc? Before you could ride a bike, did you have to understand that *gyroscopic precession* is the main force involved in counter-*steering? No; you watched someone ride a bike. Then you got on a bike and, with a little instruction from Mom or Dad, you rode it.*

Lord's Law—There is an inverse relationship between the number of words your students hear about casting and the number of good casts they make.

$C = 1000/w$ where C= the number of good casts your students make and w = the number of words you speak to them about casting. *In other words, the less you say, the better they'll cast*. Its corollary is: $C = 1000/\mu V$ where μV = your student's electrical brain activity in microvolts. So, there is an inverse relationship between how much your students think while casting and the number of good casts they make. *In other words, the less they think, the more good casts they'll make.*

I recently looked at some video footage I once shot on the second day of a 24-person three-day school in the late 1980's. I was shocked by how poorly those students cast, on average, compared to how my students cast today. What's the difference? My students today know *a lot* less about casting than my students of 20 years ago did. They think less, so they cast better. Virtually *none* of my students in the last twelve years, even the advanced ones, know anything *about* casting. (This excludes, of course, people I've prepped for CCI and Master tests.) All they can do is cast a fly to some fish. Isn't that what they deserve?

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Should You *Never* Teach Concepts?!

I sometimes have students who need a frame of reference from their world to help them improve their casts. For someone with an engineering background, I may tell them that they need to translate the rod butt a whole two feet while rotating the rod butt only 60 degrees. I may ask them to translate the rod much farther (I'll actually tell them to translate it "too far") and rotate the rod much less (I'll tell them to rotate it "too little"). But I use this kind of language on a case-by-case basis, never with a whole group (which might include a social worker, a musicologist, or, at least in Maine, a lobster fisherman.)

Bad Casts

One of the sacred cows that DI slaughters is about teaching your students what *not* to do. Demonstrating bad casts to a group of casters is simply counterproductive. You know from your experience that you will need to either make or pantomime bad casts *on a case-by-case basis* to show a student what he's doing that you'd like him to correct. A subtle thing happens when you demo bad casts to a whole group, especially after you've demo'd good casts. Despite your verbal warning NOT to cast the way you are casting, they—with no experience in the cast you want them to make—are seeing *bad* casts. When you demo bad casts just before you want them to make good casts, you are visually and unwittingly reinforcing the image of bad casts. So think about it: Do you really want the last casts your students see before they start casting to be bad ones?

The truly hard part of casting instruction comes after you have done a great job of demonstrating and explaining exactly how to move the hand/arm/rod to make a good cast. When you strip away all the concepts and theory and physics and explanations of why a cast works, you still have to directly instruct your student in *what to do*. In effect, a direct instructor teaches: *Do this. Then do this. Then do this.* When the student doesn't do it, then you resort to your toolbox of drills, verbal analogies, exaggerations of the kinesthetic of the stroke, etc.

So, three months after you gave him a two-hour lesson or school, what do want your student to do? Do you want him to be able to say that the line goes in the direction in which the rod tip speeds up and stops (just because it's true doesn't mean the student needs to know it) or that a wide loop results from a convex path of the rod tip? Or do you want him to be able to cast a fly to a fish?

Macauley Lord is an Emeritus member of the Board of Governors, and the author of the L.L. Bean Fly-Casting Handbook, Revised Edition, (Lyons Press, 2007).

From Al Crise:

Best tip I can give I overheard at conclave:

'Never show your best cast unless there is a Bet on it!'

AN EFFICIENT CAST

When practicing your cast, do you work mostly on tightening loops, on becoming more accurate, or on adding distance? Whatever I am working on, I am also working on becoming more efficient - expending as little energy as necessary.

I first started thinking seriously about efficiency a few years ago when testing 10 weight rods, some so stiff as to put strain on my casting arm. In addition to becoming increasingly concerned about rod design, I started asking myself how I could move more efficiently to minimize such strain.

At the next fishing show I worked, efficiency came up during a breakfast conversation with two fellow early risers - Lefty Kreh and Jerry Siem. As we exchanged thoughts on casting, they both talked about the role of efficiency in supporting their different casting style, and both had impressive arguments. I came away convinced that there is more to efficiency than I had realized.

Then I recalled from my study of sports movements several things about efficiency. First, efficiency is about conserving energy - simplifying movements to eliminate wasted motion.

Second, efficiency should be looked at in relation to what you are trying to accomplish - the purpose of your movement. And third, efficiency should take into account differences in the task being performed, in those performing them, and in the tools being used. These could include differences in casters' strength, flexibility, and hand quickness as well as the length, lightness, and stiffness of the fly rod. We start to see that different movements may be efficient for a given purpose or for a particular individual.

You can begin to get a grasp on how this all comes together by contrasting two different casting purposes - short line accuracy and maximum distance. This contrast will help give you some ideas that may change your cast to allow you to do more with less.

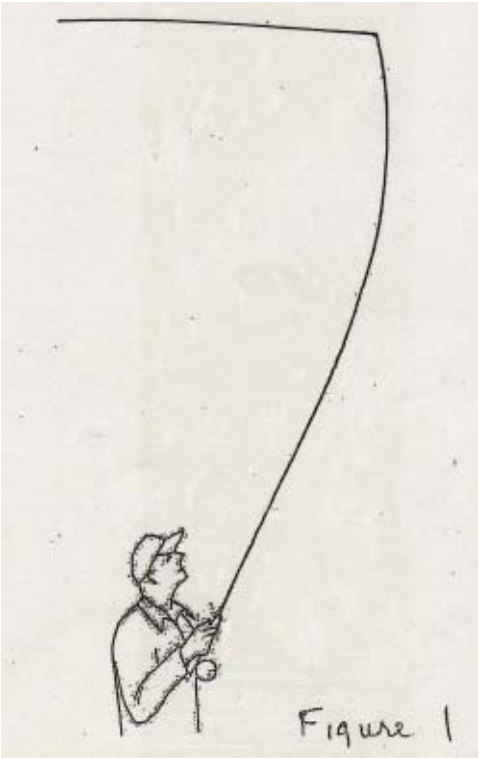
Casting Short for Accuracy

When casting from 20 to 50 feet, neither extreme speed nor great force is required for success. Seldom are you tapping into the potential of what a fly rod can do. Accuracy within this range benefits from simplifying movements to achieve consistency in the ways your loops form and your line unrolls. Short, controlled movements of the rod tip are likely to serve you better than long, fast ones. This efficiency of short casts might be expressed as 'moving as few parts as it takes to do the job'.

Typically, for short, accurate casts, you rely on short hand movements. When casting in close, there is no need to add force by moving your body or leg. The efficiency of a short hand movement comes from emphasizing the rotation of the rod from its butt, rather than from moving that butt - and the entire rod - back and forth. Thus energy is conserved by getting the most tip movement from the least hand movement. Beyond restricting your own movements, you can also limit the movement of the rod further by concentrating the bend into the top two or three feet of the tip section, in what Mel Krieger has called 'tip casting'. This tip emphasis is accomplished by stopping the movement of the rod butt within a narrow angle or arc. So, you maximize tip movement by minimizing butt movement.

Tip casting tiny loops is one of the great pleasures of fly fishing small streams. So, when teaching guide schools, I am often surprised by how few fly fishing guides have even heard of tip casting, let alone know how to do it. To practice this skill, leave no more than 12 feet of fly line, plus leader, beyond the rod tip. False cast with just your rod hand, looking up to watch the rod tip throughout the cast (Figure 1). With so little line out, you should be able to stop the rod to limit its butt movement to within an angle of 60 degrees, or two clock positions. If you are not doing this, you are not yet tip casting.

Individual differences between casters are seldom important when casting a short line; people with a variety of physical characteristics can cast accurately. Yet, the rod you select can contribute to your consistency, which helps you become more efficient. When working on accuracy, I look for a rod that offers delicacy without sacrificing control. Fast, tip-flexing rods may be stiff enough throughout the middle to prevent me from feeling the rod tip working, thus interfering with delicacy. At the other extreme, a slow, full-flexing rod may lack the stiffness in the butt to track consistenly, thus sacrificing control. So, for this purpose, I prefer a midflex or medium-fast rod, with flexibility down into the middle that progresses gradually to a firm lower butt section.



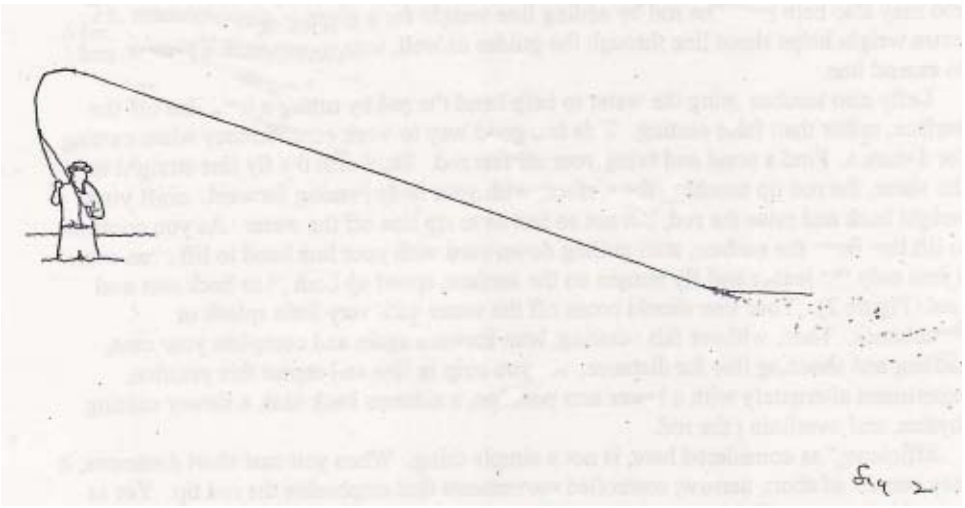
Casting for Distance

Casting for maximum distance calls for additional force and speed. As mentioned in a previous column, ('Adding Distance', California fly Fisher, vol. 10, no. 2, July/August 2002), you may adjust to these demands by lengthening the casting stroke, widening the rod angle to accommodate a deeper bend, hauling to add hand speed, and aiming higher for additional line carry. You are now moving the whole rod farther forward as well as rotating the tip, thus increasing your own movements as well as those of the fly rod. Instead of expressing efficiency as 'moving as few parts as it takes to do the job', we might now express it as 'adding as many parts as it takes to be able to accomplish the job.'

When people attempt long casts, individual style differences become apparent. Differences in the length of the casting stroke are particularly noticeable. Big, strong-shouldered casters sometimes achieve impressive distances with few additions to their basic strokes. Their strength allows them to be efficient while continuing to use relatively short, simple movements.

However, most of us lack that degree of strength and become efficient by extending our casting movements to tap into additional force from other parts of the body. Yet achieving efficiency gets tricky here, because extending your movements complicates them to a degree. We gain the efficiency to perform the task but, in the process, sacrifice simplicity of movement.

Distance casting that involves big flies, heavy lines, and the possibility of hooking big saltwater fish requires a relatively heavy, stiff fly rod. For me, the degree of stiffness throughout the butt of such rods is critical. The rod needs backbone to fight big fish, yet I also want as much flexibility as possible to take pressure off my casting arm. Efficiency in avoiding muscular strain also includes using the strongest muscles available, which may lead you to lower your casting arm. Combining a low arm position with a firm wrist invites strong shoulder muscles to take over from weaker



muscles that move the elbow and wrist. Rocking your body back and forth also brings in additional large muscles of the trunk and legs to help bend the rod early in the cast.

Other adjustments to the casting arm include Lefty Kreh's sidearm back cast, which minimizes strain that comes from lifting the weight of a heavy rod overhead, and some casters' emphasis on a long, leisurely casting stroke to minimize strain from starting a force

Gaining efficiency with a heavy , stiff rod also may include other ways to help your rod may also help bend the rod by adding line weight for a given casting distance. This extra weight helps shoot line through the guides as well, thus requiring fewer false casts to extend line.

Lefty also teaches using the water to help bend the rod by lifting a long line off the surface, rather than false casting. This is a good way to work on efficiency when casting for distance. Find a pond and bring your stiffest rod. Start with the fly line straight on the water, the rod tip touching the surface, with your body leaning forward.

Shift your weight back and raise the rod, but not so fast as to rip line off the water. As you continue to lift line from the surface, start pulling downward with your line hand to lift even more.

