

The Loop

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THE LOOP

*The Federation of Fly Fishers Journal for
Certified Casting Instructors
Fall 2010*

Continuing Your Certification

by Jim Valle, MCI

Nov 29, 2010

To: All Casting Instructors
From: Continuing Certification Committee
Re: FFF Casting Instructor Certification, CI, THCI, MCI

As an organization that ‘certifies’ casting instructors, an objective is to maintain the quality of instruction offered by those we certify. This quality is reflected in the certified instructor’s knowledge, teaching ability, and casting proficiency. We strive to provide opportunities for growth through instructor workshops and programs at national and regional conclaves, fly fairs and fishing shows. We publish insightful teaching and casting articles in The LOOP and we strongly encourage interchange between instructors at less formal venues and through internet exchanges.

While many of our instructors maintain and continue to grow their teaching and casting knowledge and skills, unfortunately, some do not. Those instructors who have not maintained their casting proficiency or whose knowledge of casting and teaching technique is out-of-date, do not reflect well on the value of our program.

Two years ago the Board of Governors formed a committee to examine the idea of recertification of instructors, as a means to help ensure the quality of our instructors. Over the past two years, as the committee examined recertification issues, we determined the best feasible approach to maintaining quality at this point is to focus on continuing education of instructors. We fully anticipate that at some point in the near future “Current” instructors will be acknowledged as such on the FFF website instructor listing.

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At the CBOG meeting on August 24, 2010 in West Yellowstone, the Board approved the recommendations of the Continuing Certification Committee. Below are the approved guidelines.

1. **The first step** clarified that **Masters Certification** includes the **Responsibility** for all Masters to participate as an active and current examiner wherever reasonably possible. (Geographically within 200 miles) This is a change from current “Voluntary” to “Expected” Participation.
2. **Implement a Continuing Certification 2010 Program of Teach, Learn, Test, Publish or Participate to the tune of 10 points per year.** *The Program is completely Voluntary, no penalty for non-participation; however those who participate may well be viewed as being the best instructors by the public.*

- a. **Point scoring activity shall be retroactive to Jan 1, 2010.**
After a 2 ½ year period (1/1/10 – 6/30/12), the effectiveness of the program will be reevaluated by the Board at the summer 2012 meeting.

- b. **Point Scores**

Presenting Workshops -	10 points
Solo-teaching -	1 point /hr
Co-Teaching with a Current* Instructor -	2 points /hr
Attending a workshop -	2 points /hr
Mentoring by Current* Examiner -	2 points /hr
Publishing article on casting or teaching-	10 points
Qualified Committee Work - per active year	10 points
Testing as Examiner CI/THCI/MCI	5 points
Testing as <u>Lead Examiner</u> ** CI/THCI/MCI	10 points

(Current* = min 10 points accumulated per year)

(** Lead Examiner requirements to be defined by various committees)

3. **Personal Record Keeping. Signed proof of attendance to include, date, time and subject,** record to be maintained by each individual casting instructor via the Honor System. If possible have the instructor sign and date something to verify your attendance at a workshop, however it is perfectly acceptable for an instructor to document his own attendance as with giving a lesson. As far as content goes we are of the opinion that any fly casting / teaching course or subject qualifies, as long as it is applicable to fly casting, even courses outside our program. It’s about learning and that is all there is to it! Learn something new, share it and we’re all better casting instructors.
4. **Regional Education Sessions.** Regional BOG’s and MCI’s are encouraged to hold Regional Educational Sessions as Mentoring/Workshops (instructors and students earn points) at least once per year to include instruction for instructors and candidates.
5. **Lead Examiner.** The concept of “Lead Examiner” was also proposed for consideration based on specific recommendations for minimum point and/or specific leadership course requirements from other committees, CI, THCI, MCI, Strategic Planning and, Continuing Education etc.

We ask each casting instructor to calculate his/her accumulated points through the end of 2010 and 2011 and e-mail your point totals and any recommendations to the committee member closest to you geographically. The FFF office will send each instructor a reminder e-mail with a one line format to fill in and return at the end of each year.

We all respect the accomplishment of FFF Certification. It's up to each of us to maintain its value and the quality of our instruction by continuing our certification proficiency and skills in fly casting and teaching methods.

Editor here:

When I read the article and the activity scoring, I was impressed with the personal evaluation tool it can be. As he says, many of our members won't have any trouble scoring 10 points, but if you can't - then perhaps you should start working on your own continuing education....

I did have some questions about some of the scoring and here are Jim's answers:

Presenting Workshops **10 points**

What qualifies as a workshop? Does the CI workshop qualify?

Sure, why not if you are working to prep a CI workshop and are involved in the testing program you are probably pretty current anyway, I think most of us who do these programs would not stand in front of a new group if we weren't pretty up to speed ... and anything that gets our instructors involved and talking will get them on the road to Currency

Mentoring by Current* Examiner **2 points/hr**

Somewhere you should include mentoring of new MCIs in a test situation. One of the things we do on the International events is to 'mentor' the new MCIs in how to give the CI test.

Mentoring of any kind qualifies ... I couldn't agree more that we need to teach our instructors at all levels how to conduct a great exam ... I see this as an FFF obligation. I have always included this with my MCI candidates. This is real important to me and as I noted at my THCI, you and Dan gave one of the fairest and best test opportunities that I have witnessed and it is just a matter of probing from different angles to see if the question is understood and if the information is there or it's not. We as examiners cannot do anything about it if the information is not there, but if it is there we need to find it. It's a communication skill.

Qualified Committee Work per active year **10 points**

What qualifies the committee work? An active committee that is working on a project?

Any committee that is directly working on casting/ teaching issues would certainly qualify. My own committee would not qualify as we are not directly working on casting/ teaching however when it comes to designing courses, teaching instructors how to examine as for example something the Continuing Education Committee would do, that would qualify. There are going to be lots of individual circumstances here and we will leave that to the honor system. There is no doubt any committee work is a real commitment to the program, and most committee members are so involved in the program they will have no problem accumulating points. We tested this on our committee and we all had accumulated well into the 100's by midyear. Again it's not about points but rather active direct involvement in casting and teaching, that makes you a better instructor.

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Testing as Examiner **CI/THCI/MCI** **5 points**

Does each individual test qualify as one test?

Yes, our committee believes that testing is the front line of currency, the more you do the more new thoughts you are exposed to. You are involved and by assimilation if nothing else you will be forced on to the learning path.

Testing as Lead Examiner** **CI/THCI/MCI** **10 points**

Do you give points for observer/witness status?

NO, active involvement is the key

(Current* = min 10 points accumulated per year)

(Lead Examiner requirements to be defined by various committees)**

Acronyms for the FFF Casting Program *by Al Buhr*

Acronym - a word formed from the initial letters or groups of letters of words in a set phrase or series of words, such as FFF from Federation of Fly Fishers.

This from a report presented at the Conclave and adopted by the BOG, so it is official. Al Buhr and Tom Jindra formed the committee.

Over the span of the Casting Instructor Certification Program (CICP), some program titles and abbreviations have changed; either officially or through popular use. Inconsistency in titles and acronyms can create confusion, especially to those new to the program.

To foster a common use of titles and associated acronyms among program members, the following titles and abbreviations are recommended.

Program official titles and respective abbreviations:

Official name:

Board of Governors of the Casting Instructor Certification Program of the Federation of Fly Fishers

Principal organization:

Federation of Fly Fishers - (FFF)

Group title:

Board of Governors - (BOG)

Individual member title:

Governor - (Gov)

Program title:

Casting Instructor Certification Program - (CICP)

Certification titles; Individual program titles:

Certified Instructor - (CI)

Master Certified Instructor - (MCI)

Two-Handed Certified Instructor - (THCI)

MOVE THE ROPE

by Harry Merritt

“Move The Rope” is a game that was developed to teach young Boy Scouts to control the size of their casting loops while training to pass the requirements of the new Fly Fishing Merit Badge.

The concept of this game is to allow the student to empirically discover what motions of their arm, hand, wrist, and body propels the fly line along a stripe on the floor of a gym with the fly line remaining on or above the stripe during the cast. A small tight loop in the fly line will always do this.

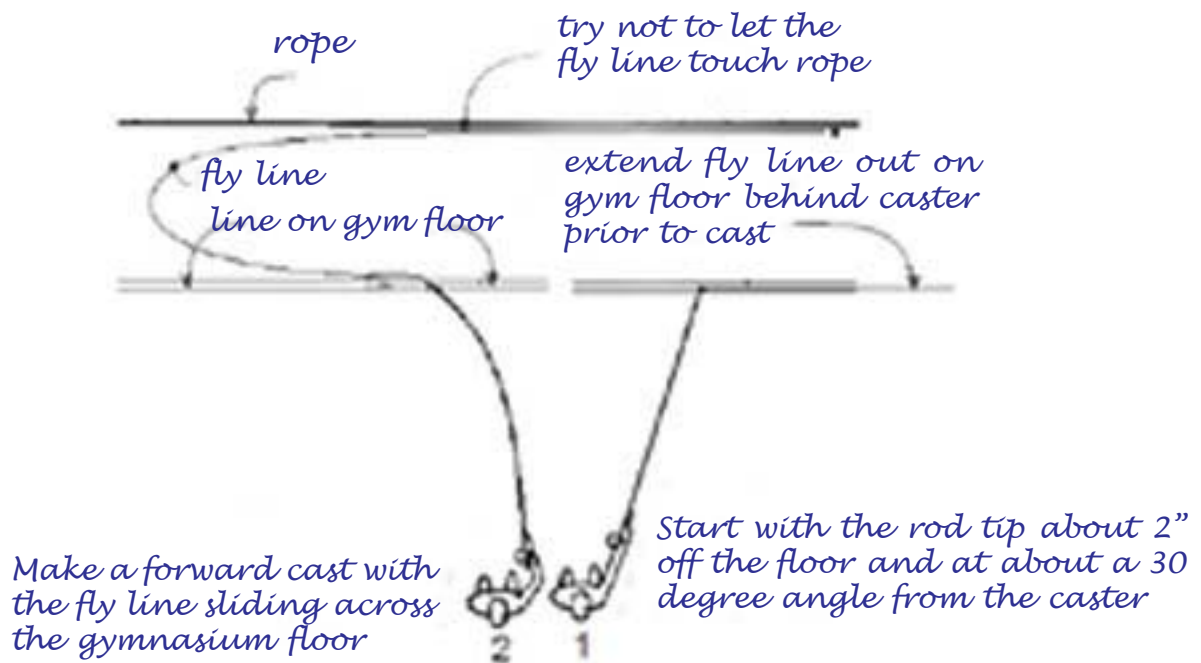
I start by positioning the student with their rod tip 2 inches above the gym floor and on a stripe on the gym floor with their rods at an angle about 30 degrees toward their backcast side. I pull 30 feet of their fly line off their reel and place it on the gym floor stripe on their backcast side. I then ask them to make a forward cast only. I do not let them make a backcast prior to their forward cast as their backcast may be so poor that their forward cast will never be able to correct the mess behind them and it will be impossible for them to cast a good loop. When they have mastered a good loop on their forward cast I ask them make backcasts only, using the same procedure as above. After they have made good loops on both their forward and backcast I ask them to make the casts in sequence; if they fail its back to nothing but forward casts and nothing but backcasts.

