

THE LOOP

*The Federation of Fly Fishers Journal for Certified Casting Instructors
Fall 2005*

Test Kits

By Pete Greenan & Bob Middo

Hi Capt. Pete: I was wondering how you go about testing CI candidates? Do you have a tape measure, targets, etc?.....*Regards, Bob*

Hey Bob: You know Bob, I hate carrying all that junk with me when I test. I don't need that stuff anyway...
.....*Pete*

Well Pete: I wouldn't want the candidates to think we're a cut rate organization. I think it would be like getting to the Olympics and using trash cans for hurdles if we didn't come prepared. I believe the candidates deserve a little professionalism. BTW, what exactly do you do when you test CI candidates?*Bob*

Well Bob: That kind of depends on how good a day I had the day before. Sometimes I use whatever I can find around the area or a pie plate from a local trash can. Hey, the candidate ought to be able to see whatever I put out if he or she can see a fish.*Pete*

Pete: I'd really hate to see what you test with if you've had a bad day. Seriously though, don't you think as a Master you should be prepared? I always have a test kit ready to go. It contains a 200' tape measure, 8 small soccer discs, a clip board, pens, note paper, extra exam forms and tests. I (you'll hate this) sometimes even carry an extra leader, 1X tippet, yarn flies, nippers, line cleaner and Kleenex (for those who don't pass).....*Bob*

Bob: You really take this seriously, you must have made Eagle Scout. As if it was all about the candidate and not us Master Blasters. I worked hard to get where I'm at. Everyone should recognize my accomplishments first. If the candidate wants all that glitz, maybe they should be required to bring it. Ya think?*Pete*

Calm down O'Mighty Master Blaster: I'm only saying that the candidate has also worked hard to reach this point. Don't you think that they should be given the courtesy of a well run test? What do you think a candidate might say if you accidentally pace off 85' instead of 75'? I bet his or her line is marked at or just above the prescribed distance, and when you fail them because they didn't reach your intuitive distance, the sh*! is going to hit the fan.....*Bob*

Well if they think I can't run a test well without all that stuff they are mistaken. They can't forget that the most important part is how I think they cast and teach. Hell, I even wear my best cut-offs and catch & release t-shirt just to make them comfy. BTW, my size 13's can pace off 75' every time.....*Pete*

Pete: Rocks, pie plates and best guess distances just don't seem right. Aren't we supposed to make the candidates feel comfortable and at ease? I'm sure they appreciate your wardrobe, but your black socks and sandals need to go. I think the candidates expect to see an organized well run test environment. As far as impressing the tester, you are right. Its show cast time, but what kind of impression are you giving the candidate?*Bob*

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Okay, okay sometimes they seem a little miffed. Maybe having all that stuff isn't a bad idea, but I still do a good job because I evaluate each candidate very carefully, even without all that stuff. It may take hours, but I will not short change them during the performance test.....*Pete*

I know you check each candidate carefully Pete. You are very thorough, no short cuts taken.....*Bob*

Thanks Bob: So what you're saying is that by having all the right stuff, the candidate feels more at ease and can concentrate on the test better? I suppose you're right, but what about when you have to travel to test? You have to admit, carrying all the test tools can be a real pain. What do you think one should carry when traveling distance to test?*Pete*

Well Pete that's up to you. I've seen some pretty portable kits though. You don't actually need a tape measure, an old fly line marked to the appropriate distances will do. Frisbees or cheap plastic plates, etc. can be used for targets and don't take up much space. I guess you just need to be creative..... *Bob*