When only the leader and fly remain on the surface, speed up both your back cast and haul (Figure 2). Your line should come off the water with very little splash or disturbance. Then, without false casting, lean forward again and complete your cast, hauling and shooting line for distance. As you strip in line and repeat this practice, experiment alternately with a lower arm position, a sidearm back cast, a slower casting rhythm, and overling the rod.

Efficiency, as considered here, is not a simple thing. When you cast short distances, it may consist of short, narrow, controlled movements that emphasize the rod tip. Yet as you add distance, efficiency may include longer, faster, wider movements, the strong muscles of additional body pasts, and techniques to compensate for the stiffness of a big rod. Hopefully, there is something in all this that helps you to discover an effortless cast, one that adds pleasure to each day you fish.

Al Kyte is an Emeritus member of the Casting Board of Governors. His recent book published in 2008 is called:

Orvis Guide to Better Fly Casting – A Problem Solving Approach

 ISPN 978-1-59228-870-0
The Lyons Press Price: $24.95

Music, Rhythm and Learning the Doublehaul

by J.Friesenhahn

The teaching of the Doublehaul has been discussed in various excellent articles, and not least by the late Mel Krieger and his brilliant “DownUp”, in the truest sense of the word “comprehendible” for the students. With these lines, however, I would like to show you the Doublehaul from a slightly different angle, and, if you are interested, I’ll show you a method I have been using successfully while teaching musically talented students.

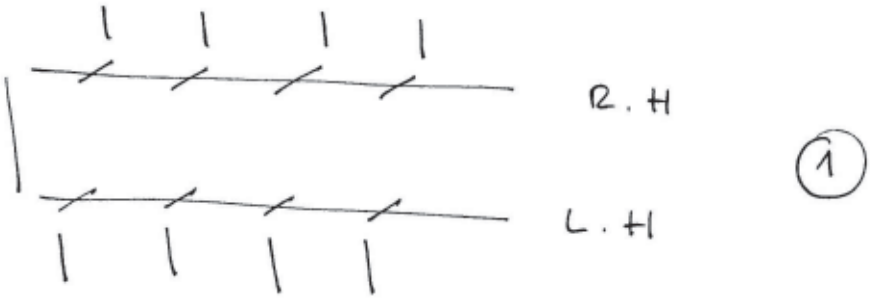
How did that come about?
I’ve been playing the drums since the age of 16 and was a pro-musician and actor for more than 30 years, performing in over 2500 live- and TV-Shows. Throughout the ’80s, I also worked as a music teacher for drums at various music schools in Germany. Thus I have deep roots in rhythm and music.

In preparation for my F.F.F. - Master Certification in 2008, I examined the different methods of the pulling/retrieving motions of the Doublehaul. To differentiate that and to memorize it, I just threw in the music in matching speed and hummed the melody. The rodhand moves with the basic pulse of the music - the Quarternote - the linehand, in contrary, moves in multiples of the basic pulse.

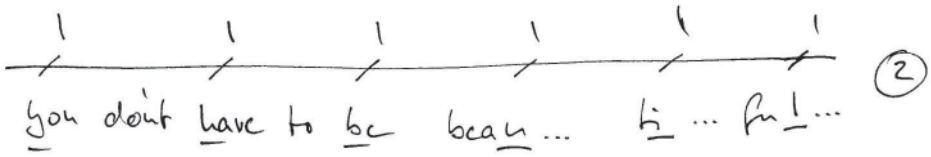
I ‘d like to ask you now to join me on this little excursion into the “music of the flycast”. You may feel uneasy about this and tell yourself: “Oh, I’m not musical at all and drums are played by moving the four limbs independently...”

Believe me, (yes) you can! You have rhythm!
You run rhythmically, move your arms to the beat and without the pulse and rhythm of our hearts, I could not write this article, nor would you be able to read it!

A small example (1):

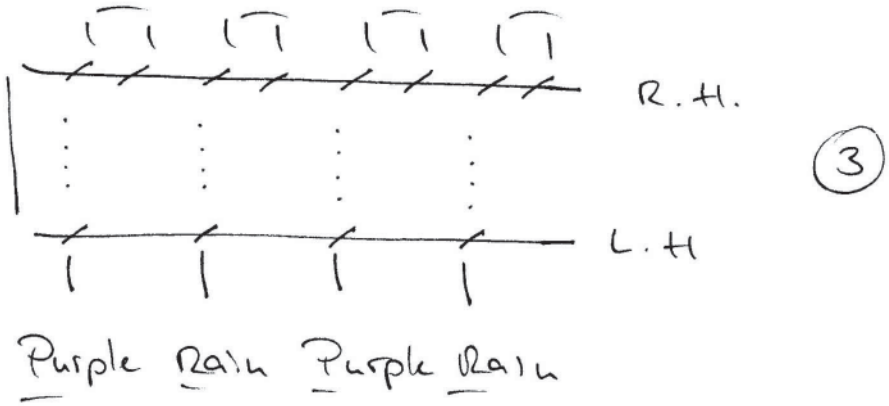


In the system depicted above, right hand (RH) and left hand (LH) play in sync with quarter notes. Both hands are moving simultaneously. Count “1,2,3,4” and tap on each beat with both hands softly on the thighs. Take the song “Kiss” by Prince (or “the Artist, formerly known as. ..). Hum or sing it and tap the pulse beat of this song with both hands simultaneously:
„You don’t have to be beautiful, to turn me on..” (2)

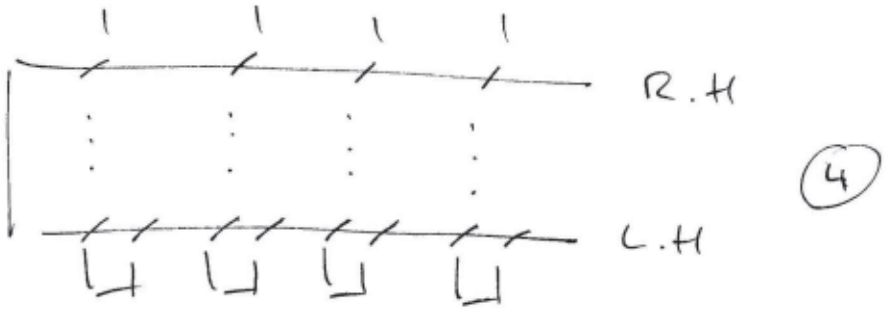


Now we go one step further: In this system the right hand plays eighth notes, the left hand sticks to quarter notes. That is, the right hand plays “twice as many” (double!) beats as the left hand. The notes connected by the dashed line are played on the same beat.

The matching song that provides the beat we need is the song “Purple Rain” by Prince (3):



If we now swap hands - right hand plays the quarters, the left hand plays the eighths - we’ve almost got the Basic – Doublehaul and its “notation” (4):



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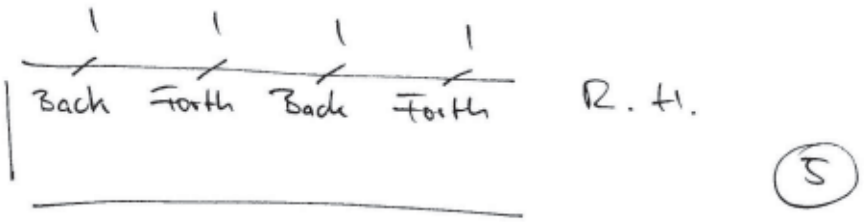
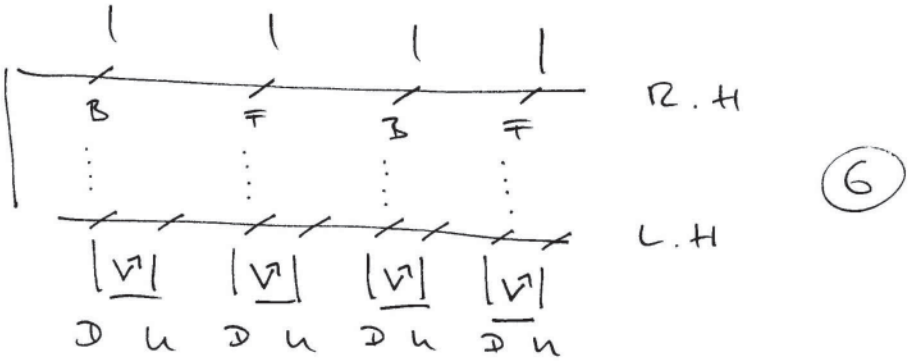
Now let's write the actual throwing motion for the right hand:In the rhythm of the music the right hand is moving in quarter notes to the pulse of "Purple Rain". In this notation we have the simple Overhead – Falsecasting of a righthander without the Linehand in a steady pulse. (5):



Adding the left hand is a piece of cake (6):

B stands for „Back"
F stands for „Forth"
D stands for„Down" (pulling motion)
U stands for „Up" (retrieving motion)



And it is precisely this example and this notation I use if a student has difficulties understanding the Doublehaul when I found out during conversation that he plays an instrument or likes dancing, which is very beneficial to the cause. This makes it easier for this kind of student to respond to the content. The presented and illustrated Doppelzug is a "basic Doublehaul" with steady rhythm and spacing.

Of course you can notate other "rhythms" of Doublehauls using this method.
As a second example I would like to introduce you to the Doublehaul of the Austrian Roman Moser, one of the most important representatives of the "Gebetsroither - Style", and the rhythm he uses in teaching. One of the most popular Austrian music pieces, alongside the works of Mozart and Mahler, is probably the "Viennese Waltz" by Johann Strauss. It seems the Austrians have the waltz "in their blood", because the timing of Mr. Mosers Doublehaul exactly corresponds to the waltz beat: eighth-triplets with an eighth-pause on the mid-eighth triplet. Unsurprisingly, Roman sang the "Snow Waltz", while teaching me his Doublehaul in 2001 at the River Traun in Austria.

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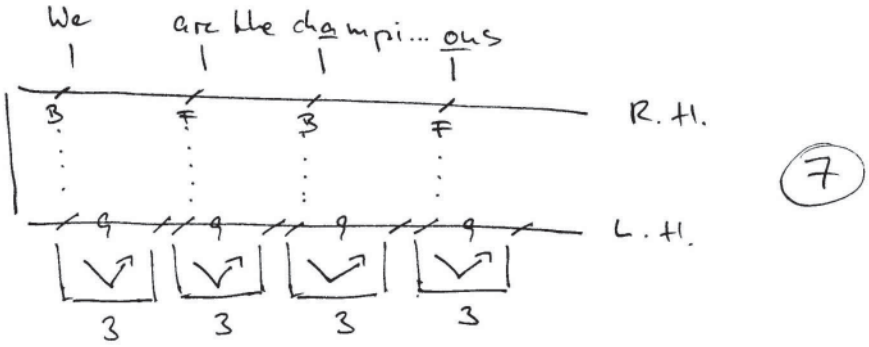
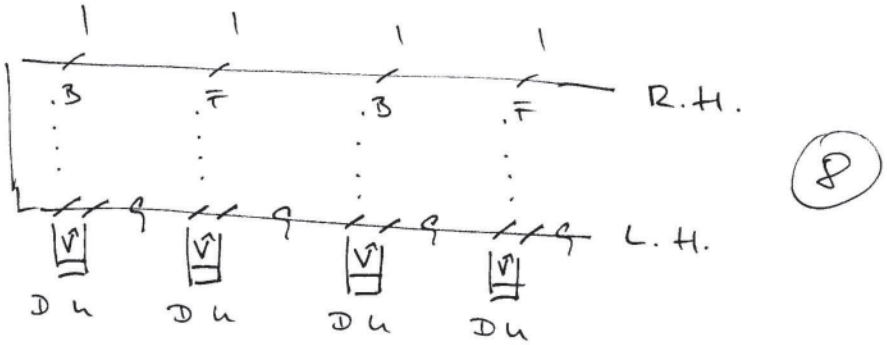
But we will remain faithful to the popular music genre and use “We are the champions” of the British band Queen as another example of a great waltz (7).