The “Move the Rope” game starts with placing a rope 3 or 4 feet above and parallel to a stripe on the gym floor and each caster, with 30 feet of fly line and a leader and yarn tag, makes a cast where the fly line and fly line loop stays between the gym floor line and the rope. All casters whose fly line loop snags on the rope are eliminated and the rope is moved closer and closer to the gym floor stripe. The game continues until all are eliminated except the caster who stayed free of the rope. In each cast that is made the fly line must remain on or above the gym floor stripe during the cast. It is acceptable if the leader and the end of the fly line drop below the gym floor stripe after the line has come to a complete stop.

As you can imagine, among the young Boy Scouts, there is loud whooping and cat-calling during the contest and demands for a rematch among the losers. One of the by-products of the game is that each scout is interested in how small he can keep his loop to win the game and not how far he can cast or how hard he can power the fly rod, which is a problem I frequently confront when teaching young boys to cast.

There are many ways to accomplish the “speed up and stop” motion and some of us who teach fly casting tend to show their students how they themselves cast as if their casting style is the correct way. I know I suffered from this fault when I first began instructing fly casters. We are all put together differently, both mentally and physically, and no one size fits all, as no one cast fits all. Some cast with their bodies (as I tend to do) some with their arm only and, believe it or not, a few mainly with their wrist. I have seen beautiful casts made by all of the above.

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It is true that many beginning casters may develop an acceptable loop but this loop may not have the power or accuracy that you, as their instructor think will serve them well in the kind of fishing they intend to do. At this time you can make suggestions that will improve their cast, maybe even change their cast significantly, but the change will be easy to make as they have already tasted the joy of a good loop and they will understand the physics of the cast. I know that back in the 1930's, when I was learning to cast a fly rod, I was taught the old "book under the arm method", which I have completely abandoned. But the core of the cast, and the acceleration of the fly rod to an abrupt stop, is still the same; the "Move the Rope" game will introduce the beginning caster to this enduring principal.

I would recommend all casting instructors try a session with their students on a gym floor. This waxed hardwood surface allows the fly line to slide effortlessly across the surface and the student can easily see and monitor the fly line's behavior. Indeed, I have found that teaching the shooting of the fly line and the double haul is much easier on the gym floor and, when the student makes the double haul, they can watch the behavior of the line and loop while determining the best haul and release points. It is always a delight to the student when they observe the jump in their line speed as they make their hauls and watch their fly line slam into the wall on the far side of the gym.

Of course casting on a waxed gym floor is not like casting in the real world. After the student has mastered the creation of a good loop on the gym floor you should ask the student to continue to make a few casts with their eyes closed to help assign these motions to a muscle memory. After this exercise, ask the students with their eyes still closed to raise their rods to 45 degrees above the floor for a few casts and then to a full overhead cast. If they fail, have them start over on the gym floor.

If you do not have access to a gym, you can make an excellent “casting course” by taping together two 12 foot x 36 foot polyethylene tarps to make a 12’ x 72’ tarp. This will have a very slick surface and will substitute nicely for a gym floor. If you want to play the “Move the Rope” game you can put a 2 inch wide stripe of colored duct tape down the middle of the tarp. Then on each of the 12 foot wide ends of the tarp make marks in increments of 6 inches above the tape to assist in correctly positioning the rope. It is then easy for assistants, at each end of the tarp, to pull the rope taught at the selected distance above the stripe. This tarp can be spread out over any hard flat surface such as a paved parking lot. When the class is over you can roll up the tarp and fold it in thirds and throw it in your car.

Do not think that the “Move the Rope” game is for the Boy Scouts only. I give fly casting lessons at the local Senior College to the old folks (like me), and I have watched a quid or two change hands during the contest.

I would like to acknowledge the assistance that Macauley Lord (MCI) gave me in the preparation of this article. His valuable suggestions have been incorporated into the text.

Harry Merritt, FFF CI

Harry Merritt is an architect and a professor emeritus of the
College of Architecture of the University of Florida.

Boy Scouts of America

Fly Fishing Merit Badge

This merit badge is one of the most recent badges and was initiated in 2002.

The requirements include:

- Fly fishing safety
- Basic equipment
- Fly fishing knots and line and leader setup
- Types of flies and fly tying
- Fly casting
- Insect study
- Leave no trace – protection of our fishing environment
- Game fishing regulations
- Sportsmanship toward your fellow fly fisher
- Catch and release of the fish

This is a fairly rigorous merit badge and is becoming quite popular with the scouts. I think that this is important opportunity for the FFF to make a contribution to the BSA in mentoring to local scout troops through our local FFF clubs. I am working very hard with the FFF leadership to convince them of the importance of the 900,000 Boy Scouts and the 1,000,000 Girl Scouts that we could assist in the teaching of fly fishing and fly casting.

If you are interested in my quest to convince the FFF leadership of the importance of this interaction between the FFF, BSA, and the GSA, let me know. I am trying to convince the FFF of the potential that these fine young folks may become future members of the FFF. So far, I am not very encouraged by the lack of interest that the FFF leadership has shown.

PEARLS....

From a Master Study Group

Hosted by Gordy Hill

Pearl #1 - Quiz on fly rod characteristics.....

A little quiz on fly rod characteristics including “action”, “strength” and “speed” :-

1.) We’ve read several interpretations and descriptions of these words applied to fly rods in our past messages.

Question: Which of these (or your own) descriptions make the most sense to YOU.

- a. Fly rod **action**.
- b. Fly rod **strength**.
- c. Fly rod **speed**.

2.) Your student is a 15 year old high school student who is taking a fly casting course as an elective to help complete his physical education requirements. He has a low grade average.

He asks you this question after raising his hand in class :

“We read about ‘effective rod lengths’, but I still don’t understand what this means. Could you explain it in simple terms ? “

Question: How do you answer him ?

3.) After you answered the student in #2, he then asks :

“Well..... how will this help me when I go to buy a fly rod to catch striped bass ?”

Question: What do you tell him ?

4.) How would you explain each of these terms to your student at an intermediate level :

- a. Fly rod **action**.
- b. Fly rod **strength**.
- c. Fly rod **speed**.
- d. Overall **length**.
- e. Rod **rating**. (Line wt. rating.)

Try to use these five terms as you answer questions 4 - 8, below :-

5.) Use these five terms to explain to your early casting student what rod he should purchase for his fly casting lessons. He is 20 years old, medium height and slender. Calm temperament. He wants to learn how to fly fish so he can fish brook trout in local streams.

6.) Use these terms to describe the fly rod you would recommend for Nancy who is a 34 year old accomplished caster. She is short (5') - (150 cm.) and weighs 110 lbs. (50Kg.). She is a dance instructor. She wants to use it to catch panfish in the lake.

7.) Jack is a big fellow. He is a professional football player who plays many other sports very well. He's also a scratch golfer. He wants to take his first trip to the Florida Keys to catch a big tarpon. He has caught lots of trout and large salmon, but has never before fished in the salt.

Question : What rod do you recommend ?

8.) You are about to order 15 fly rods for your fly fishing school as school rods. The courses you usually teach are at the beginner - intermediate level. Your students may be of any age and physical description.

Question : What rods do you order ?

9.) Now you have offered to give a course on advanced fly casting. One of the students who has signed up for the course calls you for your recommendation on what fly rod he should bring.

Question: What questions would you ask of him before giving advice ?

10.) Your long term student calls you for advice. He is a vigorous 40 year old ski instructor of average height and build. Ski season is over and he's been invited to fish a river in Africa for a fish you know nothing about. He wants to know the best fly rod for this venture.

Question: What questions would you ask of him before coming up with a recommendation ?

Below is an excerpt from Al Buhr's excellent booklet on 'How to Design Fly Lines'.

The Fly Rod

The fly rod is an essential part of building a line. The rod's size, length, action and power or strength are all factors in developing the line design. Single and double-handed fly rods come in a wide range of line weights and lengths. There is a variety of rod actions, each tailored to solve a fishing task, as well as having their unique feel.

The rod action originates from the rod shaft's taper, the rod shaft's wall thickness, the rod material's modulus, and the material's lay-up. Each will affect the rod's action in a slightly different manner.

* The rod shaft's taper is the root of the rod action. The faster the taper, the faster the shaft will straighten when loaded. Each section of the rod can have a different taper or step taper to develop a desired action.

* The shaft's wall thickness will affect the rod action. As the wall thickens, the layers or wraps of power fibers increase allowing the shaft diameter to reduce. Increasing the wall thickness adds to the weight of the rod while adding integrity and durability. Increasing the wall thickness supports the shaft under a load. When under an extreme load, the shaft's hoop can become oval, lose its rigidity and collapse.

* The rod material's modulus will affect the rod's loading and recovery. The (elastic) modulus is a measure of the material's resistance to bend. The higher the modulus, the resistance to bend is greater, and the rod will recover faster.

* The material's lay-up is the mystical part of the rod, which develops its soul. The rod's taper, in a combination with the wraps of one or various power fibers, creates the rod action.

Fly rods are available in several combinations of sections. Two-piece and four-piece are the most common.

To analyze how a progressive rod action works, let's separate the shaft into four segments; the tip, the second, the third, and the butt.

* The tip's strength dictates the line weight. The tip's flex will influence the rod's inherent or natural loop size and shape.

* The second is a vital part of the rod's integrity. It supports the tip as it straightens as well as develops line speed and dictates loops size and shape. If the second is weak, the rod may collapse when under an excessive load.

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* The third is the rod's strength or power. The third flexes from the leverage of the tip and second, while being driven by the butt section. Like the second section, the third must be strong enough to support the sections above, the tip and the second. If the third is weak, less power or energy will develop during the loading move. If the third lacks the ability to support the upper sections, the rod will collapse when under an excessive load.

* The rod butt is the soul of the rod action. It gives the rod its feel and personality. The butt dictates the pace the rod loads and unloads. As the butt becomes stiffer, the upper sections travel a shorter distance during the loading move. As the rod action becomes faster, the natural rod loading stroke length shortens. Likewise, the head length shortens.