Okay, now that you have me convinced that I need to be really professional when I test. Here are some of the things I would appreciate if I were taking the test: A complete test set from the FFF (evaluation forms, tests, answer keys, CI Workshop syllabus). For physical equipment, I'd need some cones marked with distances, a 100' tape measure, five 30" target rings, a small mat to lay the fly line down on, couple of orange, long belly fly lines in 6 and 7 wt. with reels, a couple of 7 1/2 ft. 2X leaders, bright yarn flies, nippers and a good attitude. Now if I were traveling to a conclave, I would put everything into a small backpack or similar for ease of carrying. The cones would all fit together so they should fit. The target rings could be made of soft flexible tubing that could be assembled and disassembled onsite using a straight coupling like PVC irrigation tubing is. Very quick and easy! I would wear my Master Instructors badge of course, and be well groomed, no black socks and sandals, cut-offs or tee-shirts. I would also wear a hat and sun glasses. I would want to be well rested and alert, and take the time to review the test and formulate questions I might wish to ask. Lastly, I would strive to be as courteous and friendly as possible. I remember when I finished my tests the instructor took the time to help me with any weak spots and gave me good references to go to for more help. I would consider this part of the program also. Did I say all that?*Pete*

Hot damn! I think we have a convert here. I don't know whether to hug you or buy you a drink. Hmmm, I think a drink will do. Pete, I think you now understand my position as a Master regarding testing. Masters and Governors represent the standards which we all aspire to, therefore, it makes sense that we should set the best example possible..... *Regards, Bob*

Captain Pete Greenan is an FFF Master Certified Casting Instructor and operates the Gypsy Guide Service in Sarasota Florida; Bob Middo is an FFF Master Certified Casting Instructor and sometimes surf guide in Redondo Beach California

Flyfishing Courtesy - (con't from page 7)

the tarpon schools on the flat and picnic, swim, and play loud music while some of them run high speed, noise polluting jet skis, scaring fish for miles around.

As tensions increase, it is more important than ever that we fly casting instructors with our FFF label be particularly careful with this aspect of our fishing.

We also need to spend more time helping new casters to understand these things as we teach. By doing so, we'll be helping ourselves, one another, and our very sport.

Gordon Hill is a member of the FFF Casting Board of Governors. He is a retired orthopedic surgeon who lives on Big Pine Key in the Florida Keys.

A Continuing Education/ Club Casting Program

By Joe Libeu

Over the last 5 years I have been fortunate enough to be around some pretty dedicated casters and instructors. During this time, I have worked to develop a continuing education/club-casting program that is ever evolving.

What follows is what has been developed with the help of some great support people and the Long Beach Casting Club. The start of a good program is to have a dedicated leader to oversee the growth and implementation of the overall plan. Part of this program is to make available to Master Instructors (MI) and Certified Casting Instructors (CCI) an opportunity for continuing education. Here is how a program can be organized and the material covered.

Instructors Clinic

The program begins with an Instructor Clinic that is at least three weeks long. We have determined that if a person wants to assist in teaching a Beginning Casting Class, he must attend the Instructors Clinic. This helps keep everyone on the same page as the class goes on. The program has an Instructor's Clinic Leader and four area leaders. Each area leader is a CCI or MI and is responsible for a portion of the instructor's material and its presentation. Each area leader will have an individual who is working on becoming a CCI or MI as an assistant and will be responsible for doing demonstrations, providing a lesson plan for each cast that will be taught, how to teach the cast, possible cause and corrections of errors of the casts that will be performed. These lesson plans are turned in to the area leader for review.

The outside teaching area is broken down into 4 groups of people and 4 areas. Each group, as explained above, has an area leader and assistant. We assign and balance the number of instructors into each area based upon the strength in each area. We then adjust each area as needed.

The first night Instructor's Workshop is on communication in teaching, substance, and style. This workshop satisfies the necessary qualification of the FFF workshop for Certified Casting Instructors.

The next week we spend a small amount of time inside covering the roll cast, off shoulder roll cast. The balance of the 2 hours is outside working on the roll cast, off shoulder roll cast, how to teach it, cause and corrections of errors etc.

Week three we do a quick review of the previous week inside, then work on the pick up and lay down and the false cast. We then are once again outside to work on the teaching of the above along with cause of errors and correction.