The third and final example I’d like to show you is, I think, the best known Doublehaul you can imagine: The “Downup” by Mel Krieger. Beforehand, I would like to say that I highly respect Mel Krieger and his work, I was very sad to hear the news some time ago. He certainly made his mark and althought I never met him personally he made a great impression on me and I’m sure he was as much fun to be around as he was a great teacher.
To teach the timing of his Doublehaul Mel. Krieger used the coinage “DownUp”, composed of the words “Down”, for the pulling motion and “Up” for the backtracking of the pulled line. Rhythmically this movement corresponds to the following notation (8):



It’s quarters in the Rod Hand and 2 sixteenth in the Line Hand, followed by an eight -pause.
The pause represents the unrolling of the line.
The rhythmic analysis reveals an interesting fact: the “Downup” already implies the so-called “fast tracking” of the line hand. This Doublehaul is rhythmically more challenging and actually even harder to learn for a beginner.

Unbelievable, but you don’t realize that you execute this more complex movement. “Downup” and life is easy. I myself, as an absolute “rhythm – pro”, did not realize this fact before I analyzed his Doublehaul under this musical perspective. This again shows the mastery of Mr. Krieger and the class of his method. I would have been thrilled to talk to him personally.

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A closing word for us instructors: You can easily transfer the drum notation to flycasting:
We use a 2 line - barsystem without note pitch, to illustrate the temporal movements of the right and left hand. Many students are familiar with this notation and for musically proficient clients, it is a breeze. So in the future I will definitely use the notation of movements in Flycasting comparatively and as a welcome supplement for my lessons.For the "architects" among the students I'll provide the exact illustration. And the "poets" I ask: "Can you hear the trout sing?"

"... you don't have to "cast" beautiful, to turn me on ..."

Juerge Friesenhahn is a MCCI from Germany. He is a professional musician and gives us a unique approach to flycasting.

Pearl snippet.....pain when casting

Gordy,
Here is a strengthening exercise you can share if you choose.

SHORT SUGGESTION: Try rehabilitation tubing and bands to offer resistance and strength training.

LONGER RATIONAL: Try surgical bands and tubing used in rehabilitation exercises. These are available in all shapes, sizes and strengths. We recommend these to students for off-season strengthening, preparation for long angling trips, preparation for trips with rods larger than accustomed and especially to students to build muscle memory when 'practicing' casting indoors. The benefit they offer over weight is they can be used for resistance in the horizontal plane as if casting a rod whereas weights are resistance against vertical gravity.
With these you can strength train and practice at the same time. They are wonderful to offer resistance while used in SLOW MOTION pantomime casting. The development of a new motor skill or what is known as 'facilitation' is actually the development of new nerve pathways. The more often a certain group of muscles and nerves are used to the exclusion of others, the more likely and easier to use the same path in the future...thus slow motion casting with resistance bands done with perfection will help groove in a casting stroke.
The only drawback is practicing just the forward or just the backward stroke as the bands or tubing need to be affixed at shoulder height to a stationary object. While it is easy enough to turn around to change the resistance it is more practical to practice a set of forward strokes followed by a set of back casts. Our snowbird students who are trapped indoors during winters and our students who travel for work and live out of hotels are especially keen on using these. They are light, small, inexpensive and truly simulate casting resistance except for the stop.

Capt. Scott Swartz
www.atlantaflyfishingschool.com
www.floridaflyfishingschools.com

Editor's note: As always, please consult a medical professional before you start any exercises. For me, it was like a light bulb - an alternate way to exercise and strengthen a previously injured shoulder....from casting. Denise

GOT STUDENTS?

by Rene J. Hesse, CCI

I'm a lucky man. There are over 250 people that want to have a casting lesson at the click of my keyboard. It wasn't that way a year ago. What changed you ask? My focus and objective. Here is how it happened.

I can't even begin this without thanking my Dad for letting me use his fly rod when I was little. Then I have to give Peter Lami, MCCI, my greatest thanks for teaching me the science of flycasting. Without them I would never have been able to help so many people explore flycasting.

Go back 1 year ago and I was a FFF CCI ready to help any one that was interested…..but there were only a few people around that I knew who would want to learn. My wife was smart to refuse repeated attempts. THEN IT HAPPENED!

I went on line and typed in Atlanta Fly Fishing and a 'Meetup' group came up with 7 members in it. I asked where they fished and how often. They said they really haven't fished yet, but they do go out and talk about it over dinner and drinks. I asked if they would like to have a casting lesson and they welcomed me in to the group with open arms. Justin, the organizer of the Meetup group, listed me as an 'assistant organizer' in December of 2007. Since that time we have grown to a group of over 250 people.

There are people new to flycasting and seasoned anglers. There are people that live for fishing and people that need something in their life to live for. This group of men and women have become like family (not all 250 but more than you would think) and my wife and I get to meetup with new people all the time- We have BBQ's , fishing days, casting lesson days, camping trips, flytying days at the local Orvis store or someone's home. We even made the cover and center fold of a local magazine!

This format is not an income builder for me, however it is always nice when someone remembers I like Jack and Coke or buys lunch. I offer individual sessions to anyone that would like one and I refer them to the local fly fishing school for a comprehensive class or to a local guide service to go fish with the pros.

Maybe some day this will be my profession, and that would be great. Until then, the feeling of helping someone as my Dad and Peter helped me is my payback.

The sessions require written preparation and that is always good to keep me sharp. The frequency of the public speaking and presentations is a great confidence builder too.

I've got to thank the 'Dream Team' of MCCI's and CCI's here in Atlanta. They help me with the casting sessions, they keep the ratios correct and I learn something from them at every event.

Avoiding Casting Injuries - Strength & Endurance

by Dr. Gary Eaton, MCCI

Flycasting represents athletic performance requiring strength, timing, coordination, endurance, adaptability, and manipulation of specialized equipment. By nature, flycasting never degrades to mere casual activity and always demands attentive interaction among caster, rod, line, and the environment.

Strength exerts high force against greater resistance. Great strength arises from muscles that are well-conditioned by regular exertion. Conditioning and training programs increase muscle size and circulation to deliver energy and eliminate waste. Conditioned muscles generate force and synchronize neurologic response efficiently. Casting high line weights and massive terminal tackle in wind with long casts requires great motor strength.

Endurance involves repeated exertion over prolonged time periods. Rapid recovery and resistance to structural injury comes from tolerating continuous or frequent demands. High endurance involves strong connective tissues, energy efficient movement, optimal stress tolerance, and superior recovery. The angler on the Salmon beat presenting dozens of distance casts each hour for long fishing days demonstrates high endurance.

Increased strength requires regular exercise. To double strength, the muscle must work to exhaustion daily for six weeks. Combined weight training type resistance more rapidly increases muscle mass and work capacity. Coupling strength building with the actual task, flycasting, increases strength more rapidly than just flycasting. Aerobic conditioning like running or swimming leads to better endurance than does casting practice alone.

Training with a fly rod provides important neurologic synchronization, or muscle memory, producing higher force with less work. Coordination and timing becomes more efficient as patterns of movement are learned. The athlete will ingrain the patterns developed and practiced whether they represent efficiency or wasteful movements. Bad habits learned will also predispose the caster to injury when faulty movement prevails. Fatigue reduces attention and the most ingrained pattern emerges as a *default* mechanism.

Often the injury manifests when load, force, duration, or repetition increase. The best instructors teach efficient practice methods to reduce injury and simplify movements to reduce mechanical force. Practice perfection to prevent injury.

(Continued on page 16)

Injuries arising from or aggravated by flycasting resemble sport and work injuries. They tend to worsen if not addressed, re-appear if not properly rehabilitated, and increase corresponding to demand, frequency, fatigue, and de-conditioning.

Higher biomechanical forces occur as one-
1) *Initiates* movement (at beginning of stroke or from casting STOP)
2) Changes speed over shorter time (later in acceleration phase and at STOP)
3) Changes direction more severely (twists, rotations, or complex casts)
4) Relies on weak tissues to resist force (distance or casting with wrist only)

The severity and area of injury increases when-
1) More force is applied (longer casts, longer carry, longer rod, heavier line weight)
2) Higher peak speed is generated (Saltwater Quick Cast, excessively stiff rod, windy)
3) Recovery time decreases (Excessive false casting)
4) Repeated after first indications of fatigue (STOP before fatigue becomes pain)

Think of these INJURY factors as a fly casting instructor.

1) Ill-suited equipment demands excessive force.
2) Inadequate time to prepare for a big trip may exceed capacity to recover & progress.
3) De-conditioned students in poor shape may represent more liability than challenge.
4) A beginner casting with experts applies social pressure to exceed capacity.
5) Smaller bodies and smaller muscles have decreased capacity. Reduce repetition, distance, line weight, and rod length.
6) Children and less-muscular people need moderate expectations and shorter sessions.
7) Well-muscled individuals, new to the sport, may become severely injured due to high forces on unprepared joints coupled with poor biomechanics.
8) When one observes deterioration of casting performance, either consistency or precision, assume fatigue and stop the activity.

Dr. Gary Eaton is writing a series of articles for the Loop dealing with avoiding casting injuries.
Part Two is called 'Conditioning versus Training'.
Gary is a MCCI from Missouri.

Qualifying the Pause

by William van der Vorst

There are many instructors that use the 5 essentials as the holy grail when they teach the basic cast to their students. I am one of them and would like to thank all of the people that worked on these fabulous 5.

They work, regardless of style.

We should not say "you need to make a stop then wait for the line to stretch out". As of course in some European flycasting styles like the Gebetsroither or the Fulcrum Fly Casting style, there is a seamless continuous motion from the back cast into the forward cast without a stop. They still need a line that has unrolled out to avoid slack line and to load the rod on the forward cast.

If you teach a style with a stop and wait that's perfectly fine of course and in fact usual, but the stop and wait is style and not one of the 5 essentials.

So in continuous motion casting there must indeed be a pause if not a stop, so how do I qualify the pause if the rod is in continuous motion?

At the 4th International "Erlebnisweld Fliegenfischen" 2009 in Furstenfeld near Munich, Germany (the best Fly Only fair in Europe) my flycasting demonstration was about the 5 essentials, substance and style.

William demonstrating at the show in Germany.
Photo by Robert Gillespie

I was pulling the line along making circles with the rod tip and explained that the line always follows the rod tip and the line would go nowhere if I would keep on doing this circular movement. The line cannot break free of this circle as I am pulling on the line all the time.

Then I went from the circle into an oval shape and the line passed the rod tip due to the momentum of the line created by the oval casting stroke. At one point in the oval movement, I was no longer pulling on the line and a loop starts to form and the fly line started to unroll.

So the pause starts at the moment the rod tip stops pulling on the line and the line passes the rod tip. Whatever I do during this pause as the line is unrolling is style.

You can keep the rod in motion to circle up, drift or whatever you like but you're still in the pause.

(Continued on page 13)

When the rod tip starts pulling on the line again to make the loading movement for the next cast, that's the end of the pause.

My friend, Robert Gillespie, FFF Master and THCI from Ireland, who has the most effective casting style I have ever seen and demonstrator of the Fulcrum Fly Casting style at the show, was so happy and delighted to hear my explanations about this that he asked me about it in great detail.

William casting at the Show
Photo by Robert Gillespie

Robert has given me permission to repeat what he says on his own site under Flycasting - FFF five essentials http://www.robertgillespie.net/ about the *experience and the explanations*, -quote:

Explaining what a pause is:

……In the continuous motion style of overhead casting that I use with both single and double-handed rods, the Fulcrum Fly Casting Style, a dead stop and waiting while doing nothing, or a dead pause space, to allow the line to unroll is not used. A sharp stop of the change of the angle of the rod is made but not its position.

We practice control of the line height or line management behind so the position change is not stopped but the rod keeps steadily moving along an incline from a continued shoulder pivot and sometimes some body movement with longer lines.

The FFF organization is open to any style of casting, provided of course it is an effective means of presenting the fly and the substance of the casting style is correct.

I went to the World of Fly Fishing show at Furstenfeld near Munich in March this year. This is an excellent show (fly only) organized by Robert and Michaela Stroh and certainly one of, if not the largest on mainland Europe. I can thoroughly recommend a visit for anyone, caster or tyer.

Up until the show I believed that this continuous motion style did not actually involve making a pause at all because the rod, rod hand/arm and body is kept moving always and seamless fluent continuous motion is essential to the style. I would teach the style by saying there is no pause, there is continuous motion.