The rod action is not an indicator of the rod's strength or power. A slow action rod can be very powerful. For example, a slow action with a high modulus material will have a strong internal strength and snappy recovery. It is beneficial to match the line's shape and weight with the rod's action so that one enhances the other. When designing the head, factor in the rod action. The rod will have an inherent or natural cycle time as it loads and unloads. The faster the rod action, the quicker it will load and unload and, accordingly, the shorter the head becomes. The caster can lengthen or shorten the casting stroke, but these changes begin from the rod's natural cycle time. Matching the rod action with the head length will help to make a smooth casting outfit.

Consider the rod's size and length. Each line size has a realistic range for a given task. Rustling buffalo with bailer twine may not work out, so stay within the rod's scope. When the rod length increases, generally it will handle a longer head. With two-handed rods where lengths can vary four or more feet, as the rod becomes longer, lengthen the head. “ *

****How To Design Fly Lines by Al Buhr***

From Gordy....

ROD ACTION:

1. Where and how much a rod bends under a given load. (deflection curve) *
 - a. Tip flex
 - b. Mid flex
 - c. Full flex
2. The *feel* of the rod when cast.
3. Don Phillips, though an engineer, has an even simpler definition of rod action : “ The behavior of a fly rod during the process of casting.” **

ROD STRENGTH: Here, I can see two different ways of looking at it -

1. Power - The mass-range of line which can best be carried out of the rod tip while false casting with well controlled loops.

2. Strength of materials/construct - The maximum stress applied at a predetermined angle which the rod can withstand without breaking or undergoing permanent inelastic deformation. (Bent to the point that it cannot return to the rod straight position..... much more likely to happen with bamboo or greenheart rods.)

Don Phillips has gone into great detail on this subject. **

Al Buhr has pointed out that a fly rod can be a strong one whether of fast or slow action. Of course the reverse is true as well.

ROD WEIGHT :

1. The actual weight of the rod with no line or reel. (sometimes recorded on the rod. Common on the older bamboo rods.)

2. The rod designation (expressed as “weight” as, for example, a 5 wt. rod) based roughly on a subjective judgement of its ability to perform when cast with the first 30' of a range of wt. designated fly lines.

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ROD LENGTH : The actual measured length of the rod from tip to butt.

EFFECTIVE ROD LENGTH : Here, I can't improve on the original description by Vincent Marinaro in 1976:

"The measured chord that subtends the arc of the fully bent rod becomes the true casting or effective length. Accordingly, a nine-foot rod, under full bend, may become a seven-foot rod. Another nine-foot rod, stiffer than the first nine-footer may be eight feet in length. Or to put it another way, a stiff seven-footer may be effectively longer than a limber nine-footer. " The simple diagrams in his book and in Don Phillips book make this crystal clear. ** **

* **PRESENTATION** by Gary Borger, p. 191-192.

** **THE TECHNOLOGY OF FLY RODS** by Don Philips, 2000, pp. 45 - 50, 51 - 68.

*****IN THE RING OF THE RISE** by Vincent Marinaro, 1976, pp. 52-54.

From Troy Miller:

There's only one way to decide if a soft action rod is useful to you. I'm gonna go out on a limb and say that probably more than half of today's flyfishermen started flyfishing after "The Movie". There really haven't been too many genuine "soft" rods on the market since then. Truth is, for some people, a soft rod is the perfect choice for certain applications. And I mean this from a performance standpoint, not just aesthetically. It's the fundamental reason that I fish bamboo. Here's my rationale:

If I'm fishing close all day (and I usually have a good idea beforehand if I think that will be the case), I could choose to fish a stick (TCR-type). Sure I could. Some guys do. But with 15 to 25 feet of the "correct weight" flyline off the tip, we all know it won't load appreciably unless we absolutely hammer the stroke. Does the rod need to load? What happens if it doesn't (i.e. - broomstick casting)? I could also choose to cast a softer rod, which will basically bend just under its own inertia. Some rods will load to the grip without any line on them - without even having to hammer the stroke. We caneheads call this "self-loading", and while it's very useful on short distance casts, it can limit long distance casting for many casters.

Gordy, recall your comment about two things a rod blank can do. Exist and return to straight when a load is removed (methinks there's a third thing - it can resist bending, all by itself). That "return to straight" concept is central to why I often will choose a less stiff rod for close in. In terms of accuracy, the potential error in 3-D trajectory is highly influenced by two things - the path that the rod tip traversed during the final stroke, and the alignment of the rod's unloading WITH that SLP. The balance between how important each of those contribute is based largely on how stiff the rod is. For instance, a broomstick doesn't unload. So the trajectory of the loop will be 100% dependent on how perfect the SLP was that the caster caused. On a short cast with an ultra-stiff rod, that will not be much linear distance. If it was off a couple degrees on that short stroke, you'll miss your target. If the stroke was longer, it'd be easier to align with the target.

Also, the deeper the rod loads, the longer the distance it will travel as it unloads. If you made a reasonable SLP (even if not perfect) then the unload will be very straight. When you combine the more easily aimed "long stroke" with the planar unloading of the rod, your accuracy in the X-Y (horizontal) plane will be VERY good. Then you just have to adjust for distance. Accuracy at close to medium range is much easier to achieve with a softer rod, IMO. The best way I can explain this is, think about accuracy when you're shooting a long-barrel sniper rifle, vs. a 2" snub-nose .38 SP.

We're back to the old argument, USE THE RIGHT TOOL FOR THE JOB. Forget hyperbole and keeping up with the Joneses. I try to instill this in my students understanding whenever I can. Think freely and make up your own mind.

(Continued on page 13)

Pearl #2 - Aerial mends.....

From Gordy....

I have observed that one of the most difficult tasks to accomplish when taking the Master's exam is Task 4.

TASK 4. Casting approximately 55'(16.8M) of line, presenting the fly with an aerial mend at 15' (4.6M). Mend may be to the right or left at the examiner's option. Hauling allowed. Repeat with aerial mends at 25' (7.6M) and 35' (10.7M).

EXPECTATIONS: Demonstrate good line control; consistent loops front and back; no tails; slow/medium speed. Demonstrate the ability to place a single, distinct mend (bow) at different points along the line. The line should land on the surface relatively straight, other than at the mend point.

After coaching this task many times, I have come up with this brief quiz :-

What rod movements do you make in order to achieve these aerial mends ?

1. A short, narrow mend.
2. A long narrow mend.
3. A short wide mend.
4. A mend close to the caster.
5. A mend way out at 35'.
6. A series of small wiggle mends.
7. A series of very wide wiggle mends.
8. A Hump mend.
9. An "S" mend.
10. What is the main difference in layout between an aerial mend and a curve cast ?
11. What is your definition of an aerial mend ?
12. What guiding principles do you use when you teach aerial mends ?

Answers from Mark Surtees... Gordy's comments in red.

1. A short, narrow mend.

A rapid and short sideways and back movement of the rod tip after loop formation.

[GH] 1. Brief movement of the rod tip to the side and then return to center.

2. A long narrow mend.

A rapid but long sideways and back movement of the rod tip after loop formation

[GH] 2. Long duration movement of the rod tip a short distance to the side and return to center.

3. A short wide mend.

A slow and short sideways and back movement of the rod tip after loop formation

[GH] 3. A brief movement of the rod a long distance to the side and then return to center.

4. A mend close to the caster.

Delayed until most of the line has unrolled

[GH] 4. Make the mend movement of the rod to one side and return to center, LATE and LOW.

5. A mend way out at 35'.

Immediately after loop formation, will stay right at the end if you shoot the line.

[GH] 5. Make the mend movement of the rod EARLY and HIGH. Consider forming the mend and shooting it.

(Best to minimize resistance to the shoot by letting go of the line from the line hand and pointing the rod in the direction of the target as you shoot. This helps avoid resistance straightening out your mend.)

6. A series of small wiggle mends.

Short evenly spaced side to side movements of the rod tip after loop formation.

[GH] 6. Move the rod tip a short distance to either side repeatedly in rapid succession.

7.. A series of very wide wiggle mends.

Long evenly spaced side to side movements of the rod tip after loop formation.

[GH] 7. Move the ENTIRE ROD a long distance to either side repeatedly in succession.

8. A Hump mend.

An upwards and back motion of the rod tip after loop formation.

[GH] 8. Move the rod tip up and down a short distance repeatedly in moderately rapid succession.

9. An "S" mend.

Left hand then Right hand, wide mends in sequence after loop formation.

[GH] 9. Move the rod to one side of the midline, then to the other side of the line, then return to center.

10. What is the main difference in layout between an aerial mend and a curve cast ?

Curve cast will deliver a slack free continuous curve from rod tip to fly. Mends deliver a discontinuous layout.

[GH] 10. The end of the line is straight after the aerial mend. It is curved after the curve cast.

11. What is your definition of an aerial mend ?

Mend made after loop formation whilst the line is still aerialised.

[GH] 11. An aerial mend is a repositioning of a segment of the fly line prior to touchdown.

A. In Mark's answers, above, he correctly added : "after loop formation". I didn't, only because I made the assumption that this definition was understood. For teaching purposes, his inclusion is the way to go.

B. Note that I said, "a segment of the fly line". Technically, when making an aerial reach mend, the entire fly line is repositioned.)

12. What guiding principles do you use when you teach aerial mends ?

Take your time....

[GH] Mark is correct about taking your time. I was thinking of some "basic rules of procedure" such as :-

12.. Guiding principles :

A. The **DISTANCE** that you move the rod to the side and back determines the **WIDTH** of the mend.

B. The **TIME ELAPSED** as you move the rod to the side and back determines the **LENGTH** of the mend.

C. The **LATER** you make the mend after loop formation, the closer it is to you.

D. The **EARLIER** you make the mend after loop formation, the farther it is from you.

E. When making narrow wiggle mends. it is best to move the rod **TIP**.

F. When making wide wiggle mends, it is best to move **THE ENTIRE ROD**.

G. It is much easier to make accurate mends if you are not casting into the wind.

H. When making aerial mends with a wind from behind, make them a bit wider because that wind will tend to straighten out the mend segment.

I. Using high loop speed when making short and medium distance mends is not advised, because this can yield resistance which can cause unwanted straightening of the mend segment.

(Credit goes to Dennis Grant for having taught me E. and F.)

From Syd Smith :

What rod movements do you make in order to achieve these aerial mends ? Most designations of "right or left" could be "left or right" . These are "short" answers.

1. A short, narrow mend. A quick, small horizontal movement of the rod tip to the right and left performed after the stop and with the line aerialized in order to change the position of the line layout.

2. A long narrow mend. A quick and small horizontal movement of the rod tip right and left but held for a longer period of time at the extreme of right and left performed after the stop but with the line aerialized to change the position of the line layout.