Beginning Casting Class

The Beginning Casting Class has a lead Casting Instructor who oversees the beginning-casting program. The Beginning Casting Instructor is responsible for all inside presentations.

The outside is set up as follow:

Four area instructors, four assistant instructors, additional instructors in each area, two roving instructors and a video analysis area.

We have developed a 6-week instructional course.

Week 1 covers equipment and its set up and is held during the second week of the Instructor's Clinic. This allows the students 2 weeks to purchase equipment.

Week 2 is the roll cast. We start with about 15 to 25 min. inside, then about 1 ½ to 2 hours outside. Each student is assigned an area. We discourage individuals and instructors from moving from one area to another. We have found that having all the instructors moving around and working with just anyone does not work for the students or instructors. Some students will receive more attention than others and having instructors and students assigned to areas helps ensure equal instructions. The responsibility of the lead instructors for each area is to oversee and assist the teaching demonstration, provide enthusiasm and direction to the casting instructors. Note, while the inside material is being covered with the students, there is an instructor's meeting going on outside to cover and review what the lesson will be for that evening. This is a very important instructor's meeting, as it gets everyone in tune to what will be covered and to motivate the instructors. This is done every week while the inside meeting is going on with the Beginning Casting Class instructor and the students.

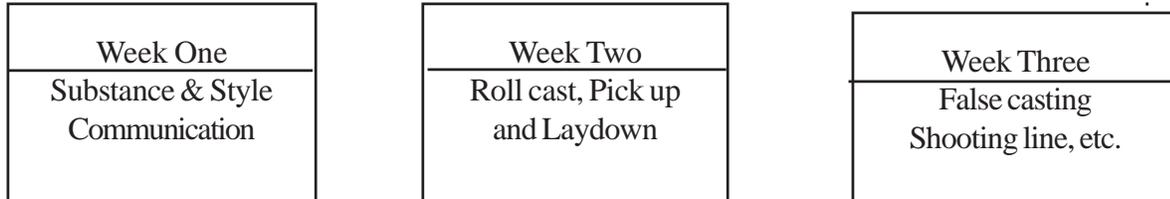
Week 3 inside instruction is a review of the previous week's casts and information about the new cast. The new cast for this week is the off shoulder roll cast. The outside instructors will review the previous week and then go on to a demonstration of the new casts.

Week 4 inside and outside instruction is on the pick up and lay down and the off shoulder pick up and lay down.

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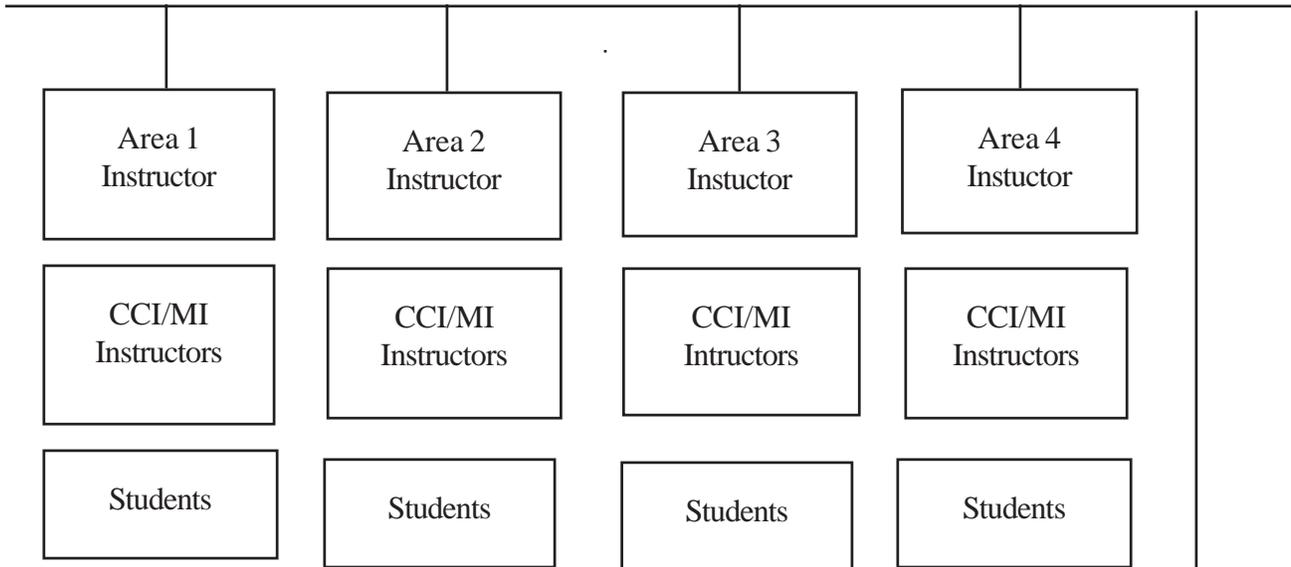
CONTINUING EDUCATION/CLUB CASTING PROGRAM