One of the most interesting demonstrations of flycasting I have witnessed so far is the presentation given at shows by Dutch FFF Master William Van der Vorst. William gives a presentation specializing in the explanation of the FFF's five principles/essentials and he did so at the Experience the World of Fly Fishing show at Furstenfeld.

William insisted during conversation afterwards with me that there was a pause not only in my continuous motion casting style but indeed in all continuous motion styles - unless he said that someone was continually making a circle or almost circular motion with the rod tip, which he demonstrated and said that was the only exception and the only true continuous motion casting.

(Continued on page 19)

The circular cast may not have a lot of practical use perhaps, apart from a teaching example or teaching aid, but it is still the only true continuous motion casting not involving any pause. In some further technical discussion on the matter with William, he asked me what the pause was for, and to qualify what a pause actually was in flycasting terms. The purpose of a pause is of course to allow the line to unroll out behind, and allow the right timing for this to happen correctly. He said if the line is unrolling out then you are making a pause in your casting and the pause is occurring whether you are still moving the rod or not. You are moving the rod in a relaxed fashion he said, you are not applying leverage or loading the rod. It is not creating any line momentum for that time, it is not pulling on the line as it would do if it was either loading or unloading up until rod tip turnover is finished.

William van der Vorst,
The Netherlands.

info@dutchrods.com

William van der Vorst is an MCCI from the Netherlands. This is his first submission for the Loop and we hope it is not the last.

Certification Pictures

Lasse Karlsson - on right with successful candidate and translator in Japan - 2009

William van der Vorst and Ludo Vanhove at the Belgium Certification event - November, 2008

Japan 2009 - Hisashi Suzuki, Bill Higashi, Rick Williams

PEARLS....

From a Master Study Group

Hosted by Gordy Hill

Pearl #1 - Parallel loops.....

I've had several requests to discuss the concept of 'parallel loops' as it is often termed in discussions on loop formation.

Some questions which have come up:-

(Gordie - I picked this answer sheet to share. In my opinion he got 100% !!! Nice short answers, too)

1. Is this really a misnomer? - yes (better would be "parallel legs")

2. Does it really mean "loops with parallel legs"? - yes (though the legs are not always parallel their entire length).

3. When loops have legs which are not parallel, is this always a bad thing? - no.

4. Can good casters keep the legs of their loops strictly parallel when making 90' distance casts? - doubtful.

5. If not, Why? - gravity, line taper, bug weight, line speed all are in the mix, and 90' is long way to keep those in control.

6. Are There circumstances when the caster purposely makes loops with legs which are not parallel to solve a casting or fishing problem? - yes.

7. Are there circumstances when the caster really should cast with loops the legs of which are parallel in the casting plane? - yes.

8. Can one cast with loops which have parallel legs in one plane and not in another ? - sure, parallel is a 2-dimensional term. 3-dimensionally they would be twisted loops.

9. Can you make a tailing loop if the legs of your loop are not out of parallel ? - this a trick question... no. (errr... though maybe a heavily wgt'd bug could mess things up)

10. If you said YES to question 6.), then list some ways to do this.

- wide, or no-loop casts (for heavy bugs. or if you're too lazy to adjust your leader's taper) can be made by drawing the tip down in the speed-up-and-stop portion of the cast, or by taking the rod tip through a convex path.

(continued on page 21)

(Two additional questions which get deeper into the casting mechanics behind all this)

11.) What do you think determines the path and plane of the fly leg (upper leg) of the loop ?

- tip path **prior** to the stop.

12.) Then what determines the path and plane of the rod leg (lower leg) of your loop ?

- tip path **after** the stop.

Comments on answers:

Bruce R. - Excellent answers, but I'd mark him down just slightly for his last two answers, depending on his definition of "stop". More correctly he could have stated: tip path prior to and after "loop formation". To me, the "stop" is rod butt deceleration following acceleration, not just RSP. But if his definition of "stop" is where rod TIP deceleration starts, he is correct.

Lefty Kreh - What I have said and written and still believe is THE LINE GOES IN THE DIRECTION THE TIP STOPS OR STRAIGHTENS.

When casting we do a lot of things to alter where the leader and fly go: curve cast, tuck cast, which is simply a vertical curve cast, snap cast, mending the line in mid-air, etc. But I believe that once the rod tip stops we have directed the line in that direction. None of the casts mentioned above were possible unless the rod was stopped in the proper direction.

Thoughtful analysis by Guy Manning - My additional comments in his text in *red italics* - Gordie

Craig writes: 12.) Then what determines the path and plane of the rod leg (lower leg) of your loop ? "- tip path after the stop."

I think that the path and plane of the lower leg are initially more influenced by where and how hard you stop, not so much the tip path after the stop. I can maintain direction and shape of a well formed loop even if I drop the rod once the loop is on the way. Lefty used to show this in his demos years ago. Unless I do something drastic with the tip of the rod the loop pretty much goes where you aim it at the stop.

Correct, in that when you stop hard, you alter the path of the rod tip by making it dip farther down during counterflex. Once enough line has left the rod tip (say one rod length or even less) rod tip movement will not have as much effect unless the rod tip is moved a long way.

The path of the loop and, therefore, the fly is determined at RSP (Rod Straight Position) which is somewhere about 1/10th of a second after the STOP. This is the point at which the fly line begins to overtake the rod tip, ie. loop formation. You can't change its direction after that. Guy is also dead on in that Lefty had pointed this out a long time ago.

*However, you CAN and often do change the path and plane of the **rod leg** of the loop even though the loop itself and the fly will go where you aimed it. Two examples:*

1.) An in-the-air mend. This represents a change in the rod leg of the loop by action made after the stop and RSP.... and, if done properly, shouldn't change the direction of the loop itself or change the path of the fly or its ultimate destination.

*2.) A controlled wide loop (such as when casting a weighted nymph). Here, one way of doing it is to lower the rod tip during counterflex, right after RSP. You don't change the fly leg of the loop, nor do you alter the path of the loop and the fly, but you do change the position of the **rod leg** of the loop. As Guy says, this is influenced by where and how hard you stop. Why ? Because this can affect counterflex which is movement of the rod tip after the stop and RSP.* (continued on page 28)

An audience with Joan Wulff

by Ally Gowans

Joan Wulff is without doubt the most famous lady fly fisher on the planet. She has had a long and distinguished career in sport fishing and a commitment to conservation. From 1937 to 1960, she won numerous International and National tournament casting titles. In 1951, she captured the Fisherman's Distance event while vying against an all-male line-up. Joan cast a fly a distance of 161 feet in one competition. Joan is the co-founder and chief instructor of the Wulff School of Fly Fishing in Lew Beach, New York. She has appeared in many fishing films and authored Joan Wulff's Fly Casting Techniques; Fly Fishing: Expert Advice from a Woman's Perspective and Fly Casting Accuracy. Joan's enthusiasm for fly fishing is infectious, she is an inspiration.

Through promotion of measures such as catch and release, she has helped the sport fishing to be accepted as environmentally-sustainable. Both Joan and her legendary husband the late Lee Wulff have had an amazing and positive impact on fly fishing. It was with some trepidation that I asked her some searching questions, and some of her answers surprised me.

Joan Wulff

How did you start fly-fishing?

I started in 1937 as a ten year old tournament caster, I was in a casting club in Patterson New Jersey, father was part of that after I convinced him that girls could fish he allowed me to be part of that but originally he skipped over me and started to teach a brother of mine because women didn't fish, he thought.

How would you convince someone else to start fly-fishing?

Well I would say that if you like the out of doors and are comfortable in heat, cold, wind, can deal with biting insects without some problems you will love fly fishing! It gets you to the most beautiful places in the world and fly fishing has so many levels of focus for you. You can tailor it, you know, if you want to know the Latin names of all the insects you can do that and if you don't want to do it you just say it's yellow and it's this shape and this size and do it that way so it's a life time sport and its got all kinds of depth if you want it.

What in your opinion is the most important aspect of fly-fishing?

That you are in beautiful places and you are because these fish only live in clean water and you can touch another living creature and feel its heart beat, feel its life source and still release it and let it be free again.

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So you feel it's a communion with nature?

You bet yes the idea of the life force of another creature without hurting it you know, it's just wonderful.

Tackle has changed a lot in recent times what changes do you think have had the greatest impact or improvement on your sport?

I started as I said in 1937 and bamboo rods were heavy and this is the reason why so few women of my generation got involved, the rods were too heavy, the grips were too big. Then we went to glass which the said would be lighter but it wasn't then we come to graphite which was initially lighter now you still have heavy graphite rods that are being developed as I speak but we now have women coming into the sport in large, large numbers so they need to know and we need to convince men to tell them that we need lighter rods because we don't have the same strength and in my early days I could only fish a day and a half with a four ounce fly rod until Lee Wulff introduced me to a two ounce fly rod and then I could fish forever. So the biggest change has been in the weight of the fly rod, I would say as long as you still pay careful attention to it. I work with the Winston Rod Company and I have put a special sized handle in diameter and a little grove for a thumb to help bring women into the sport, I know that you are not talking about women in the sport but you should be because they are the next growing group, you know without women we're going to be in trouble.

Do you ever wish that for instance that you had the first ever rod that you cast, just for a memento?

Yes, you're right yes the first rod that I owned was a three piece Shakespeare rod probably for a five weight you know we had different weights when talking about it then and yes that would be wonderful and I often wondered what happened to it.

What fishing place holds the fondest memories for you and why?

The fondest memories make that easy otherwise I would have said that wherever I am is my favourite place but I get to fish on the Upsalquitch river in New Brunswick for Atlantic salmon in a beautiful setting, a private stretch of water and its like a big trout stream, its an intimate salmon river and I've come to know those pools and I fish with the same friends every year and it's remote and its in a lovely old, old lodge so that's my favourite place because of the memories I have, starting with Lee and continuing on.

What are the most important matters that fly-fishermen should address for the future?

Keeping the streams unpolluted, the resource, I mean I see fly fishermen we go through stages, first we want to catch the most fish, then the biggest then the most difficult then we get to the conservation of the resource, now you have got to give something back. I have a fishing school and I can only keep bringing new people in (because we need to get new people constantly), to work passionately to work for conservation, for the health of the streams and the fish.

Isaac Walton wrote of the "brotherhood of the angle" do you think that anglers enjoy a special "bond"?

Absolutely! The brotherhood is sharing the experiences that's how it all comes about and that's why if you have a doctor who is a fly fisherman he spends twenty minutes talking about fishing and ten talking about your health so there is something there I don't think you can take away, that will always be strong, one fly fisherman to another because you live for the same reason. To enhance it you've got to keep working on the resource, you have got to keep thinking about the streams and the fish and what's happening to them that's the only way this can go on.

(continued on page 24)

In conclusion have you anything that you would like to say?

I'm a very ordinary woman who has had a very extra ordinary life through the magic of fly-fishing and I wish that for everyone.

One of the absolute rewards of good fly fishing is good fly casting you can't present a fly without casting so becoming good at casting is another challenge that even if you don't catch fish if you have made good casts you the satisfaction that carries you through the day the idea of being a poor caster and not catching fish is the pits! You know casting is beautiful, it's graceful, and its feminine, you know I love it.

It was a pleasure and great honour to talk with Joan Wulff. I hope that we can learn from her vast experience, work together as a brotherhood of anglers and protect wild fish.

We would like to thank Ally Gowans for allowing us to reprint this interview with Joan Wulff. . It is taken from his web site. Ally is a very active member of our Casting Program in the UK & earns his living teaching. Check him out at:

Ally Gowan's web sites: http://www.letsflyfish.com and http://www.flyfish-scotland.com

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Coordinating FFF Workshops and Testing for Maximum Loading

by *Jim Valle*, MCI

As Instructors we know and understand the benefits of efficient rod loading. Endless hours of practice are devoted to finding the magic balance. We explain it and encourage our students to let the rod do what it was intended to do. It just makes sense to get the most out of every little bit of energy we apply to our casts.
And so it should be with our methods of introducing instructors into the Federation and guiding them to higher achievements.

The time comes for every instructor to get involved in the planning and coordination for an FFF event, and regardless of whether it is a fishing show, testing activity or a workshop there are opportunities to share this aspect of our professional instruction, knowledge and experience. Just as a student must take the time to make the cast his own, an instructor should be allowed the opportunity to get the feel of the task. It's a rite of passage kind of thing which unites us. This is an excellent opportunity to pass on our FFF culture to future generations of leadership as part of our "Continuing Education" beyond the casting field.