3. A short wide mend. A quick wide horizontal movement of the WHOLE ROD tip to the right and left for a short time at the extreme of right and left movement performed after the stop and with the line aerialized to change the layout position of the line.
4. A mend close to the caster. A movement of the rod tip just before the line reaches the water on layout.
5. A mend way out at 35'. A movement of the rod/rod tip just after the stop which may or may not be “shot” to change the layout position of the line.
6. A series of small wiggle mends. Movements of the rod tip horizontally to the right and left of small degree continuing for as many wiggles as desired.
7. A series of very wide wiggle mends. Wide movement of the WHOLE ROD horizontally to the right and left for as many wiggles as desired.
8. A Hump mend. Movement of the rod/tip vertically up and then down to the degree of vertical “hump” desired and performed at the correct time after the stop with the line aerialized to place the mend at the desired distance from the caster.
9. An “S” mend. Movement of the rod horizontally left (for standard “S”) and then right, and back again to alignment with the caster, with the degree of left and right movement and time spent at the extremes of horizontal movement appropriate to the degree of “S” desired.
10. What is the main difference in layout between an aerial mend and a curve cast? The movement of the rod in the aerial mend occurs after the stop and the movement of the rod of the curve cast occurs before the stop. The layout of the aerial mend produces a bend in the line before the leader and the bend in the line produced by the curve cast includes the leader.
11. What is your definition of an aerial mend? A purposeful movement made by the caster after the stop and RSP and while the line is aerialized affecting the rod leg of the loop that produces a change in the layout position of the line.
12. What guiding principles do you use when you teach aerial mends?
 1. The line speed should usually be reduced for mends but adapted to the distance from the caster at which mend is desired.
 2. For narrow mends movement of the rod tip usually suffices, but for wide mends movement of the whole rod horizontally is desired.
 3. Often an higher trajectory is utilized for mends.
 4. Work on mending right and left.

Actually it goes on forever.....

Another set of answers from Ken Cole....

What rod movements do you make in order to achieve these aerial mends ?

1. A short, narrow mend. Quickly move the rod tip a short distance to one side, then back to center, any time after the stop.
2. A long narrow mend. Quickly move the rod tip a longer distance to one side, then back to center, any time after the stop.
3. A short wide mend. Slowly move the rod tip a short distance to one side, then back to center, any time after the stop.
4. A mend close to the caster. Delay the movement of the rod tip to one side, then back to center, till the very last second after the stop.
5. A mend way out at 35'. Move the rod tip to one side, then back to center, as soon as possible after the stop.
6. A series of small wiggle mends. Move the rod tip a short distance several times back and forth across the center layout of the cast.
7. A series of very wide wiggle mends. Move the rod tip a long distance several times back and forth across the center layout of the cast.
8. A Hump mend. Move the rod tip up, then back down, at any time after the stop.
9. An “S” mend. Move the rod tip to one side, then the other, any time after the stop.
10. What is the main difference in layout between an aerial mend and a curve cast ? Usually, a curve cast will have a smooth layout in one direction. Layout on an aerial mend is endless.

11. What is your definition of an aerial mend ? An aerial mend is a repositioning of the line while in the air and is made after the rod has stopped and the cast is on its way.

12. What guiding principles do you use when you teach aerial mends ?

I demonstrate mends with a brightly colored 7# line and medium to slow rod. Bamboo is great for this, as is fiberglass. I make the mends slowly with the student in front of me at a safe distance, so they can see the rod tip motion. I have the student practice stopping the rod while the tip is still high, move the tip deliberately and slowly to make the mend, then move the rod tip to the fishing position. Once the mid-range mends are achieved, we work on slowing things down (softens and delays layout) and then speeding things up (sooner and more severe layout).

From Mike Heritage....

What rod movements do you make in order to achieve these aerial mends ?

1. A short, narrow mend.

A small, fast right/ left or left/ right movement of the rod tip. Timed to place the mend anywhere from close to the fly or nearer the rod tip

2. A long narrow mend.

As above but a bigger out and back movement

3. A short wide mend.

As 1 but slower

[GH] By “short” i meant a mend which is not long in the direction of the cast. By “wide” i meant a great distance from the midline to the right or left.

So..... that would mean we’d need a fast movement of the rod tip a great distance out to the side and back to the mid line.

4. A mend close to the caster.

Make the mend late

[GH] Yes. Also helps to make it low to the water.

5. A mend way out at 35’.

Make the mend early

[GH] Agree. A good idea, too, to make it high so it doesn’t fall to the water before the mend presents out there at 35’.

6. A series of small wiggle mends.

Make a series of small fast out and back tip movements

7. A series of very wide wiggle mends.

As 6 but wider out and back tip movement

8. A Hump mend.

Stop the rod higher, allow the loop to form and get away from the tip. make slight tip lift followed by dropping the tip quite sharply (a controlled vertical snap). Best done with a vertical rod .

[GH] Probably better than my answer, since I asked for A hump mend, not a series of hump mends.

9. An “S” mend.

Never heard of it

[GH] Easier than it sounds. It’s layout includes an “S” shaped segment of the line one curve of which is to one side of the mid line and the other to the opposite side. (Sometimes erroneously called an “S Cast” though if it is made after loop formation, it is really a mend.

10. What is the main difference in layout between an aerial mend and a curve cast ?

The mend may be placed anywhere along the line, the curve would tend to be at the end of the line. Poor answer.

[GH] NOT a bad answer at all, mike.

11. What is your definition of an aerial mend ?

Any mend made while the line is aerialised after loop formation

12. What guiding principles do you use when you teach aerial mends ?

Always allow the loop to form before the mend is made. This to retain accuracy because if the mend is made, even fractionally early, there is a risk of the fly kicking round.

[GH] You are right about always making the mend after the loop is formed, otherwise it isn't a true mend. It is good practice, however, to make the mend very early after loop formation in order to place the mend out at a distance.

Pearl #3 - Glossary of definitions or descriptions.....

Some "heavy" stuff to ponder, here.

Developing a glossary of fly casting terms seems to be a logical endeavor to allow us to speak the same language as we discuss casting issues as well as for instruction.

We must realize, however, that there has never been complete agreement between various fly casting groups or entities on formal definitions for the Casting stroke and the Stop. Even the FFF BOG Definitions Committee (Glossary Committee) has not yet achieved full consensus on these issues. Other well respected groups have indicated that their definitions may not rise to the level of perfection.

For that reason, as things stand at present, my intention is to look at these things as **DESCRIPTIONS** rather than solid definitions.

Taking this viewpoint leaves my mind open to varied points of view, all deserving respect.

After years of work trying to gain commonality of opinion leading to firm definitions without success, I wonder if that will ever be achieved.

Perhaps this will turn out to be part of the wonder of fly casting which I see as "many different things to many".... an ever changing scenario pondered by scientists, dogmatic pundits, etherial authors, poets, the "Zen" folks, and fishers alike.

From Mark Surtees....

Do we need hard definitions ?no not really, but I guess I can see some of the arguments in favour from a testing point of view. My only concern is that if there *are* to be hard definitions that they should be generally useful and comprehensive. On the evidence of some of the proposed hard definitions I have seen so far I would be very, very unhappy if they were to form the basis of any future test that I might take.

Having said that, I'm not sure that your study group is the place to air some of the divisions we have had over this on other forums but if it came down to it I suppose I would get my Dukes up if sorely provoked....in the nicest sort of way of course...

From Mark Milkovich....

Thanks for this last post. **Personally I find the discussions of alternative definitions interesting and informative. None the less I find the failure to provide basic definitions of key terms to students studying for the CI exam difficult to defend. I also fail to see how the inability to get consensus on definitions should keep them from being offered to the members of this study group and similarly interested people.** Here are some thoughts.

(Continued on page 18)

Understanding the basic terminology is a good starting point for undertaking many areas of study. The FFF website provides a fly fishing glossary with definitions for the following nine casting related terms: Backcast, Curve Cast, Double Haul, False Cast, Loading, Mend, Reach Cast, Spey and S-Cast. This is hardly adequate for a prospective CI candidate.

The unaffiliated Virtual Fly Casting website Terminology Section, <http://www.virtualflycasting.com/terms.htm>, in my view does an excellent job of covering the core concepts. While definitions of this sort are simple, perhaps overly so, they effectively do the job. It's much like telling the student "stop" as opposed to "rapidly decelerate" the rod.

The notion that there could be consensus on virtually any definition of anything is difficult to imagine. With respect to arguably the most commonly used word in the English language, Mr. Clinton notoriously noted that: It depends on what the meaning of the word "is", is. Virtually all terms have accepted multiple definitions.

As you note in your post: "If the candidate's 'definitions' or descriptions make good sense and he knows how to use them as he teaches, then I'll accept them." Why isn't the same approach being taken by the glossary committee? The tiny fraction of 1% of the flycasting fraternity that would take an active interest in this glossary is precisely the audience that profits most from being aware of those differences in definitions. Each different definition represents a different perspective for viewing casting. As the Surtee's response to Lee's comments show, presenting Lee's perspective raised interesting questions and led to an alternative perspective, Surtees', in a way which allows the rest of us to consider the interesting implications of the two perspectives. A consensual definition would do exactly the opposite; it would hamper rather than foster critical thinking.

Gordy Hill's Working Definitions / Descriptions.....Jan., 2010

FLY CAST : Action taken to unroll a fly line loop for the purpose of delivering a fly.

Comment: This covers action taken to move a fly rod as well as that which may be taken to move a fly line with no rod such as with "hand casting".

CASTING STROKE : Movements of the hand and fly rod leading to loop formation.

Comment: This includes all linear and angular movements of the hand and fly rod which when combined lead to loop formation. "Drag" (pure linear movement), rotation (casting arc), and creep are included. For this reason, the term, "leading to" is used rather than "sufficient to cause".

In this model, the casting stroke starts with the first movement of the hand and rod in the direction of the cast and finishes with the start of loop formation.

STROKE LENGTH : Distance traveled by the hand from the start of movement in the direction of the cast to loop formation.

CASTING ARC : Angular movement (change) of the fly rod during the casting stroke which supplies sufficient acceleration of the rod to result in loop formation.

Comment: This may be considered the vehicle for acceleration of the fly rod and line necessary to make the fly cast. It joins translation of the hand and fly rod singly and/or in combination to make up the casting stroke for almost all casts.

CREEP: Unaccelerated movement of the fly rod which decreases available casting arc.

Comment: Note that creep thus defined does not decrease available casting stroke, since it is included within the stroke. Because it is mostly rotational, it results in diminution of the available casting arc by virtue of the fact that it is unaccelerated movement.