Instructors Program Casting Class Co-ordinator



Casting Class Instructor Inside/Outside Material*

Roving Instructors



- Week 1 Equipment
- Week 2 Roll cast
- Week 3 Roll cast, Off Shoulder Roll Cast
- Week 4 Pick up and laydown, off shoulder pickup and lay down
- Week 5 False Cast, Shooting line, etc.
- Week 6 Same as #5

Video
Analysis

(con't from page 4)

Week 5 inside and outside instruction is devoted to the false cast and follows the same format used in other weeks.

Week 6 continues with the false cast, shooting line, retrieving line and the reach cast.

Throughout the 5 weeks of actual casting, we have the lead instructors taking students who are having a difficult time to the video analysis area. The lead instructor will cast with the student. The lead instructor will stand just ahead of the student so when videotaping is done you can see both individuals casting. We want the students to see what they are doing at the same time that they see what the instructor is doing. We then review the tape on a TV monitor, because the small video-viewing screen is too small for seeing details.

During the entire 6 weeks of casting instructions, the individuals who want to work on becoming CCIs have the opportunity to work with many different students, MCIs and CIs on different problems and solutions in

teaching. This is a very important learning process for prospective CIs.

Certified Casting Instructor Workshop

After the Beginning Casting Class has concluded, the prospective CI candidates begin a 4-week CI workshop that covers performance questions, casting instructional questions. This program is led by an MCI and is assisted by CIs as part of a continuing education program. Each week, the prospective CI will have a set of questions to answer, perform certain casts, teach and identify causes and corrections of casting errors. They are also responsible for a lesson plan on how to teach each cast they are required to perform. After the 4 week CI preparation classes, each prospective CI is given a pre-test to review their level of performance and determine if they are ready to take the CI test.

Joe Libeu is a member of the FFF Casting Board of Governors

FFF Offers Free Memberships to Your Casting Students

The Federation of Fly Fishers would like to offer a FREE six month membership to your casting students. We would like to reward your students for selecting an FFF Certified Casting Instructor and wish to show you our appreciation for your efforts on behalf of the Federation and fly fishing. It is also hoped this offer will encourage more people to use FFF Certified Instructors, that more casting instructors will become Certified and more people will be exposed to the Federation and will become more involved with us and in fly fishing.

In the near future, a standardized form will be distributed to you. For right now, copy and reproduce the form below. Please fill out all information asked for, sign and date the form and return it to Headquarters in Livingston. Initially we are asking that each instructor fill out the form and return it to us for the student.

Bob Shirley, FFF Membership Committee Chair

Federation of Fly Fishers 6 Month Membership FFF Certified Casting Instructor Program

Please fill out student's name and contact information, sign form, and return to FFF Headquarters in Livingston. One membership per family is offered.