With two goals in mind, one a starting point for new Masters organizing a testing venue and the other the valuable training potential we have available to us if we look to maximize our events, I am including some points which have worked well and may be worth considering .

Event

* Determine the goal, number of participants, examiner teams, space requirements - indoor, outdoor etc.
* If possible locate a site with some adjacent water to facilitate the roll cast requirements.
* This isn't as easy as it sounds determining how many slots to advertise depends on many factors including the number of examiners available.

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Masters & Governors

* Ask advice from those that have organized similar events. Help like this is a definite part of our Federation culture, don't underestimate its value!

Facilities

* First find out who owns the facility and who the manager is. Some shows are conducted with multiple authorities such as a hotel/conference center and adjoining exhibit center. Many shows are organized by show professionals who rent the entire facility. Point is there may be more than one authority or a contractual change in control. Find out who has the Final Authority.
* Visit the facility see what's there with your own eyes. Finding out that your selected outdoor field is going to be under construction, flooded or unavailable at the last minute is not what you need.
* Select an alternate for wind and weather and just plain old scheduling screw ups.

Show Operator

* Asking for free testing space. Most shows will accommodate the mission of the Federation and graciously find space for us. Be prepared with your exact needs. It's important that you give them plenty of lead time. You may have to make a few concessions regarding time slots, space availability and location. So be prepared to be flexible. Offer to return the favor with demonstrations etc. Finalize your understanding in writing by email etc.
* Coordinate and keep them informed.
* After all is done, make the effort to go and Thank them on behalf of the Federation and email their staff to thank them for all they do behind the scenes.

FFF Office

*Coordinate with the Federation office re: location, dates, events, number of candidates, Contact information. Check your listing (if applicable) on the FFF website including date, time, place, number of testing slots and your contact info.
* Based on your resources be realistic. It's your decision and responsibility to determine what can be handled. Only commit to what can be done Well!
* Keep the office informed and up to date.
* You can check with the FFF office for the number of sign ups. If you reach you r planned capacity the event will be marked "Full".
* Last minute signups will inevitably arise… You MUST coordinate this with the office.
* The office will send you the official candidate list and materials a few weeks before the event.
* Send in clear and accurate results and a Thank you!

Your Guests (Candidates, Attendees, Examiners)

Like any guest in your home the hospitality you show them will be remembered and returned in kind.
The first thing I do is send an introductory email to the candidates. I introduce myself, welcome them on behalf of the FFF, Thank them for their interest in the Casting Certification Program, describe the testing venue, and add a description of what to expect in terms of weather. I also give a preliminary outline of start times and an estimate of how long they will be involved in the process, (They may have family members accompanying them and need an idea of the schedule). I want them to be as comfortable as possible. I sincerely encourage them to call me with any questions or concerns. Other attachments to consider including:

Your Examining Teams

* Keep them informed.
* I send the entire schedule and the names and addresses of all the candidates to all the examiners to pre-screen for conflicts.

(continued on page 26)

Floor plan of facility
Directions
Map of the local area
Local hotels
Local coffee shops and food service
Rest facilities
Show Information
Show website information
Typical weather conditions
Preliminary Agenda
All my contact information
Other candidates emails for ride sharing etc.

I then personally call each candidate to be sure he or she has all the information and answer any questions. I also pre-screen the candidates to make sure they are not misinformed about any facet of the testing. Have you reviewed the website reading list, candidate rights and performance test? Have you taken any lessons from a FFF instructor? If so, who? (Check for conflicts). If I discover a candidate who has read nothing or does not understand this as a teaching certification, I explain the likelihood of passing the test without basic understanding of casting fundamentals, theory and some teaching experience is very remote. Certainly, it is their right as a Federation member to pay the fees and take the test; however, I feel it is my obligation to make sure they understand the facts. Many candidates are traveling distances and spending money so I don't want them to be misinformed in any manner. It's a matter of respect for my volunteer examiners and it avoids unnecessary disappointments. So far the candidates have truly appreciated this matter of fact approach and the few that reconsidered (who I keep in touch with) have all subsequently passed their CI.

About a week before the exam I send another email with all the final details, meeting locations and times. Always advise that times are subject to change as it is also our culture to take the necessary time to allow each candidate to demonstrate their abilities.

CI Workshops…. The First Impression of the Federation

***You are the Welcoming Committee*!** For the most part this workshop is the candidate's first encounter with an official Federation event. This first impression is an important one in that it will establish in the candidates mind the level of professionalism that the Federation expects and will set the tone for the lessons and programs they themselves will conduct as Federation Instructors.

In addition to any Governors and Masters in attendance I like to invite one or two CI's who are nearing their Masters and if possible a relatively new CI to attend the workshop. My purpose is to give these CI's some experience and acknowledge their achievement. The new CI having just been through the process is easy for the candidates to identify with and relate to. This also reinforces the feeling of inclusion in the bigger FFF picture for the new candidates and begins their regional CI contact list.

I introduce myself and let each individual introduce him/herself, where they are from and what they hope to gain from the program. The CI's add what they have learned from the program. The newest CI gets to recall his testing experience, pretty relative stuff considering the audience.

I like to start the workshop with an introduction to the International Federation … the emphasis on teaching and immediately set the standards… "My credentials and yours are only as good as the weakest Federation lesson being given out there in the world… It is out of respect for our past and our potential in the future that we insist on a standard of excellence in our instructors. The FFF instructor patch is an acknowledged standard, that' what brought you here… The testing process today is merely a milestone in your casting journey…

Good opening remarks … put the entire process in perspective…!

Doing it right is a bit of work however the reward is having a relaxed and informed group of more prepared candidates who understand the Federations goals and standards. Most importantly they have received, by organized demonstration, their first lesson in organizing a professional FFF event.

Giving the workshop and suggested content is covered very well on the website (see FFF website >instructor Certification > Workshops> …). There are numerous methods, agendas and even approved Power Point Presentations. If you are limited to 60-90 minutes just before the testing the candidates will certainly be focused on the written and performance testing, so I limit my presentation to the very basics. I cover the line and rod as a "Large Crayon" (Tom White), instructing women students and general teaching do's and don'ts they will need as an FFF instructor. I give each candidate a series of Handouts (website downloads) that cover the basics in more detail. My intent is to at least make sure they realize how much more there is to learn about the art of teaching and encourage them to pursue this knowledge with a passion!

(continued on page 27)

* In the case of a show, the examiners may have a very heavy schedule and they may not have their final show schedule until very near the event date. Be patient, keep asking and stay in contact with your teams, find out when they are arriving. The show set up day is usually ½ day and may open up some afternoon time.

Written Test

* The office will send a list of candidates and the testing materials to you.
* Before the event, take the test yourself! This prepares you for the review session.
* State to the candidates the number of correct answers required to pass!
* I always add, "Answer each question as it is written, do not read into it!, Answer The Question"
* Keep the room quiet. I ask those not taking the test to step into the hall.
* Grading, always have a second Master check and signoff on the test.
* When all are graded, Review the wrong answers with the group as part of their education. In the real world of casting instruction every instructor must have 100% of this basic knowledge.

This is where the rubber meets the road. Masters need to be current on the latest definitions and theory, and be able to teach it on the spot. This is usually a real eye opener for the CI's! They start to get the picture of why the Masters is so broad in scope. They will need to know their stuff hands down and be able to handle those that want to challenge an answer.

Performance Testing

* I like to include a new Master or potential Master in the performance testing as an observer. This is training for their future as examiners. First, being prepared to layout the test. Then, how to handle all the various issues that can arise. How to control the environment to give the candidate his/her best opportunity to do well. Things like changing the tempo or asking a question about an unrelated subject to relax the candidate. Maybe discuss another aspect of the task just completed well … other uses of the cast, anything to break the tension.

* In accordance with the Candidates Rights, it is the candidate's decision to allow an observer. I have never had a candidate refuse to allow a CI to observe. Actually since they have already met in the workshop and the CI just discussed his/her own testing experience, it actually seems to have a calming effect in having another student learning process going on at the same time. Of course the observer can only observe and it is important to make sure the observer understands they may not make comments or participate in the testing.

* The responses to this experience have really made the point for me. Mostly they were along the lines of "I never realized what you have to handle in an exam, nerves, and casters from unprepared to very excellent". In reference to the teaching portions of the test … "Amazing how different it is to hear the words as compared to saying it, a real student's perspective".

* If at all possible offer to do a group courtesy review with any candidates that do not pass. This is truly what they need to be encouraged to continue with the program and improve their casting and instructing skills.

Beyond Testing

Don't be afraid to think outside the box at shows or gatherings. I took some of my own advice and spoke to a few Governors about this article and from the positive comments and encouragement came my next goal …to include opportunities to gather all the FFF CI's in my region. Even if for nothing else than to meet at a restaurant and just get to know each other, or even better to offer a program/workshop designed for casting instructors only. Thanks to BOG Chuck Easterling for that one! Thanks also to BOG's Gordy Hill and Dusty Sprague for their review and comments.

As the Casting Program grows I sincerely hope we take advantage of every opportunity to enhance the quality of our instructors by sharing our knowledge and experience for maximum loading.

Currently residing at the Jersey Shore, Jim started fly fishing in Oregon 35 years ago. Jim fishes the NE "Salt" and the freshwaters of the Pacific NW. His teaching credits include Clinics, Conclaves, College Courses, Casting For Recovery, Project Healing Waters, FFF Youth, BSA and Outdoor Discovery Schools.

Pearl #1 - parallel loops.....(continued from page 21)

This can be contrasted with the wide loop made to kite in the wind. Here, the fly (upper) leg of the loop is altered by having increased rod arc at the start of the stroke, well before the stop and RSP. The fly leg ends up high (more vertical) while the rod leg is not affected.- Gordie

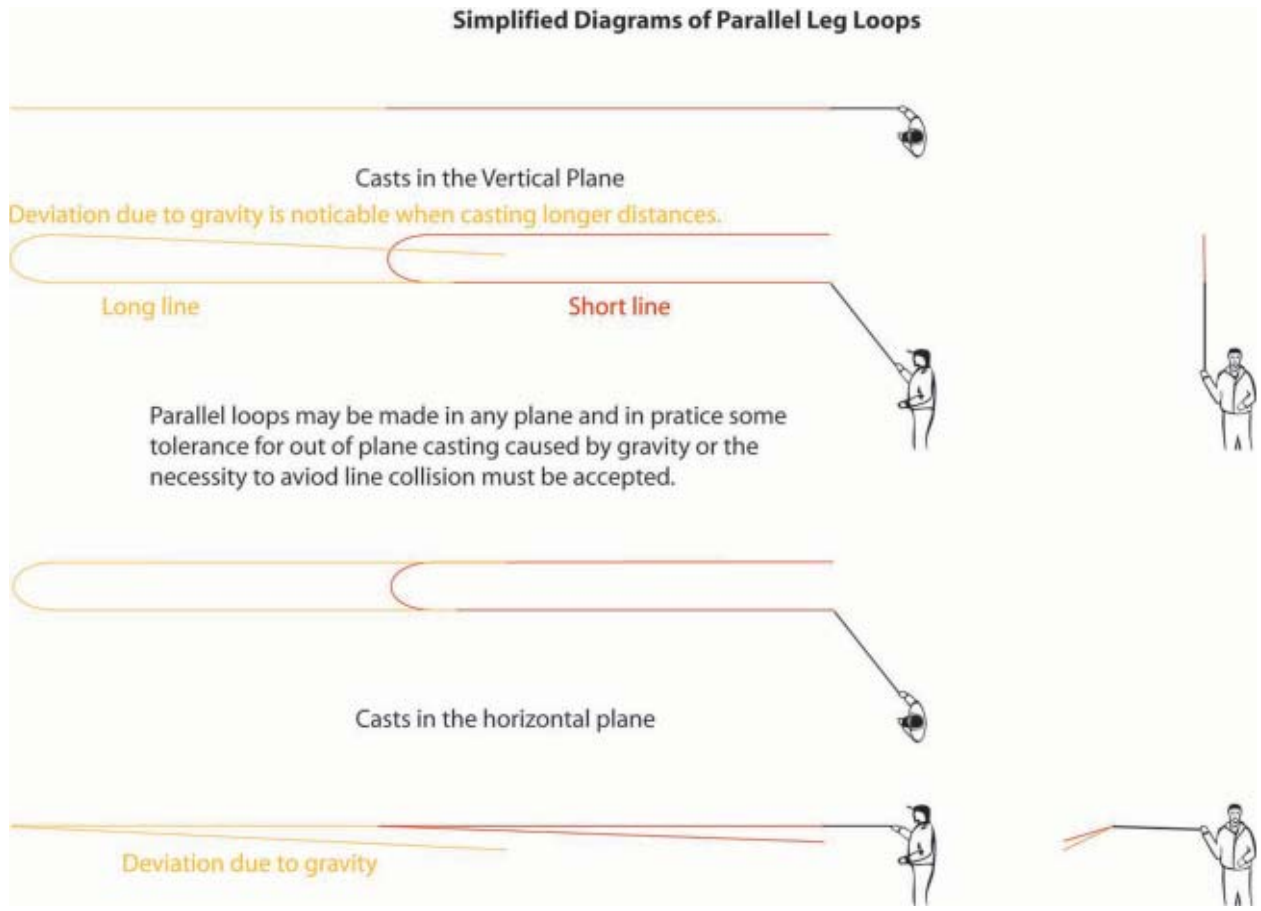
Ally Gowan.....