I have taken the liberty of using the term, “unaccelerated” as a compromise realizing that technically there is acceleration from “zero to slow”.

Creep is usually unintentional movement. It is usually considered a fault, however, may be used purposely in rare instances to accomplish a specific task.

DRAG: Linear movement of the movement of the hand and rod with minimal or no rotation.

Comment: Sometimes called “PULL”. Drag is not present with most casts. Many casters don’t use it. It is used by some competition distance casters as a prelude to the start of the casting arc.

Drag when used alone cannot usually result in loop formation. It can do so only when used as an additive to combined rotation and translation and/or pure angular movement.

It is accelerated movement to the degree that acceleration can be accomplished with translational movement of the hand and body alone.

Drag can : 1. Take up unwanted slack. 2. Initiate the casting stroke by starting to overcome fly line inertia. 3. Provide momentum. 4. Delay rotation.

DRIFT: Movement of the fly rod which increases available casting arc and casting stroke.

Comment: Includes both translational and/or rotational movement of the rod after loop formation. These movements are usually made in combination.

Drift can include both angular and linear repositioning of the fly rod as essentially powerless movements between casting strokes.

Drift is made in the direction of an unrolling or newly unrolled loop.

I have not yet applied terms for other minimally powered movements of the fly rod which may occur in different directions between casting strokes.

LOOP: Configuration of the fly line as it passes the rod tip.

TIP TRAVEL: Distance traveled by the rod tip during the casting stroke.

FOLLOW THROUGH : Movement of the fly rod in the direction of an unrolling loop after the delivery cast.

ROD PLANE : Orientation of the fly rod from vertical to horizontal on either side of the caster.

CASTING PLANE : Path taken by the hand during the cast.

LINE PLANE : Trajectory of the unrolling loop (launch angle).

The line plane is also noted to be the path taken by the line, usually measured as an angle with respect to the horizon. With horizontal casting, the reference will necessarily be with respect to an artificial horizon at 90 degrees to the actual one

CAVEATS from Gordy :

1. These are simply working definitions which have served me as I teach and consider the myriad aspects of fly casting..
 2. **These are not intended for use as “official definitions”**. They will be subordinate to forthcoming approved definitions provided by the FFF Glossary Committee.
 3. The entries, above, have not been refined to apply accurately to elliptical casts such as Spey casts.
 4. They are subject to change or addition.
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Pearl #4 - From the CI Study Group - Task 4 & 5.....

This week the Task # 4 & 5. Reach Mend.

Often the candidate will question which THEY should use, of the options. YOU should be proficient with both.

- What are the options?
 - Where should the rod be pointing at the end of the mend?
 - What should the line look like at the end of the mend?
 - Where should the Fly land?
 - What is the difference between a cast and a mend?
 - Why do we use this mend?
 - When do you use a right mend?
 - When do you use a left mend?
-

From Mark B.....

What are the options?

To slip or not slip line on the delivery. If you slip line, you can cast directly to the target; if not, you will have to overcast the target by approximately the length of the rod.

Where should the rod be pointing at the end of the mend?

At 90 degrees to the target. For the CCI test, the Master(s) will definitely want to see the rod extended out fully at 90 degrees to the target.

(Continued on page 21)

What should the line look like at the end of the mend?

The line should look like the longest side of a right triangle; it should be straight from the rod tip to the fly.
Where should the fly land? On Target

What is the difference between a cast and a mend?

A cast is performed before the stop; a mend is performed after the stop.

Why do we use this mend?

To create a belly of slack in the line (to achieve a drag-free drift of the fly) most often upstream of the fly's drift but sometimes downstream (if the fly is to drift in faster current). In actual fishing the rod will be returned to point directly at the fly leaving a 'belly' in the line. In the CI test, the Master(s) will want to see the rod extended dramatically to the side.

When do you use a right mend? When you want the belly of line to your right side

When do you use a left mend? When you want the belly of line to your left side

From Dutch.....

What are the options?

The reach mend can be executed by slipping line during the aerial mend, or not slipping line. The risk of executing this mend without slipping line, is that the fly can be "pulled" away from the target, or worse yet, the surface of the water, as the rod is lowered to the side. By slipping line as the rod is lowered to the side, the fly can land on the water, the line can straighten properly, and the fly is not falsely presented.

Where should the rod be pointing at the end of the mend?

Upstream, almost parallel to the current. The proper technique requires the forward cast to allow for the abrupt stop, then immediately drop the rod to the appropriate side (direction). The crucial teaching point here is that the motion of dropping the rod to the side, is definitely not an action that "pulls" the fly away from the target as the rod is dropping to the side of the angler. This demonstration must also show the benefit of executing this motion with slack in the line hand. As the rod is lowering to the appropriate side (after the forward abrupt stop), the angler allows line to slip. By doing this, the angler aerial mend will result in the straight line to the fly, and most importantly, the fly will not be pulled away from the target as the rod is lowering to the side.

What should the line look like at the end of the mend?

Straight to the fly

Where should the fly land?

At the target, and not be moved when executing the aerial mend

What is the difference between a cast and a mend?

The cast is a mechanical action to present a fly at a target, under various circumstances (wind, obstructions, etc), the mend is a manipulation of the fly line, as or after a cast is made, to place the line in the most advantageous position to allow for a drag free drift

Why do we use this mend?

To create a drag free drift

When do you use a right mend?

When current is moving right to left

When do you use a left mend?

When current is moving left to right

(continued on page 22)

- 1) The reach mend can be performed by either slipping line after the stop or by just repositioning the rod tip after the stop. I would recommend asking the Master which version they want done but expect to slip line. I was told to do whichever I was most comfortable with. If you slip line pull out enough line to at least equal the length of your rod.
 - 2) The rod tip should be pointing upstream. (see answer # 3)
 - 3) There should be something like a 90 degree triangle. The 90 is the angle made from rod tip back to your position and from your position out to the target. All lines are theoretically straight.
 - 4) The fly should land on target.
 - 5) During the cast all movement is made before the stop or before loop formation . A mend is made after the stop.
 - 6) This is a slack line cast designed to delay drag on the fly. The current has to remove the excess, slack line before it can pull the fly sideways.
 - 7) 8) The direction, right or left, depends on which way the current is moving.
- Your aerial mend would be in the direction of the strongest, upstream current. As the fly starts to move, you may have to make more water mends to counteract other currents. If you are casting across moving water, the current is slowest close to the banks and also slows down closer to the bottom, so the strongest or fastest current is typically near the middle of the river and at the top of the water column. Structure usually accounts for the lesser currents that you have to deal with.
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Conclave 2011

August 30 - September 3, 2011

West Yellowstone, Montana

BOG Meeting - Tuesday, August 30, 2011

In Pursuing Excellence

by Pete Greenan - BOG Florida

Those of us who seek higher Certification within the CICP have often wondered what it takes to be a Master Casting Instructor of the Federation of Fly Fishers. This is a lofty title and deserves our every effort but where is the benchmark for excellence? How do we determine if we have the right stuff? Here are some thoughts.

One of the things we all need to earn this title is passion; passion for the art of fly fishing, the discipline of casting and the passion to be the very best we can be. Passion overcomes the ennui of constant practice, the boredom of reading technical tomes and the cascade of information we have to absorb. The best way to do this is with a specific goal in mind. First we must decide what we want and see ourselves in our mind's eye obtaining that. Once you have set the big goal, start on little steps to get there. Getting to the next goal is easy if it is not too far away. We might start by perfecting rod control so that we can make several mirror image casts without effort. This will give us the base to work off. Be certain that the casts are perfect. Use a peer or another instructor to help analyze the casts. Make notes; actually write down what you did to make those casts and how you would correct sub-standard casts. A video camera can help you if no one else is available. Once that goal is satisfied, move on to the next, and so on.

Another thing we need is ego. Is it a bad word? Not really. We all need to strive to be the best we can be, but our competitive nature drives our ego. We want to be the best in show wherever we go. We want to look the best, cast the best and be the object of our peer's aspirations. We want the experts of fly fishing to meet us on the level, to talk to us as if we were one of them. Nothing endears greater friendship than asking advice. And our ego is stroked when an acquaintance asks us to use our expertise to help them. It is almost like starting your own pyramid with you on top. See yourself as one of the most sought after anglers in your area. See yourself as the one being asked to be the speaker at your annual functions. If this makes you egocentric, it does not mean you are narcissistic, only very proud of your achievements.

Be a communicator. Learn to listen before you speak and learn to be succinct in your answers. In order for people to appreciate what you know, you have to be able to tell them without confusing them or talking down to them. A newspaper editor once told me that he writes to an eighth grade education so every reader can understand him. What this really means is you should talk to students at their level. Do not try to impress them with how much you know or how important you think you are. It will only cause them to think you are a "bombastic ass". (I know this personally)

Never give up. Fly fishing is a lifetime recreation. The word recreation is the key. As we learn, teach and fish we re-create ourselves. While doing those things we seldom worry about the rest of the world. And when we put up our rods for the day, we feel joyful and proud. This pursuit of excellence is what makes us a "Master Casting Instructor of the Federation of Fly Fishers".

Fish Hard, Pete

What is Load?

by Bill Keister, MCI

The simple answer we look for in the CI examination is, “bending the fly rod”. But this is not really the whole answer. A fully loaded fly rod is the sweetest feel in fly casting. It is visceral. What do we mean when we say this rod won’t load up? How do we know that a rod is over loaded? One might think that load is quite subjective. But, within bounds, most experienced casters can reach a consensus about when a rod is overloaded and under loaded. How do they know?

In exploring the subject I have played with two extreme loading experiments. One is a 10 ½ foot fly rod which I made from a noodle rod blank. After starting with a one weight line and working up I found that this rod casts best with a WF-4-F line. This was an interesting result. I had expected that a much lighter line would work best. Casts have to be made very slowly, but it handles a surprising amount of ‘weight’. The other extreme was casting a DT-2-F line on a 9 foot 10 weight Sage RPL+ fly rod. I really thought it could not be done. But when I was able to get about 50 feet of line and leader outside of the rod tip I was able to make false casts and actually shoot line. The key was acceleration. The cast was made with a very short casting stroke. The rod was jerked from one stop to the other with as much speed and strength as I could muster. But I could actually feel the ‘weight’ of the fly line. However, this motion was so extreme I wound up with a sore elbow. I am reluctant to try this exercise again.

Another experience may also provide some insight. When I left fly fishing in the early 1960’s bamboo was the rage. I would walk into a tackle shop and spend a lot of time flexing the Orvis bamboo fly rods. When I came back to fly fishing in 1999 the very first thing I did was make four fly rods in a month and one half before I had even wet my first line. All of the rods were assembled using graphite blanks. When I started shopping I was confounded when I could not flex blanks, at least to the extent that would allow me to reach any conclusion as to the rod’s ultimate action. Even after the guides were on the RPL+ the rod would not really flex. Why is flexing bamboo with a slow relaxed motion so much more tactile rewarding than whipping a graphite fly rod around? The answer is that the bamboo is ‘loading’ and the graphite is not. This says that fly rods do not need a fly line to load they only need inertia.