Name: _____

Address: _____

Telephone: ____ - ____ - ____ **E-mail** _____ **M or F /18 or under?** ____

Location of lesson: _____ **Date of Lesson:** _____

Signature of FFF Instructor & Date: _____

Mail to: FFF, 215 East Lewis, Livingston, MT 59047

Push or Pull

by Harry Merritt

For years, I was a Pusher. I have now joined the ranks of the Pullers. Let me explain.

When casting, it is difficult to push the fly rod with a relaxed hand and arm. Pushing muscles tend to tighten when applying energy to an object. You must push an ax to chop wood; have you ever tried chopping wood with a relaxed arm and hand? I do not think so; but how many times were you told when learning to cast, that flycasting is “just like sticking an ax into a tree, just like the speed-up and stop”. I was told that many times and unfortunately I have told my students the same when trying to explain the transfer of energy from rod to line; however no more.

When the arm and hand are relaxed, as in the pulling motion, the hand can be squeezed at the moment of energy transfer (speed-up and stop, power snap, pop stop, whatever the heck you call it) and then instantly relaxed. This produces a smooth transfer of energy and a quick stop and the relaxing of the hand dampens the shock of the stop. Of course there are rods on the market that dampen the shock for you for the tidy sum \$750.00. Your choice; hand or pocket-book.

I am an architect and I know a little about tension and compression. Ropes (muscles) are good in tension and poor in compression. Weight lifters can lift (pull) more weight off the floor than they can lift (push) over their heads. To withstand compression, muscles must be made rigid to resist the compressing force when pushing (and most fly fishers wonder why their arm and back hurt after a few hours of casting). I have little scientific knowledge of the anatomy of the human body but I know it is much easier to hang from a tree limb with your muscles in tension than to stand on your hands with your feet in the air over your head with your muscles in compression. In my opinion, Pushers are standing on their heads.

I was taught to lock my wrist while casting. Have you ever tried locking your wrist without stiffening your arm and shoulder muscles? Try it, lock your wrist and try to relax the muscles in your arm and shoulder. Can't do it can you?

Indeed, “Lock your wrist” was the constant admonishment of most of my instructors, over and over (and over) again, except during the drift.

Most wrist lockers jab their upper arm during the energy transfer phase of the cast; a perfect recipe for a tailing loop, a shocked line and a diminution of distance and accuracy. A Puller needs only to expend energy at the time when energy is needed. Don't get me wrong, I am not advocating a sloppy wrist but I don't care how much the wrist moves the thumb forward of vertical. I do insist, to my students, that the wrist should not move the thumb rearward of vertical. Pullers have an easier time activating all parts of the wrist, arm, shoulder and body. Most Pushers are always locking some part of the muscle system to control the muscles they have made rigid.

Double hauling is a pulling motion with the line hand and if you are a Puller, it is much easier to pull the rod with the rod hand and pull the line with the line hand than it is to push the rod with the rod hand and pull the line with the line hand. Your brain will thank you. How long did it take you to learn to pat your head and rub your belly when you were a child? I can teach Pullers to double haul in half the time it takes me to teach Pushers. The drift, after the backcast is the natural movement of the pull of a relaxed hand and arm. To push the rod into a drift is an oxymoron, I have been fly fishing for over sixty-five years and I have gone through many phases of flycasting techniques; from the holding a book under the arm instruction and casting to the constraints of the clock face, to the pick up and lay down overhead locked wrist cast.

I recently became a FFF Certified Casting Instructor only because I became involved in helping young Boy Scouts working on the new Fly Fishing Merit Badge and figured I had better have some proof that I knew a little bit about the subject.

As I began to teach these young boys, it became clear to me that the locked wrist push cast was an unnecessarily rigid constraint to the beautiful fluid ballet of the flycast; especially when teaching other casts such as the roll cast, in the air mends, and double hauls.

I have been working with the scouts and others for over four years and during this time I have taught over twenty different groups. About half of these groups were taught the stiff wrist Push Cast (the only way I knew at the time) and after my epiphany, the Pull Cast. There is a significant difference in the results.