I have attached a couple of quick sketches of loops because I think that many people have some difficulty discerning between "good" parallel loops and loops that are not acceptable in tests. Of course the difficult part is knowing the finer points of that judgment. Anyway for a start I have attached a couple of sketches of loops, classic idealized examples and others. If you and Bruce can spare a minute to look at them and make any comments that would be appreciated.

Ally's sketches follow on this page and page 29.

Technically, **SLP** means STRAIGHT LINE PATH OF THE ROD TIP IN ***ALL*** PLANES.

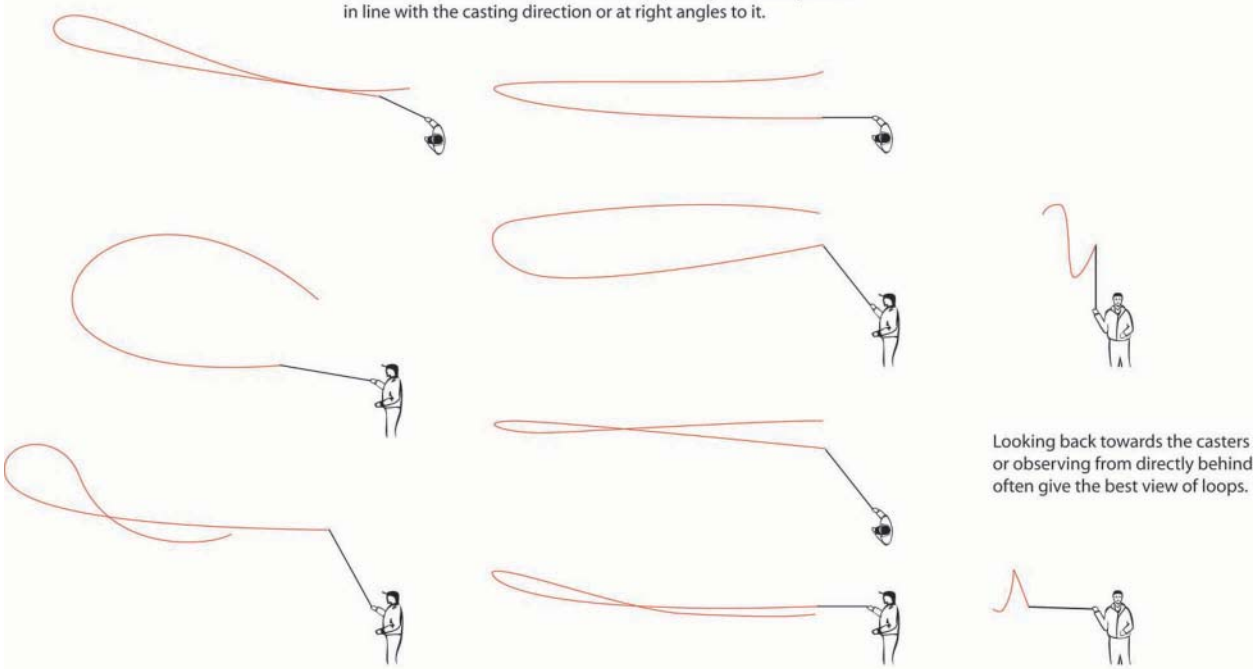
If we have true SLP, then is is as though the rod tip passes through an imaginary straight pipe with very small internal diameter.



(continued on page 29)

Examples of out of Parallel Leg Loops

Note that no attempt has been made to match the views here combinatins of causes ate infinite and loops may be out of parallel in line with the casting direction or at right angles to it.

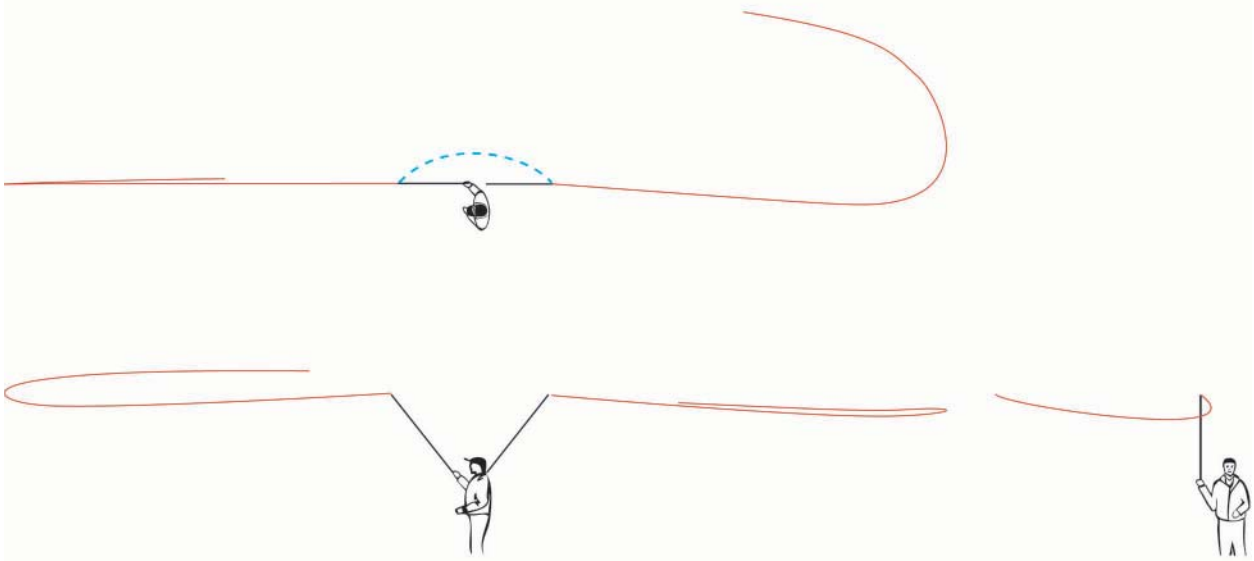


Looking back towards the casters or observing from directly behind often give the best view of loops.

In assessing whether a loop is parallel the effects of gravity and exceptional winds must be considered.

Examples of out of Parallel Leg Loops

(Due turning of the wrist in an "outwards" direction on back cast only - front cast vertical).



(continued on page 30)

Pearl #2 - SLP .....

If we have poor tracking, yet SLP in only the vertical plane, then we could have a bystander wondering why the caster had what appeared to him to be a nice tight loop...but it wouldn't go through a suspended hoop at the casting games.

The term **TRACKING** refers to the side to side deviation from this path. With perfect tracking, there is no deviation. Of course, this can only be seen from in front or behind or above the caster.

A deviation from SLP in any plane can be desirable or undesirable depending upon the outcome desired. If we have absolutely no deviation from SLP, we'd have a collision between the fly line and the rod tip. Fortunately, in the real world of flycasting even the best casters have a tiny bit of deviation in the path of their rod tips.We often purposely deviate from a straight line path of the rod tip ..... for example, when we cast a weighted nymph where it is often best to use a wide loop. This is done by casting with the rod tip traveling in a convex path. If we have too much convexity, then we might have an 'open loop' or 'no loop' which would result in no effective ability to propel the line.

By placing convexity in a chosen point in the rod tip path, we can accomplish diffrent things.
Examples: # Convexity placed all through the cast.
a. A very small amount prevents collision. It is used by most elite casters.
b. A lot of convexity yields a very wide loop (the way a beginning caster might do it.).
c. Convexity at the conclusion of tip travel, can yield a well-controlled wide loop (such as that used for a weighted fly). The fly leg of the loop is fairly straight while the rod leg dips down.

d. Convexity applied at the beginning of tip travel, with SLP until the very end (with just enough dip - down of the tip to avoid collision) yields a loop the fly leg of which is way up in the air while the fly leg is more straight. This can be used to kite the fly line loop with a back wind.

Instructional practicum :

When teaching flycasting, we'll occasionally have a student who appears to have good tight loops which don't travel well enough to gain the desired and expected distance. The temptation is to suggest that more force be used. This is rarely the solution. If the instructor steps behind or in front of the caster, he sometimes finds that the problem lies in mal tracking yielding a loop which appears nice and tight from the side, but is actually wide in the horizontal plane.

Pearl #3 - From the CCI Study Group....

A quiz on rod loading. Take the test and then compare your answers with some of the group answers. There is also a set of answers from Gordie Hill.

1) What is Rod Load?
    Short Answer.
    Long Answer
2) How can a Caster load a Rod?
    Short Answer.
    Long Answer.
3) What can you use to increase the load?
    Short Answer.
    Long Answer
4) What effect does the wind have on Rod Load?
5) What effect does Humidity have on the Casted loop?
6) What effect does Altitude have on the Casted loop?
7) What effect does a Full Sink line have on the rod load?
8) What effect does casting with 40 ft of line out of the tip of the rod?
9) What effect does the length of the rod have on 'loading'.
10) What effect does the rod action have on 'loading'

(continued on page 31)

Pearl #3 - From the CCI Study Group.... (con't from page 30)

Some answers to the quiz on rod loading...

1) What is Rod Load?

Short Answer. - **A bent rod**

Long Answer - **A bent rod caused by the action of the caster moving the rod against the weight and resistance of the line**

2) How can a Caster load a Rod?

Short Answer. - **Move the hand holding the rod**

Long Answer. -

*** From FFF CCI Study Guide…. Before you can load the rod, you must have tension against the tip, so that when you move the rod, the weight of the line will hold back the tip, causing the rod to bend (load). Once the slack is gone and the line is tight against the tip, the only way to load the rod is to move the casting hand always with increasing speed.**

*** Add more Force by smooth acceleration. Carry more line aloft**

*** When casting, by moving the rod against the resistance of any line beyond the tip. Alternatively, by tensioning the line against the static rod - as for a "Bow and Arrow" cast.**

3) What can you use to increase the load?

short/long- **To increase the rod load, there must be more bend in the rod.**

To increase the load you could:

a. use a weight fly line 1 or 2 weights more than what the rod is rated for

b. carrying more line outside the rod tip causes increases in rod load

c. increasing and maintaining smoothe application of power throughout the casting stroke

d. increasing the line speed with by hauling causes the rod to bend more

e. casting heavier weighted flies and shorter leader

f. use casts that follow the 180 degree rule - no roll casts or Belgian casts

YES g. one more - a Water Haul.

4) What effect does the wind have on Rod Load?

* Casting into a wind, whether it is a back cast or forward cast, will add additional dynamic load to the rod. This needs to be taken into consideration for loop control.

*** Casting into the wind results in increased resistance, mostly against the rod, thus the rod bends more deeply than if there were no wind. When casting with the wind the reverse applies**

5) What effect does Humidity have on the Casted loop?

*** Increased humidity means heavier air and more resistance along the leading edge of the loop, increasing lift (from drag),shortening distance cast but possibly keeping rod leg up and maintaining a proper loop**

*** More humidity is more moisture in the air. This gives more resistance to the loop. Heavy humidity would be like casting underwater.**

6) What effect does Altitude have on the Casted loop?

*** As altitude increases, the air becomes less dense - offering less resistance to a rod and line moving through it.**

*** For a given energy input a loop will travel further at higher altitude due to lower air density providing less resistance.**

7) What effect does a Full Sink line have on the rod load?