The force required to overcome inertia is a function of two variables; the mass of the fly line and how rapidly that mass is accelerated. The caster senses this force as *resistance*. Resistance is controlled by use of lighter or heavier lines and/or use of a relaxed or aggressive casting stroke. But what determines when everything is ‘right’? The answer is the rod bend.

My supposition is that after making just a few hundred thousand casts, casters have developed a sense of the resistance needed to make a good cast. We know this for rods of different weights and different actions. But, this is not all we know. We have also learned that the rod tip must move along a convex path as close to a straight line path as possible for a great portion of the cast. Not only must there be resistance, but that resistance must also put a certain amount of bend in the rod. All of these things are known subconsciously.

(continued on page 25)

So a 'proper' load is a range of accelerations which produce a desired terminal velocity of the line while bending the rod so that the rod tip approximates a straight line path. (Wow that could be a catchy little teaching phrase to use with novices.) So, how do we begin to place empirical measurements on the values of resistance and rod bend?

The table below addresses resistance. The table is for a cast that produces 16 feet of tip travel. Any length of tip travel could be used. The table lists line speed down the left side and line weight across to top. Speeds are shown as terminal velocities in miles per hour and feet per second. The acceleration required to reach these velocities is also shown. There is a column for each fly line weight 1 thru 10. The weight in grains is also shown. The body of the table lists the force in ounces required to produce the acceleration and terminal velocities shown to the left for the fly line listed above.

Force In Ounces Required to Accelerate Fly Lines to Various Speeds
[Using a Sixteen Foot of Tip Travel]

Miles Per Hour	Feet Per Second	Accel. in Ft/sec ²	Fly Line Number and Grain Weight									
			1 60	2 80	3 100	4 120	5 140	6 160	7 185	8 210	9 240	10 280
60	88	242	1.04	1.38	1.73	2.07	2.42	2.77	3.20	3.63	4.15	4.84
70	103	329	1.41	1.88	2.35	2.82	3.29	3.76	4.35	4.94	5.65	6.59
80	117	430	1.84	2.46	3.07	3.69	4.30	4.92	5.69	6.45	7.38	8.60
90	132	545	2.33	3.11	3.89	4.67	5.45	6.22	7.20	8.17	9.33	10.89
100	147	672	2.88	3.84	4.80	5.76	6.72	7.68	8.88	10.08	11.52	13.44
110	161	813	3.49	4.65	5.81	6.97	8.13	9.30	10.75	12.20	13.94	16.27
120	176	968	4.15	5.53	6.91	8.30	9.68	11.06	12.79	14.52	16.59	19.36

It still remains to quantify rod bend. This is a much more difficult task. Rods come in a myriad of actions. They are asked to bend in response to a large range of forces. And, they must do this through a great range of angles. How can all these variables be addressed?

The rest of this discussion is pure conjecture. Let us examine the way a rod tip moves as it traverses a casting arc. In practice many arcs would have to be tested. For this discussion I have picked an arc of 80 degrees. For all arcs the rod is rotated about an axis in the middle of the handle. Now let us define two points. These points are the location of the unloaded rod tip at each extremes of the arc. Next we draw a straight line between these two points. This represents the straight line path that is the objective of most overhead casts. (Location of these two end points is really a little more complicated than this but we won't go there at this time.)

Now let us rotate the fly rod slowly through the arc without any load. When the rod is half way through the arc the rod tip will have climbed about two feet above the straight line path. Now let us swing the rod through the arc with ever increasing loads and look at the path of the rod tip. As the load increases the rod tip will come closer and closer to the straight line path. At a certain load the rod tip will be on the straight line path. The rod bend has matched the given arc. Note that because the rod is flexed the rod handle will have rotated more than half way through the casting arc. As the load increases from this point the rod tip will be further and further below the straight line path when it reaches the midpoint. A rod whose tip is above the straight line path at the midpoint could be said to be under loaded. A rod whose tip is below the straight line path at the midpoint could be said to be over loaded.

While the process just described may look empirical, at best it could only be indicative. In practice casters do not cast about a stationary rotational axis. Casters move their hand in the direction of the cast. This movement increases the force at the rod tip causing the rod tip to dip below the straight line path. Casters also tend to drop their hands during the cast. This reduces the force required to keep the rod tip on the straight line path. Although many of use tend to believe that constant acceleration leads to better casting, casters may be adjusting force/accelerations during a casting stroke to accommodate different dynamic flex patterns of different rods. So at the end of all this discussion the only thing we can say confidently is: A ‘properly’ loaded fly rod is the sweetest ‘feel’ in fly casting.

What follows are some e-mail exchanges between Gordy Hill and Lefty Kreh concerning this article.... read from the bottom up

Lefty...

I really appreciate your being so generous with your thoughts and experience !

Yes. From a *teaching* standpoint there is no question that all this physics can muddy the water.

Many of the Group members, however, also have a burning interest in learning what goes on behind what we do and what we teach from a mechanical and physics standpoint.

Would I use any of this complicated stuff as I teach students ?..... NEVER !

Do I use it when I test Instructor candidates ?..... NO.

I do use some very basic physics when I coach and test Master candidatesbut never hold them to any more complicated mechanics than that.

Hope you do well with those big reds.

Best, Gordy

Lefty wrote:

Gordy—You and the others are always welcome to any ideas I come up that will help improve the students casting.

I read almost all of the board’s items you send me. Maybe it’s because I don’t have a college education—but I get the feeling that we are too complicating something which isn’t easy to teach.

This is not meant as criticism-- I would like to see more discussions on common sense and down to earth ideas of how to better help teach fly casting. All of those abbreviations and the calculus, etc. I somehow find distracting from the mission.

From Gordy:

Thanks for the reply. Makes good sense to me. May we have your permission to include your message for the FFF LOOP ?

I remember very well your trick of “direct teaching” where you have the caster aim the cast right at the rod tip. It is amazing how well it works. The caster is always surprised as he sees his first really tight loop.

When it is done on the ground, the student gets to see what happens on *both* the forward cast and the back cast.

For those interested, such as budding instructors, I follow up with an explanation as to why this works.

Subject: Re: Article for the LOOP

Hi Bill,

You are correct that I made that statement some time ago. Not long after that I started using two ropes spread like railroad tracks about six feet apart. When the student can keep the loop within the tracks I added a third rope inside that is half the distance—the student then learns to throw a tighter loop.

I think I started that idea, which others use but nothing ever seems to be “first invented” so I make no such claim.

What I now do, which I find even more effective and faster for the person to learn to throw a tight loop is to stand behind the student holding their rod hand.

I ask them to continually watch the tip of the rod. I ask them to try throwing the line at the tip of the rod. At first I hold their rod hand and do that with them, asking them to “hit the line with the rod tip.” Of course if they dip the rod (big loop) they are not throwing the line at the tip. Usually in one to three minutes they are false casting nice loops. There has been no discussion of fly casting beforehand except proper foot work and how to hold the rod.

If they have trouble understanding throwing the line at the rod tip I have them lay the line on the grass and slowly draw the rod back then throw at the rod tip on the back and forward cast—some times they get it better. It is important to keep reminding them they must look at the rod tip during the session.

I couldn't sell hacksaws in a prison so I am not trying to sell you something. But I have a number of simple exercises in a book I did last year on fly casting for Stack pole Publishers. It has 80,000 words and 1,100 sequence photo of various fishing casts and many illustrated lessons or things they can practice. As a real student of fly casting you might find the book interesting. The thing weighs 5 pounds and cost \$60—but is cheaper at [Amazon.com](https://www.amazon.com).

All the Best, Lefty

Bill Keister wrote:

Lefty,

Attached is an article I have written for the LOOP. Because in it I mentions you and something that you told me I would feel more comfortable if you reviewed the article before it is published.

Because I did not have your email address I asked Soon Lee (he is mentioned in the article) to review the article and give me your email address or forward it to you. He in turn directed me to Barbera Wuebber at FFF Headquarters. I sent it to her to forward to you. She didn't have your email so forwarded it on. It eventually got to Gordy Hill. He gave me your email address.

You may or may not remember me from the Somerset show last January. Sunday morning I was casting what I thought were some pretty respectable loops, sub 12 inch. Your were sitting in the casting pool nazis' chair. You called me over and said you had two things to discuss. First “stop sticking your tong out while you are casting”. Second did I want to learn how to cast tight loops? Well I tightened up and some sub 6" loops.

Thank you for your time.

Bill Keister, FFF MCI

Korea 2010

October 28-30, 2010



Korea is the Land of Morning Calm. Its not often we get to see our names on a banner.

Our successful CI candidates with Mr. Nojin Park, MCI (on the left) and Dan McCrimmon in the middle.



Denise Maxwell, Mr. Park and Dan McCrimmon

(continued on page 29)

When we travel to an international testing event, the use of a translator is almost always needed. This was the first testing event in Korea.



THCI testing at a local river. Our candidate is a local fishing guide.

This is a pay fishing pond for local fishermen. Check out the padded seats!



Finished for the day!

(continued on page 30)



One of the activities that is often included in the international testing events is a time for casting and demonstrations at the end of the day or at the end of the event. Our candidates and spectators wanted to see some single handed distance casting.

After the awards ceremony was finished, then the fun began. They held an accuracy contest with prizes for the numerous winners with the prizes donated by local fishing businesses. We got to cast for fun.

We enjoyed meeting all of the candidates, the spectators and our hosts were great. Many thanks to everyone for making our time in Korea wonderful.



(continued on page 31)



Dan McCrimmon is doing a two-handed casting demo for our crowd.



One of the prize winners in the casting competition.



Mr. Lee helped with the translations.

Photos by Park Jeung (PJ), Dan McCrimmon and Denise Maxwell

CICP Communications

This segment will become an ongoing portion of the Loop. In it we will keep our members informed about what is new in the program, what has been approved by the BOG and what they need to be aware of. So please make sure you read it.

The BOG and its many committees are hard at work throughout the year and much of their work is presented at the annual meeting for discussion and a vote. What use is that information if it is not distributed to our members? This is the basis for this column.

While the committees produce great work - we have not been good at keeping our members, our examiners especially and our instructors aware of this work. For example, I am sure that our examiners need to know that some of the questions on the CI written tests have been changed and these changes have been approved. The current tests will have the date 9/15/2010 on them. Masters and Governors should contact Barbara and she will point you to where you can find the revised tests.