I tend to be disciplined in my approach to teaching and I expect equal rigor from my students. I have always believed that the only “fun” in learning anything was the satisfaction of getting it right and the joy that comes from excellence (maybe this is why many of my students call me that “old school, geriatric, fuddy duddy”). Be that as it may, I must admit that teaching students to pull their casts with a relaxed body is a lot more “fun” than the rigid discipline of the push cast with the constant admonitions of “keep your wrist locked and stop your rod at one o’clock”. Tailing loops are now a thing of the past.

Pulling the fly rod is also a state of mind. You must think, “pull”, especially if you were a “pusher” as I was. My muscle memory system had been trained for many years to tighten my wrist and “push”. My young scouts have no problem in “pulling”. They have been

throwing rocks and baseballs all their young life. Have you ever tried pushing a baseball? The only thing I know that you can throw with a push is a shot put, which is the antithesis of the flycast. The transition will be difficult for many good flycasters. Indeed, the better caster you are, the more difficult the transition but if you can make the transition, it will set you free to reach an excellence in casting that I feel is not possible with the stiff wrist push.

I know the above may be heresy to many as the “stiff wrist” has become so ingrained in the teaching methodology of many of our best flycasting instructors and who am I to give advice to folks who cast better than I. However our sport is an ever changing evolution of ideas with an unchanging dedication to excellence. This is why I fly fish and also because fly fishing is cheaper than psychiatric care (I think).

They say that you can’t teach an old dog new tricks. I certainly qualify as an Old Dog and I am very proud of my new trick!

*Harry Merritt is a FFF Certified
Casting Instructor*

Flyfishing Courtesy by Gordie Hill

Anglers sometimes run afoul of one another, often simply out of not really knowing the right thing to do. This happens on trout streams as well as on the tropical salt water flats.

Those of us who spend a lot of time on the flats here in the Florida Keys could write volumes on what we call “flats etiquette”. To us it is of the utmost importance, since an improper approach by another flats fisherman can spoil the fishing in a large area. When this happens, the flats fish may literally leave the area and may not return until another tide or another day.

As far as the etiquette of fly fishing in freshwater venues, I’ve found two writings which I think are worth reading:

I. TROUT, Ernie Schwiebert, Vol.II., Chapter 12, “Ethics, Manners, and Philosophy Astream” pp. 1595 - 1617.

II. FLY FISHING STRATEGY, Doug Swisher & Carl Richards, Chapter 15, “Stream Courtesy”, pp.177 - 179.

Proper fishing etiquette in any setting, fresh or salt, should boil down to a combination of common sense and the “golden rule”. Unfortunately, it gets a lot more complicated than that as we get more and more anglers and heavier fishing pressure from both knowledgeable and caring fishermen.....and some who are neither.

There is also the complication of occasional collision between fly fishermen and those who choose to use different tackle and fishing methods.

In past years, we fly fishermen were often considered, “snobs” who looked down on these other folks. Most of us have now learned to respect the pursuits of bait and spin/plug fishermen, so that aspect is changing for the better. Our waters, both fresh and salt, are being increasingly used for other pleasures such as boating and other water sports. This reduces the areas of pristine fishing opportunity, as the world population increases. One of our very best tarpon fly fishing areas, for example, is no longer “fishable” on weekends because of use by boaters who anchor right in the path of

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“The Story of Dweedly”

This is the story of a lost and lonely fly fisher named Dweedly Chuckacast. Somewhere in the beginning, when he was learning to cast, he was set astray. He grew up in the land of “Chuck and Duck” where the “wrist cast” and the “lunge and lurch cast” reigned supreme. Since he grew up there, he didn’t know any better. He learned to twist and turn his body, flex his wrist to the breaking point, and pitch and jerk with the best of them. He languished there for what seemed an eternity. He was sad most of the time and could never figure out why. He had learned from what he thought were the best and couldn’t go any farther. *Dweedly had hit a wall.* He was at the end with no hope in sight. In desperation he even tried prayer.