*** 30 ft of a 5wt full sink line weighs the same as 30 ft of a 5wt floating line, but it should load the rod slightly more due to smaller diameter line, less air resistance, higher line speed.**

*** The same as any other line having the same mass profile**

Pearl #3 - From the CCI Study Group.... (con't from page 30)

8) What effect does casting with 40 ft of line out of the tip of the rod?

* Every 4-5 ft of line past 30 ft is equal to one line weight greater. This would make 40 ft of 5 wt line load like a 7 wt line. (With a DT line) The running line of a WF reduces the mass of the line to allow for less drag in the guides and more line on the spool.

9) What effect does the length of the rod have on 'loading'.

* The longer rod has longer tip travel makes casting easier. It can get the line tight before the rotation
* The effect is that it makes casting easier by spreading the force over a longer time with a longer rod.

10) What effect does the rod action have on 'loading'

* A slow action loads Deeper,more bend in the rod for the same amount of input force
* The slow rod bends deeper,longer tip travel on the slower rod makes casting easier on the caster

---

Answers to the quiz on rod loading...from Gordie Hill

1) What is Rod Load? ***Bending the rod. G.***

Short Answer.

Long Answer

2) How can a Caster load a Rod? ***By bending it. G.***

Short Answer.

Long Answer.

3) What can you use to increase the load?

Short Answer.

Long Answer

1.) Bend it more.
2.) Use a "tension cast" (Water haul)
3.) Use a heavier designation line.
4.) Use a sinking line (One with greater mass per foot.)
5.) Gain more resistance by carrying more line.
6.) Shoot line on the back cast to serve as a "pre-load".
7.) Use a faster haul.

4) What effect does the wind have on Rod Load?

Wind can add load to a moving rod because of its resistance.
When casting into the wind, the load is increased.
When casting with the wind, the load is decreased.
When casting at 90 degrees to the wind, the load is not affected.

5) What effect does Humidity have on the Casted loop?

Good question ! Rarely addressed. Here in the Florida Keys, we have some days with 100% humidity. One one such a day, one of our champion distance casters was unable to come close to his accustomed distance.

(continued on page33)

Ans: High humidity results in increase atmospheric density. As a result, there is increased resistance to both rod motion and loop propagation.

6) What effect does Altitude have on the Casted loop?
1.) Diminished atmospheric density (the air is more rare) leading to lowered atmospheric resistance and slightly decreased rod load for a given application of energy. Thus the loop could be propelled a greater distance with the same force.

2.) If the altitude is really great .... like when fishing a very high mountain lake, there is slightly less gravitational pull. For practical consideration, this is not much. Theoretically, it would make it a bit easier to carry more line.
3.) The size and shape of the loop would likely be unaffected.

7) What effect does a Full Sink line have on the rod load?
As long as the line conforms to present standards, it wouldn't have an effect on rod load when casting with the first 30'. When carrying more line than that, however, there would be greater resistance to rod motion and increased rod load.

8) What effect does casting with 40 ft of line out of the tip of the rod?
You would be casting a line approximately two line designations greater than its labeled weight. This would increase rod load.

9) What effect does the length of the rod have on 'loading'.

The measured load would not be affected. The fact that the rod is longer, would yield a longer lever and make it easier to carry a given weight of line. For every degree of rod arc, the tip of the longer rod would travel farther.

Of course, if the rod were too long to handle well, one would reach the point of diminishing returns.

10) What effect does the rod action have on 'loading'.
The same amount of force applied would bend the limber ("softer") rod to a greater degree, but the amount of load would be the same as it would be with the stiffer rod.

With the same load and deeper bend, the caster using the more limber rod will have to cast more slowly. It will be a bit more difficult for him to produce really tight loops.

>><<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

FFF Conclaves … There is Nothing Like it, Anywhere!

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(continued on page34)

Pearl #4 - Another quiz.....

Three different sets of answers in different colors plus Al's in plum....

1) T or F - Self-discovery time should be a time to show your best cast?

MASTER: The correct Answer is (F) False

Anyone miss this one? Question? What is Self-Discovery time?

A time to experiment, to go to the extremes to discover a middle ground or best practice.

Time away from the instructor for the student to process/work on what they have learned.

Self-discovery time:

When you analyze your cast and make adjustments by yourself without the benefit of a mentor being there. This is a time when you can integrate things you have learned from various sources. Mel Krieger warned against over-instruction and considered this 'alone time' very important to the learning process. I may be way off base, but this is my interpretation

Walking away from the student and letting them practice by themselves for a time.

2) T or F - 'Creeping' is OK if you do it forward only?

The correct answer is (F) False

Anyone miss this one? Question? What is Creeping?

The forward movement of the rod tip before the back cast has fully straightened, which decreases the stroke length and is a precursor to a tailing loop.

Moving the rod forward before the unrolling back loop has straightened.

Creeping:

Moving the hand in the direction of the cast before the application of power.It can be on the FC or BC.

It shortens the casting stroke and leads to tailing loops

Minimally accelerated, slow (usually unintended) motion of the rod tip opposite that of an unrolling or newly unrolled loop.

3) T or F - Convexed rod path will open the loop greatly?

MASTER: The correct Answer is (T) true.

Anyone miss this one? Question? What is a Convexed path?

It is a dome shaped rod tip path caused by pivoting the wrist and/or forearm too much in the stroke, which causes open or non loops.

A curved path that is higher in the middle than the ends.

A domed path

4) T or F - Tight loops & higher line speed, will help casting into the wind?

MASTER: The correct Answer is (T) true.

Anyone miss this one? Question? There is one more what is it?

A lower forward cast trajectory

Tilting the casting plane so it is low going into the wind and high going with the wind.

An additional aid is a trajectory aimed down toward the water.

Changing the Trajectory low front higher back casting plane.

5) T or F - High forward cast will load the rod deeper?

MASTER: The correct Answer is (F) False

Anyone miss this one? Question? What is Rod Load?

Rod load is what causes the rod to bend, such as the weight of the line against the rod tip and power applied to the rod.

A rod that is bent due to line weight and air/water resistance during acceleration of the cast.

Simply, bending of the rod. It is the transfer of energy from the caster to the rod . This energy is released when the rod straightens.

Yes a bent rod caused by an action of the caster. (continued on page35)

Pearl #4 - Another quiz (con't).....

6) T or F - DT lines make better long distance rollcasting lines?

MASTER: The correct Answer is (T) True

Anyone miss this one? Question? [Better than what?] Master: 'Other lines'.

What line would you use for Distance casting?

Shooting taper, weight forward as these cause greater rod load for the amount of line carried as compared to DT or level lines.

Weight forward or shooting head.

XXD or Steelhead line. They both have very long bellies.

I might opt for a Shooting Head with 4 pound mono running line. The weighted head will pull the small running line behind it with little drag.

7) The double haul is used for?

a) Picking up a dry fly
b) Slipping line in the back cast
c) Giving the Rod more action
d) Knocking the grass off your fly.
e) All of the above
f) None of the above

MASTER: The correct Answer is (F) None of the above

Anyone miss this one? Questions? [Slipping line is like giving back after the haul?] MASTER I see your point but 'Slipping' is line sliding out the rod without the pull of the loop energy pulling the line, as in shooting. The feed back after the haul is the energy of the loop pulling the line out.

Rod action is made in the rod by the manufacturer not hauling this Makes (c) wrong.

Do not read too deep and watch for tricky ones like this one.

What are some uses for the double haul?

Increased line speed and distance

Increasing line speed for distance casting or shooting more line.

It increases line speed and allows for longer casts. It also allows you to compensate for slack in the line. Macauley Lord says that it allows you to throw tighter loops, but I don't understand why this is so.

A couple of reasons are discussed by gurus. Obtaining line speed late in the cast has the rod pointing at the target. The late haul will reduce the counterflex. It also reduces the rod arc to obtain the same line speed. One of major uses of the Double Haul is to SHARE THE WORK BETWEEN THE CASTING HAND AND LINE HAND.

8) What knot is used to attach the leader to the fly line?

a) Double bowline
b) Winsor
c) Nail
d) Double underhand clinch

MASTER: The correct Answer is (c) Nail Knot

Anyone miss this one? Questions? What other knots are used for this connection?

Preferably a loop to loop or a Whitlock knotless connection.

Some fly lines come with a built in loop. So, a loop to loop connection can be made.

A loop in the fly line can be made and secured with thread. This would allow a loop to loop connection.

I've seen Dave Whitlock use a needle and glue to secure the leader into the end of the fly line. Makes for a very smooth connection.

Needle nail knot or needle Duncan loop knot, Double surgeons loop or perfection loop in the leader if the fly line is looped (continued on page36)

Pearl #5 - Tailing loops...from the CCI Study group

We are diving Deep into the Tailing Loop here. More than a CCI will need but should help your understanding.
SLP & Concaved rod tip path results in "Tailing loops"
****

This From Gordy on Tailing loops, first.
Re: Mel's, "premature release of power" :-
Mel was correct, as I see it. However, this is only part of the equation. (Albeit a very important part.)
One may have premature release of power as the result of the use of :
1. more acceleration in the beginning of the cast than can be maintained. ("Hitting it too hard too soon") or ("inappropriate application of power"). I see THIS as the tort which caused the whole problem. It makes the rod tip bend way down, then come up... a concave rod tip path. The premature release of power, likely wouldn't have occurred if not preceded by abrupt application of power. True, that abrupt application of power won't result in a tailing loop if the acceleration thus produced can be maintained..... however, the caster usually can't do that. (See, below.)
Of course, this is only one of 7 methods of creating a tailing loop ..... Others being:
2. Casting with too short a rod arc for the amount of line carried.
3. Creep (which leads to too short a rod arc for the amount of line carried, and tends to lead the caster to use inappropriate application of power. The caster often sensed that something is wrong and uses a spike of power early in the stroke.)
4. Simple failure to unload the rod below the oncoming line (dip the tip) at the end of the cast.
5. "Pushing" the rod forward without dipping the tip at the end of the cast (Lefty). This works partly because the rod tip is not dipped out of the way of the oncoming line and partly because the casting arc was lessened and didn't match the amount of line carried. In addition, as the rod is shoved forward in the direction of the cast, it's impossible to maintain sufficient acceleration.
6. Casting with less than 180 degrees of trajectory (line plane) between the back cast and the forward cast without changing casting planes (rod planes). Example: An upward directed back cast followed by a high forward cast.

7. Shoving the rod tip up into the path of the oncoming line. (This usually yields a collision between the line and the rod tip, but can yield a tail if the upward shove is immediately followed by a downward retraction (concave tip path). Some instructor candidates find that this works to produce a tail..... examiners will flunk them on the tailing loop task if this method is used, because it is NOT the way their students are likely to do it.)
In #1, when this acceleration cannot be maintained, the rod tip which was bent down, now travels up. Thus, a concave rod tip pathway occurs.
With an upward movement of the rod tip at the end of the cast, the wave produced in the fly leg of the loop helps to make this leg curl around and cross over the rod leg. If complete, we get a collision ie. complete tailing loop. In the event that it goes around twice, we get a "wind knot". If not complete, we get an incomplete tail with no collision and no knot. This, however, yields an inefficient cast.
On the revised MCCI exam, the candidate is asked to demonstrate Numbers 1, 2 & 3.
As an examiner, I'd think highly of that candidate if he/she could explain and demonstrate all of them !
I'd follow by asking for a description of the various causes and corrections.
On a CCI exam, I would not expect this in depth analysis of the tailing loop. I would expect that the candidate to understand that rod tip path is an prime contributor and that for most tailing loops, this path is concave.
As the task is performed on this exam, I'd accept any of the methods, 1 - 3. If the candidate used one of the others, 4 - 7 then I'd want it explained. I'd then want to be certain this candidate know at least one of the more common causes.
****

Pearl #6 - A Candidates Check List...from the CCI Study group

Things to remember the night before the test:

1. If you don't know it by now, you won't learn it tonight, so rest and relax.
2. Stretch your leader(s) overnight
3. Check the length of your leader after you tie it on.
4. Get a good ight's sleep

Things to bring on the day of the test:

1. Extra 7 wt rod (rods can break)
2. Extra pre-stretched 7.5' leader
3. Extra yarn flies
4. Scissors or nippers
5. Water bottle
6. Sun glasses
7. Hat
8. Sunscreen
9. Energy bar or similar (you never know how long you'll have to wait for your turn).
10 Heavy casting mat
11. Pen & Pater
12. Towel

Things to remember during the test:

1. Be prepared to explain your equipment - rod, reel, line and leader - and why you chose them.
2. Breathe
3. Don't over think.
4. Keep your answers brief and add info only if asked.
5. Remember that during the explain and demonstrate tasks, the examiners are your STUDENTS - teach them.