In this issue, I have printed the CICP Handout which is a new document (based on the International Committee handout) and is now a required handout to be given to candidates prior to testing. It can be located on the FFF web site under Instructor Certification - CICP Communications for download.

On the same page, you will also find the various reports submitted by our working committees at the 2010 BOG meeting.. Have a read..... The THCI committee has produced the first batch of two-handed definitions.

We also have some official abbreviations or acronyms. Please read the short article on page 5 to see what they are.

So check back here for the latest.....

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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:

The Loop is a quarterly publication of the Casting Board of Governors for the FFF Casting Instructor Certification Program.

From the Mike Heritage blog.....

Oh What a Perfect Day....

Sometimes, just sometimes, it all seems worthwhile. I usually get one worthwhile moment during a BFCC instructing weekend and maybe one or two a year from my own instructing. This is not to say I don't enjoy all the rest but a few outstanding moments really do make it all worthwhile. And then I get two on consecutive days. Yesterday I had the pleasure of taking a group at Walthamstow. One young lad, Ben, was the only one who had done any fly fishing so had a bit of a head start on the others but he was as keen as mustard and soaked up information like a sponge and then put it into practice. Today I witnessed something quite magical. I gave my usual demo to a couple of students then used Lee Cummings method to get them keeping a line in the air. The young lad, Bobby, was using a cheapy glass fibre rod that he had recently bought while on holiday to have a go at fly fishing a stream. It actually cast quite well but was a bit heavy for a beginner to be casting for a long time so I lent him mine and left him to get used to it while I concentrated on his friend. I kept an eye on him and gave him the bit of advice and I suddenly realised he was casting the sweetest loops. 'Ok, clever clogs, pull off another three feet and see what happens'. Then minutes later the fantastic loops are back. 'Make your back cast a bit higher'. And he does, just like that. These are really nice, tight, loops and consistent. I was more than happy with his progress but thought I would push my luck and teach him to double haul. He had never heard of it but picked up the concept quickly. We did half a dozen pantomimes and then moved on to hauled back cast/drop the line, hauled forward cast/drop the line. Bobby soon had the rhythm so we moved onto continuous false casting. We sorted out a little timing problem and, hey presto, perfect double hauling and beautiful loops. We finished off by casting and shooting to targets to about fifty feet or more. As a final challenge I got him to pick up his own rod and cast it. He could, and did. Fantastic.

(October 3, 2010)

Loop the Loop.....

How bizarre life is sometimes. Denise Maxwell has raided the blog again and she has selected two or three bits for the FFF Loop magazine. So there I am sandwiched between Bill Gammel and Macauley Lord. A tasty little filler seasoned with a dash of Gordy Hill my, and many other's, online Mentor. I don't know how they feel about it, but I feel great, if slightly out-of-place.

After my article in the spring issue I commented that I thought it odd that Denise never received feedback about any of the articles she published. Ho Hum...it would appear I have inadvertently put myself in a position where I can offer some feedback. Of course she may choose to ignore it.

Macauley Lord's article about the beginnings of the CIPS and the original association with the FFF were totally new to me, I didn't realise it was such recent history. I also didn't realise Denise Maxwell was (is) so highly regarded. I wish I had known, I might have been a bit more respectful when we met in Scotland last year...or maybe not. More of this please. It would help us non-American instructors have a better understanding about what we have joined.

Bill Gammel's article 'Making adjustments on the fly' should be compulsory reading for all aspiring CCI's. Bill can be a bit annoying because, try as hard as you like, he always covers everything. You may think to yourself ah but what about so and so only to discover he explains so and so a paragraph later. Us Sexyloopers were lucky to have had access to it for years.

That's enough feedback for now, I don't want to shock the system.

(October 8, 2010)

(continued on page 34)

More or less....

I don't know about other sports but in fly casting less is often more. Big open back cast loops? Try backing off the power and concentrating on the stop. Want to cast that little bit further, don't hit the delivery so hard, just keep doing what you were doing while false casting and let the line shoot.

Pure distance is not about out and out brute strength. I bet those of you that practice distance find that your longest casts are often when you are just throwing a few to warm up or at the end of a practice session when you are a bit knackered. I also bet that the longest casts have seemed effortless.

The brain is a strange thing, instead of telling you to stop and have a think about why you are not casting as far as you did yesterday it tells you to try harder and harder, more effort will sort it out. It took me a few years and several painful injuries to finally figure that one out. Having a tape out is a good thing but it is also a bad thing because you get obsessed with casting as far as you can and technique can go out of the window as the red mist takes over and you push harder and harder to beat the bloody thing. If you are a 100' caster it often helps to drop back to 90' and work on getting there with less effort and good form, ingrain some proper muscle memory.

The problem is that now and then you manage to couple effort with good technique and blast out a good one which re-enforces the more effort syndrome.

Back off, concentrate on setting up a beautiful back cast that is under perfect control. Sort out your tracking so that you are casting a perfect 180 deg. Take control of your brain, don't just leave it in neutral, think about what you are trying to achieve with this cast. If it doesn't work try and figure out why it didn't work. Break the cast down into manageable pieces. This can take a while because to begin with everything seems to happen so fast but with a bit of practice you can split the back cast and the forward cast. Now split the back or fore cast into two bits, right hand and left hand. Take the line out of the equation altogether and go through the motions using just the rod, do it slowly, work out where you want to be at all stages of the stroke. Look at your stance, where can you get the most leverage. Look at the way you shift your weight from back to front or front to back. Look at your shoulder, is it allowing the rod to track straight or is it making you curve your hand path. What is your hand path, is it a straight punch? Is the hand too high; never go above head height. Are you sure you're doing what you think you are doing? I bet you're not. Film yourself from the side and from head on. Stand by for a shock!

I had the chance to watch Steve Rajeff cast last weekend and if you were lucky enough to be there you may think he puts a lot of effort into his casting but if you break it down all of his effort is in the delivery, the setup is very relaxed, but, beware, Steve is pretty unique in his delivery. He has figured a way of putting the whole of his body, from his toes to his pinky finger, into that delivery. Not something that is easy to replicate for us mere mortals.

June 26, 2010

Just Add Water....

There you are, one day cock of the walk, the next, just a cock. I had a surprise invite to have a day's fishing in Hampshire and just for once nothing happened to stop me going. Lovely day, beautiful weather, lots of visible fish, great company. So far so good. I recently bought a new rod and had decided to christen it. Ok, a six weight was a couple too heavy but what the hell. I get my rod out of the back of Mark's car and discover I have brought two halves of two different rods. 'kin idiot. Luckily Mark had a spare four weight set up so I borrowed it.

(continued on page 35)

The water was looking good, when the sun was out we could see loads of fish. We had a few casts mid beat and Mark had a couple of nice brownies while I was sorting myself out. We decided to go to the bottom of the beat and work our way up. I took the right bank, easy peasy. We walked up level with each other and spotted fish which one or other of us was able to cover. By then I had hooked a few branches and tangled the bank side vegetation a few times but I haven't fished seriously for months and certainly not in such confined places so I just put it down to getting back into fishing mode. Several hours and two new tippets and half a dozen lost flies later I still hadn't got my act together. It got so bad that as I yanked the fly out of yet another piece of shrubbery the bloody thing pinged out and went into a finger, beyond the barb. I had heard of a trick that can get a hook out using a piece of mono. Luckily Mark knew it so I had a very close up and personal view of it in action and can confirm it works. And that's pretty much how the day progressed, Mark caught fish, I caught vegetation. Well, nearly. I did catch one brownie of about a pound but, I did get what I went for, a proper Grayling. A beautiful hard fighting grayling of just over a pound or so. My first 'proper' grayling and worth every lost fly, hooked branch and tangled dock leaf.

This bank side debacle has made me revise my casting. Grass is all well and good for working out how to perform certain casts but just add water (and some vegetation) and you have a whole new recipe for disaster.

And Relax....

September 13, 2010

Ok, let's talk about something I do know about. Distance. Alright I might not know as much as you but I know enough to have worked out one or two things that might help you gain an extra foot or two. Last weekend I was lucky enough to have a couple of quite proficient casters who wanted to gain a bit of distance and consistency. I explained to them that I wanted them to concentrate on relaxed casting and minimum effort. I think that once you have learned the mechanics and are a quite reasonable caster there are two ways to go if you want to cast further, number one seems to come naturally for most of us, more effort, try harder, keep repeating the same thing over and over in the hope it comes right in the end. The other is to concentrate on ways to maximise what you are already doing. Let's face it, if you are hitting the ton on a regular basis you have more than a sound grasp of the mechanics. Now you need to start using your brain, try a few different things. The first thing I suggest you try is relaxation. Relaxed casting allows several things to happen. You stop dominating the rod and start to work with it instead of against it. You don't shock the rod or force it. When I started to use a very relaxed grip I had a problem I didn't, at first, understand. My forward cast would sometimes be several degrees to the left of where I was aiming and over a cycle of half a dozen false casts I would end up casting nearly 90deg to the left of where I had started. Initially I just put it down to the wind or something. It finally dawned on me that because of my relaxed grip the line in the air was acting as the guide for my forward cast so if my backcast tracked a few degrees to my right, which is a common fault, the tip tracked a true 180deg to that on the forward cast and consequently I was gradually spinning on the spot. A simple fix was just to straighten my backcast. I also started to take a lot more care with my backcast, no more bouncing bomb, I wanted smooth and slow. Like a lot of things in life preparation is paramount and the back cast set up is vital to maximise potential distance. One thing that really good distance casters do is watch their back cast. I know some of you have a problem with that but get over it, open your stance a bit. You are looking for the perfect set up, and you will keep false casting until you achieve it. Once you see that the line is straight and the loop is going to turn over smoothly you prepare to hit it, you DO NOT have another false cast 'just to make sure'. My back casts are powered just enough to do the job. I do not want the loop to turn over with a thump, I am not looking for any sort of pre-load, in fact I drift the rod back, once I have decided that this is the one to hit, to not only open my casting angle but dampen any potential turn over shock. Lefty Kreh says you are not casting a fly line until the end of the line is moving, which is the equivalent of Bill Gammel's removal of slack Essential, and he is so right. I want to acquire the full weight of the line the instant I start my forward stroke, not to be half way through my stroke before I find it. I find it so much easier to do all this with a nice relaxed style rather than using brute strength.

(continued on page 36)

And it works. At the end of the lesson we had a quick shootout.....and I didn't win! Lee was so bloody relaxed he threw a near 120' to add several feet to his PB and blow me away in the process. I got quite tense after that.

(September 16, 2009)

Hog Heaven...