Then one night when all seem lost, he drifted off to dreamland. Something was different and he knew it. Most of his past dreams had “tailing loops”, big gaping “open loops”, fly lines failing to extend, collapsing leaders, and on and on and on. He couldn’t believe what this dream held. Every time he tried to wake up to what he thought was reality, he was thrust back into this dream. He was worried. All he could see were tight well formed loops front and back, high line speeds, 60 foot casts with little or no effort, upright forms of what appeared to be Flycasters and use of the wrist ONLY at the end of each casting stroke. He just didn’t know what to make of it all. Don’t get me wrong; he liked what he saw. He just didn’t know why.

In the morning, when Dweedly awoke, all appeared much better. He had seen the light. It was the first time he looked out the window and saw what things looked like outside the land of “Chuck and Duck”. Without knowing it, he had escaped. He was renewed and knew what needed to be done. His aching body and wrist, caused by so many years of casting that way, affirmed his belief.

After breakfast, Dweedly sat down and started writing down the five themes that kept repeating over and over again in his mind. He wasn’t sure what they meant, at the time, but knew they were very important. He puzzled over STRAIGHT LINE PATH and SLACK because he had never heard the terms before. He put them aside and concentrated on PAUSE, PROPER APPLICATION of POWER and CASTING ARC.

While dealing with these, another kept cropping up, the STOP. These seemed to make some sense. It is when he finally put these together that all started to come into focus.

They comprised the components (ESSENTIALS) that are needed to make the fly rod do its work. Armed with this information Dweedly set off on a journey to where good “Flycasting” technique lives. He practiced regularly, first to rid himself of bad habits, and then to perfect his new Casting Style. He concentrated on the problem areas that were inherent with his old casting methods. He figured that a STRAIGHT LINE PATH was important because it directed the fly line straight back and forth. He knew that SLACK was a major problem because he couldn’t get the rod to load (bend) until the line was straight and that if too much was in the line; the length of the CASTING STROKE was reduced. All was beginning to come to light. He remembered the tight well formed loops from his dreams and knew that LINE SPEED was essential. Dweedly knew now that POWER applied at the proper time and a firm STOP would give him the results he expected. PAUSE sort of fell into place. While he was tinkering with all of this newfound information, he discovered that without the proper PAUSE at the end of each casting stroke the cast would fall apart.

Dweedly is now on his way to casting proficiency and is a very happy man. No longer does he remain in the land of “Chuck and Duck”, no longer does he struggle with the twisting and bending of his body, the fatigue and the weakened wrist. *Dweedly has arrived!*

A fable by Stan Steele, intended to shed a little light and humor on failed casting techniques but never to offend.

* Dweedly is a name I’ve given to those who I believe cast a little “funny”. In the event this may be a female, the name is Dweedla.

Stan Steele is a CI and lives in Salem, Oregon

From The Editors

Time has really flown since the Conclave. For those of you who didn't make it to our annual event, it was tremendous. Lots of chances to watch and teach and learn from each other. Hard decisions had to be made as to what to participate in and regrets for the two or three offerings that were missed. Lots of chances as well to socialize and catch up with old friends. Livingston made us very welcome!

As well, it was a first camping experience for my black lab, Max and myself. We had a great time so it won't be the last and we're already looking forward to next year in Bozeman.

Too soon the Conclave was over and back to the real world. For me that was a season of steelhead guiding on the Bulkley River but for others, it was a life threatening fall.

Many of our board of governors live in the south. Our chair, Tom Jindra lives in New Orleans and had to evacuate. A lot more live in Florida - Gordie Hill, Tom White, Dusty Sprague to name a few and they were directly affected by the hurricanes.

My co-editor, Liz, was hit by the last hurricane and is still cleaning up.