Choosing and designing fly casting and fly fishing leaders.

by Ally Gowans

Fly fishermen I'm sure want to ensure that their leader is correct but judging by the number of questions I receive there are misunderstandings. This will help! A fairly high proportion of anglers that I see use a length of level monofilament as a leader and struggle to get it to straighten when cast, so there is obviously some lack of understanding as to the functions of the leader. There are lots of different materials available and aspirations to cast long distances, present accurately and fish with many different techniques, with a vastly increased range of fly sizes and weights necessitating a range of leaders suited to each method. In addition to the traditional leaders we now have many types of proprietary leaders of different densities available and I will also take a look at those and their uses.

Trout casting, good turnover is important.

Most obvious purpose of the leader is to provide an "invisible link" between fly and fly line. It must be strong enough to cope with the strain of fighting fish of the expected species and size. Presentation must be good so the leader should "turn over" or "present" the fly as desired and fish it properly. It is the last of these qualities that is by far the most important and is usually understood or regarded less than the others. To convince yourself of the importance of correct leader design try casting the fly line without a leader and you will see the end of the line and the leader whip over too quickly with a splash rather than landing gently Without the leader or indeed if you use a leader that is too light or too short for purpose you will get a similar effect (Fig 1).

Fly fishing leader is too short or too light for the line and fly combination

If you aim higher to avoid the splash the excess energy will cause the leader to extend then recoil due to the elasticity in the rod, line and leader. Not a favourable outcome! Then attach a straight length of monofilament to the line, make it your usual leader length and breaking strain and try casting into the wind for the most undesirable effect. Note how tricky it is to get the leader to extend nicely because it is difficult to transmit the necessary energy down to the tippet and fly with a level leader.

(continued on page 39)

Fly fishing leader is too long for the line and fly combination

If the leader is very long (Fig 2), the drag that it imposes on the fly line will make it difficult to lift line from the water in an orderly fashion and much harder to get the line and leader to turn over at any time. Underhand casting techniques actually exploit leader drag on the water surface to enable the casting of shooting heads without the fly line itself being in contact with the water surface. This specialized technique requires perhaps more than anywhere a well balanced combination of fly and leader is essential for good performance

Fly fishing leader is correct for the line and fly combination

Therefore in order to achieve good presentation the leader must be able to absorb and transmit energy from the fly line to the fly. The shorter the leader the more energy will be transmitted to the fly, hence the general relationship between fly size and leader length, bigger (or heavier) fly, shorter leader. Conversely of course small, light flies can be cast on longer leaders. Ideally the fly should be propelled just far enough for the leader to extend predictably and as desired and cause the fly to drop quietly into the water (Fig 3). I have used the words "as desired" rather than straight because it is sometimes preferable (e.g. in conventional dry fly fishing) for the leader to fall slack so that the occurrence of "drag" is less likely.

Youtube, etc.

Continuing with our look at what is available on the web, here are some that we found for this issue.

All these below are casting and fishing related. We do not give any positive or negative comments, so please judge for yourself.
If you have some and want to bring them to our readers attention, please send them to us.

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1. **Casting with Joan Wulff -** Learn how angler Joan Wulff became a legend in the world of fly fishing, then get a few lessons from her on casting like a pro

http://www.youtube.com/watch?v=peQIVe5vJio

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2. **Animated Knots -** click on Fishing and then the knot you want to see tied.
www.animatedknots.com

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3. **How to Pick the Line Up -**

http://www.youtube.com/watch?v=ZBkAxIh_XR8

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4. **More flycasting tips for the experienced angler -** inlcudes some articles from Steve Rajeff, Al Kyte, Jim Green. Most of these have been published in the Loop but it shows how well used they are.

http://home.att.net/~slowsnap/tips3x1.htm

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5. **Fly Fishing and Fly Casting - the Italian Way**. A whimsical way of looking at flycasting and art. Looks like fun!

http://www.youtube.com/watch?v=EI72lIJ3ehg

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6. **Intro to Fly Casting with Mel Krieger -**

http://www.youtube.com/watch?v=AHuueOVBm84&feature=channel_page

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7. **Project Healing Waters -** It's about a quadrapalegic who has overcome his disability to get back to fishing by using adaptive equipment and a "Can do" attitude.

http://www.sportsmansresource.com/fishing onwheels

Upcoming Events for 2009

Segovia, Spain (near Madrid) International testing is being organized for this location.	CCI MCCI	May 28 - 31, 2009
Roscommon, MI FFF Great Lakes Council Conclave Bruce Richards R.A. MacMullen Conference Center - north side of Higgins Lake near Roscommon	CCI (4) MCCI (2)	June 20, 2009
Loveland, CO FFF Annual Conclave Bruce Williams To sign up for testing at this location you will need to sign up through the pre-registration link below: http://www.federationconclave.org/ Pre-registration will open in April	Instructor Master Two-handed	Jul 28 - Aug 1, 2009
Mtn Home, AR FFF Southern Council Conclave Chuck Easterling Testing is being organized for this location. Please check back at a later date for sign up and more details	CCI (10) MCCI (2)	Oct 1-3, 2009
2 Day Casting WS Redding, CA Guy Manning	***Prep Class / Workshop Two Day Casting Instructors Prep Workshops for CI & MCI - NO testing offered at this workshop.	Oct. 3-4, 2009
Orlando, FL To Be Determined Dusty Sprague Testing is being organized for this location. Please check back at a later date for sign up and more details	Instructor (10/23/09) Master (10/24/09)	Oct 23 - 24, 2009
Lodi, CA FFF Northern California Council Conclave Eric Sherar Testing is being organized for this location. Please check back at a later date for sign up and more details		Oct 23 - 24, 2009
Orlando, FL To Be Determined Dusty Sprague Testing is being organized for this location. Please check back at a later date for sign up and more details	Instructor (10/23/09) Master(10/24/09)	Oct 23 - 24, 2009

Please see the FFF web site for registration deadlines, testing class limits and contact information.

CONGRATULATIONS

New Casting Instructors

Leland (Lee) Robbins– Kodiak, AK
Clark Reid – New Zealand
Ryan O'Connor – BC, Canada
Frank Harford – Riverside, IL
Daniel Boggs – Janesville, WI
Terry Lawrence – Albany, OR
Dustin Carlson – Cottonwood Hgts, UT
Max Sturm – Munich, Germany
Bernd Wiesbauer – Hollenegg, Austria
Wolfgang Heusserer – Eibiswald, Austria
Emil Dittmer – Tammenweg, Germany
Rene Vaz – Auckland, New Zealand
Shigetoshi Miyata – Tokyo, Japan
Marshall Bissett – Valley Glen, CA
Dick Matthaei – Fircrest, WA
Junichi Nakane – Kanagawa, Japan
Dok Arvanites – S Pasadena, CA
Gen Shirakawa – Tokyo, Japan
Hideshi Suzuki – Aichi, Japan
Hisanori Futamura – Aichi, Japan
Masaki Moriyama – Aichi, Japan
Mark Surtees – London, UK
Rene Gerken – Forshaga, Sweden
Tim Strange – Vibyj, Denmark
Roy Wybrow – Tasmania, Australia
Tsutomu Kato – Aichi, Japan
Donnie Hyslip – Heber Springs, AR
Rex Walker – Sherman, TX
Taylor Walker – Sherman, TX
Zach Matthews – Marietta, GA
Bob Frame – Toccoa, GA
Makoto Urabe – Kanakawa, Japan
Naotake Ohi – Gunma, Japan
Peter D'Ambrisi – Marietta, GA
Janis Kruska – Victoria, Australia

New Master Casting Instructors

Dwight Klemin – Salem, OR
Thomas Berggren – Sweden
Hiroshi Okada – Nagoya, Japan
Yusaku Tsutsui – Osaka, Japan
Peter Stoltze – Slagelse, Denmark

New Two-Handed Casting Instructors

Hisashi Suzuki – Aichi, Japan

From The Editor

Hope you are well and hope you are busy with some casting activities. Spring has finally arrived here on the west coast although I haven't put my polar fleece away yet - too unpredictable this year for weather.

Another big issue for you. Our Pearls column continues with some selected topics for you to read and digest. With the Pearls, I have picked some timely topics from both the Master Study Group hosted by Gordie Hill and the CCI Study Group hosted by Al Crise.
It is always interesting to read answers from candidates studying for their certifications and then hear from some of the governors who clarify and expand the answers. The quizs are a good exercise for all of you. There are some excellent diagrams of parallel loops and out of parallel loops. These come from the MCI study group, submitted by Ally Gowans with input from Bruce Richards.
The Pearls won't provide the answers to the test questions, but if you follow along and learn, you will be able to answer them. (So pay attention!)
As always, make your own decisions about material in the Loop. We present articles that hopefully make you think and learn.

Macauley Lord has provided us with a great perspective on teaching methods in his **Direct Instruction** article. Great to have an article from him!

Check out the interview with Joan Wulff. Ally Gowans has allowed us to reprint this article. Then on the Youtube page, there is a link to a short video called 'Casting with Joan Wulff'.

Lots of variety to keep you reading the Loop. It is getting so big now that you may just print off the articles that interest you. I know that I print off a final copy to edit and make sure there aren't some hidden things I missed and it is enormous - and heavy.
I am always looking for feedback for the Loop. I now am sure that people read it beause someone caught a mistake!

I hope that you find something in each issue that helps you learn and improve both your teaching and your casting. Let me know your likes and dislikes. I may not change anything but I will listen to you.

The activities scheduled for the conclave are coming together. There are some excellent workshops this year and I should say again - as every year gets better and better. So if you are planning on coming, sign up before they are filled.

Are you coming to the conclave? We look forward to seeing you there. The last page of this issue is Conclave information. It provides the location of the event, where to stay - both in hotels and campgrounds. Check out the conclave web site as well for updated info.

Talk to you soon.
Denise

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We welcome your submissions via e-mail. When you submit an article(s), please attach a short (1-3 sentences) author/instructor biographical statement, including your location and Certification level on every article.
Also be aware that the back issues of the Loop are posted on the FFF web site. Any illustrations should be in JPEG format and submitted separately, if possible.
The Loop reserves the right to decline any submission for any reason, and to edit any submission.
Submissions may be sent to the editors or the National Office:

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For UPS & Overnight Shipments:
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CONCLAVE 2009

The location for the 2009 Conclave has been finalized. Many of you have been waiting for this in order to make your reservations in the area.

The Conclave website is www.federationconclave.org

This is the link to the lodging on the Conclave website:
http://www.federationconclave.org/Default.aspx?tabid=4868

The Embassy Suites Loveland is the Host Hotel and the Headquarters of the 2009 Conclave.
Their web page address is:
http://embassysuites.hilton.com/en/es/groups/personalized/FNLESES-FFF-20090728/index.jhtml

Group Name: Federation of Fly Fishers, Conserving-Resorting-Educating
Group Code: FFF
Check-in: 28-JUL-2009
Check-out: 01-AUG-2009

Hotel Name: Embassy Suites Loveland - Hotel, Spa & Conference Center
Hotel Address: 4705 Clydesdale Parkway
Loveland, Colorado 80538
Phone Number:970-593-6200

The Conclave web site is up and running and information is being added all the time. Not much lodging information there yet.
As some of us camp during the Conclave, I went looking for camping and RV facilities in the area. Rates are approximately the same for the sites below. Here is what I found:

1. Riverview RV - www.riverview.com Approximately 20 minutes from Loveland. On the banks of the Big Thompson River.

2. Fireside RV Park & Cabins - www.co-lodges-review.com. 3.5 miles west of Loveland.

3. Loveland RV - www.lovelandrvresort.com - 3 miles east of Loveland.

For those of you with non-fishing partners, I discovered that there is an outlet shopping mall in Loveland. Oh-oh!

Please contact the FFF Headquarter's Office with any questions:
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