Fortunately our colleagues are safe although we were sending e-mails back and forth, waiting to hear the news that they were safe.

We hope that those of you affected by the hurricanes, whether it be yourself or family or friends are safe and in one piece.

Now on to the Loop: In our continuing series on the Two-Handed Casts, we take a break with this issue. As always, real life interferes occasionally with our deadlines and our article on the Double Spey will be featured in the Winter 2006 issue.

The Conclave was also a chance to talk to our members and hear their comments on the content of the Loop. It was also a chance to round up more articles and get more people writing for the Loop.

If you have an article or an idea for an article, please contact us. You don't have to be a great writer for the Loop - we are interested in sharing your experiences with other members and sharing how we teach. You may have a great program or method of teaching or just a funny story about teaching casting that could benefit others.

Lets hear from you.

This issue is the start of our paperless newsletter. We all love trees, we all love saving money and notifying you by e-mail that the next issue is ready and waiting will do both. Clicking on the link in the e-mail will take you to the new issue of the Loop.

You will be able to read it on the web site or you will be able to download it to your own computer where you can store it or print it out. Its your choice.

If you haven't checked it out, most of the back issues of the Loop are available on the web site. The earliest issue was in 1994 and since that time, the size and amount of information in each issue has grown. A treasure trove of valuable information

If you are a recent member of our program, check out the back issues for this great info.

Personally I'm going to 'burn' all the back issues onto a DVD. We all have computer problems or crashes from time to time so rather than storing them on my computer, I will make a copy for backup.

Future plans for the Loop: We intend to start a section of classified ads in the Loop. We are thinking about pricing, etc. so stay tuned for more details.

Our best wishes for the approaching Holiday Season. May you spend it with family and friends.

Talk to you in the New Year!

Cheers from your Editors,
Denise Maxwell and Liz Watson

COMING EVENTS for 2005 and 2006

Pre-registration is **REQUIRED**

Schedule subject to change

Salem, OR - Dec. 3-4, 2005. Master Instructor Prep Course - Contact Dan McCrimmon @ 604-602-0344 for more details. Instructors are Al Buhr, Denise Maxwell & Dan McCrimmon.

Denver, CO - The Fly Fishing Show - Jan. 6-8, 2006. CI & MCI testing.

College Park, MD - The Fly Fishing Show - Jan. 14-15, 2006. CI testing.

Marlboro, MA - The Fly Fishing Show - Jan. 20-22, 2006. CI & MCI testing.

Somerset, NJ - The Fly Fishing Show - Jan. 27-29, 2006. CI testing.

Denver, CO - ISE Show - Jan. 26-29, 2006. CI & MCI testing.

Charlotte, NC - The Fly Fishing Show - Feb. 25, 2006. CI testing.

Long Beach, CA - Fred Hall Show - Mar. 3-4, 2006. CI & MCI testing.

FFF Conclave - Bozeman, MT. July 25-29, 2006. CI, MCI and THCI testing.

Contact The Program Coordinator at (406) 585-7592 for pre-registration (A \$50 test fee for Certified Instructor or \$100 test fee for Masters is required to pre-register)

Please check the web site for the listing of upcoming events.

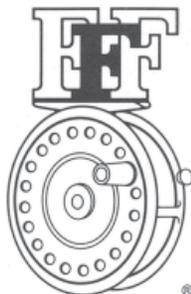


FEDERATION OF FLY FISHERS

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Fly Illustrations: Jason Borger

You can have a link from the FFF website listing of certified instructors to your e-mail address. Contact the casting certification office in Livingston with your current e-mail address.

We welcome your submissions via e-mail or disk. Please attach a short (1-3 sentences) instructor biographical statement, including your location and Certification level. Please indicate whether or not you are willing to allow your submission's possible re-publication on the Program's web site. Any illustrations should be in TIFF or JPEG format.

The Loop reserves the right to decline any submission for any reason, and to edit any submission. All submissions should be sent to the editors and copied to the National Office:

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