That went well, thank goodness. My only real experience of a group of dedicated fly casting instructors is the annual Sexyloops get together and at those I have always been impressed by the free flow of information. Imagine my growing pleasure at finding the same enthusiasm at the GAIA meeting in Caer Beris last weekend. Hog Heaven.

I am glad I made the effort to get up at 3am to drive over 250 miles. It meant I was there in time for a cup of coffee before I could enjoy the workshop given by Leslie Holmes and Mark Roberts on presentation casts. Just the tips I learned in that workshop alone made the trip worth while.

My workshop on distance casting seemed to be well received. I was in a bit of a quandary as to how I should present it but luckily I was sensible enough to have made a few notes to refer to when things got a bit sticky. I didn't need to refer to them very often but I'm glad I made them. Once the introduction was over I worked my way through the cast and things fell naturally into place. And, actually, this was the most important lesson I learned over the weekend. Know your subject. I had no problem talking and demo-ing distance for an hour and a half. I could not have done Leslie and Marks workshops on presentation or the one Phil Maher did on the Five Essentials with anything like the authority they did.

I have bemoaned the fact that I do not have a FFF MCI who is easily available to me as I prepare to take my Masters. There were five of the buggers at Caer Beris. Each and every one offered to help me in my preparation. They may regret the offer.

If this had happened in a FFF environment it would have re-inforced my opinion that all FFF instructors are nice guys, however, it happened in a GAIA environment so it must be that all casting instructors are nice guys. Out of the sixty instructors attending I didn't see one example of ego. Everyone was free with their time and ready with an answer if asked a question.

I can only speak as I saw, and what I saw only impressed me.

I recently read that to really be good at something you need to put in about 10,000 hours of practice. I have done a rough calculation and I have worked out I am about 2,000 hours short of the mark. Those two thousand hours become apparent when I look at the gap between me and the true masters whose company I had the pleasure of being in over the weekend. The gap will need to be narrowed considerably between now and next May. My original intention was to take the assessment with the expectation that I would fail it but gain valuable experience for the next time. I just might revise that.

Thank-you GAIA for the invitation and your hospitality. And a special thanks to those that were so free with their time and encouragement.

(November 17, 2010)

From The Editor

I am squeaking this issue in before the end of the year. So please think of this as some last minute reading material for the holiday season.

Time has been flying by and like many of you, there are too many things to do. I love doing the Loop as it provides our members with some great information. I hope you feel the same. Sometimes though my real life takes up my time and this year has been busy for me.

The Loop takes me a couple of weeks to put together. Sometimes I have to be creative with content. There are topics or items I want to 'bring forward' but always I focus on how to help our members stay current or inform them of some new ideas and keep them up to date with our CICP program.

Once it is together, then comes the editing for both format and text. My thanks once again to Les Rosenthal for his editing help but this time he is away in India fishing - I'm envious! So any mistakes in this issue are mine alone. Just don't tell me until the New Year!

Remember I am always open to suggestions for content and articles. The stash of Loop articles has been pretty bare lately but just as I start to pull together the next issue and when I contemplate sending out 'begging' e-mails, some articles arrive. I must have someone watching out for me. So thank you to all our contributors.

Check out page 22 for the dates of the next FFF Conclave. The BOG meeting will be on Tuesday, August 30, 2011. There has been some serious juggling of dates and this is the third - and hopefully final - dates. My 'day job' - you know the one that makes you money so you can actually travel to the conclave - is two intense months of steelhead guiding during the months of September and October and the previous dates were a serious conflict. Hope to see you there! We always say that passing your certification test is not the end - but the continuation of a journey and we all learn more as we participate in this program.



Bulkley River steelhead

The lead article in this issue is about continuing that journey. This is something that all of us should do - sit down and check out your score for 2010. I did so last week and I was amazed. I am not going to tell you my score but I am going to send it in.

If you are an active testing examiner - that means Masters and Governors - and you haven't been keeping up to date - then this is a wake up call for you.

The FFF Euro Conclave is also approaching. Check out the poster on page 47. The event will run alongside the Danish Fly Festival in Kolding, Denmark. There will be certification testing as well as workshops and demonstrations by FFF members.

This will be the first international conclave and we are working hard to make it a success.

This time of year is a time of reflection on the past year - a time to give thanks for our blessings of family, loved ones, friends and opportunities.

I hope you are blessed with all of the above.

My sincerest wishes for a Happy and Healthy New Year. Good fishing, good casting and some good times!

*Talk to you soon.
Denise*

CONGRATULATIONS

New Casting Instructors

Jim Ansite	– Park City, UT	Paul Goodey	– Australia
Roy Olinger	– LaGrange, GA	Peter West	– Australia
Steve Levetan	– Sandy Springs, GA	Paul Bartlam	– Duluth, MN
James Webb	– Sherman Oaks, CA	Todd Heggstad	– Duluth, MN
Mark Hendricks	– Grayling, MI	Ray Johnson	– Spring, TX
Clyde Alho	– North Aurora, IL	Ward Nicholas	– Australia
Aaron Reimer	– Carnation, WA	Joseph A Merriell	– Elmhurst, IL
Brian Jarrell	– Hayden, CO	Guy Jeans	– Kernville, CA
Steve Henderson	– Steamboat Springs, CO	Tom Logan	– Tallahassee, FL
David Lawler	– Steamboat Springs, CO	Len Anderson	– Panama City Beach, FL
Tim Widmer	– Steamboat Springs, CO	James Lee	– Australia
Larry Berg	– Laguna Niguel, CA	Eric Kwon	– South Korea
		Jeung (JP) Park	– South Korea
		Toshihira Inui	– Japan
		Shoichi Sakamoto	– Japan
		Tooru Nishimura	– Japan
		Kazumasa Okutani	– Japan
		Makoto Fujie	– Japan
		Tsunehisa Wake	– Japan
		Kenji Ikeda	– Japan
		Bob Knoebel	– Bellevue, ID
		David Spaulding	– Hailey, ID
		John (Riley) Buck	– Ketchum, ID
		Jamie Briscoe	– Ketchum, ID
		Kim Kee Dong	– South Korea
		Haruki Nishibu	– Japan
		Cho Hyun Chul	– South Korea
		Kensaku Umemura	– Japan
		Kazuhiko Morishima	– Japan
		Phil Gallo	– New York, NY
		Gail Donoghue Gallo	– New York, NY
		Chris Olson	– Houston, TX
		Christian Marseiler	– Italy
		Katsumi Yagami	– Japan

(continued on page 41)

Upcoming Events for 2010 - 2011

Denver, CO ISE Show - Denver Jeff Wagner	Jan. 6-8, 2011 Instructor (5)	For more information contact Jeff Wagner
Marlborough, MA Fly Fishing Show Rod McGarry	Jan. 14-15, 2011 Instructor FULL Master FULL	For more information contact Rod McGarry
Somerset, NJ Fly Fishing Show Gary Kell	Jan. 21-22, 2011 Instructor FULL Master FULL	For more information contact Gary Kell
Sacramento, CA ISE Show - Sacramento Jeff Wagner	Jan. 21-22, 2011 Instructor (4)	For more information contact Jeff Wagner
Glendale, AZ ISE Show - Arizona Jeff Wagner	Feb. 25-26, 2011 Instructor (8)	For more information contact Jeff Wagner
Sandy, UT ISE Show - SLC Jeff Wagner	Mar. 18-19, 2011 Instructor (2)	For more information contact Jeff Wagner
Mountain Home, AR Sow Bug Round-up Chuck Eaterling	Mar. 19, 2011 Instructor (3)	For more information contact Chuck Easterling
Danish Fly Festival/ Euro Conclave Kolding, Denmark	Mar. 26-27, 2011	International testing event

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

Overhead Casting Faults

by Paul Arden

Reprinted with permission from the Sexy Loops web site

This is excerpted from a flycasting lesson.....

The next stage is to make the pick-up and lay down cast consistently effective. This means practicing. What follows is a list of likely faults and their corrections. Use these to correct your initial technique. Perfection is not the aim here and you should practice this for no more than 10 minutes or so, because the next section is a very important tool for developing both feeling and proper technique for this cast.

1. The line leaves the water with a splash:

Ineffective lift. The line must gently clear the water before any attempt is made to flick it backwards. One must overcome surface tension.

2. The line travels very fast towards the caster at face level during the backcast:

This is exciting. This is the same fault as the previous one, however this time the rod has bent against the surface tension, and then immediately unbent as soon as the line has freed the surface:
duck! Soft rods are especially good for this.

3. The line leaves the water with a splash, even though the lift was remembered:

A short and meaningful pause was inserted between the lift and the upcast having the effect that the line has settled and stuck once again to the water.

4. The line travels over the top of the rod into the backcast but forms itself into a large open loop which proceeds to land on the ground behind:

Either, no lift as above, or failure to stop the rod effectively on the backcast. It is important that the rod tip travels at an upward angle during the casting stroke. If the rod tip travels around the caster in a large circular path we get the above effect. A very common problem is a floppy wrist. Make certain that you really are stopping the rod when you think, and that your hand is travelling upwards into the stop. (Some instructors call the floppy wrist 'breaking the wrist', and many of these consider all wrist movement to be a fault. This is complete crap actually. What is important, indeed all that is important, is that the tip of the rod has travelled at an angle upwards (of about 30 degrees to the horizontal) and that it has been accelerated to the stop).

5. Line fails to straighten out during backcast:

Either not a long enough pause, an insufficiently crisp stop, causing a wide loop, or insufficient force.

6. Cracking noise during backcast:

Not a long enough pause.

7. Line lands in heap during forward cast:

Either the above or a failure to stop the rod on the forward cast, resulting in a large circular path of rod tip.

8. Line goes out but is wriggly:

Very common and is an indication of a low backcast. The line has straightened out at an angle below the rod tip and as a result of this, has travelled at an upward angle on the forward cast. Fix by sending a higher backcast either by stopping the rod earlier, or by ensuring that you concentrate on forcing the tip upwards as you squeeze the hand into the stop. Also make certain that you are starting the lift with the rod tip touching the

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water. If you start in the horizontal position, say, then by the time you have finished the lift you will be too far around to be able to cast upwards with the rod tip.

These are the main faults. **Notice one thing:** virtually all of them occur during the backcast.

The only forward cast faults of significance, apart from failure to stop the rod are:

1. A sort of lobbing action, where the hand travels up, forwards and around:
- don't do this, concentrate on rotating the hand and gently squeezing it into the stop... and...
2. A slowing down to the stop as opposed to a speeding up to the stop - concentrating on squeezing the hand will fix this.

CONGRATULATIONS - continued...

New Master Casting Instructors

Tom Rueping	– Lafayette, GA
William Whitebread	– Berwick, PA
Hiroshi Yazaki	-- Japan

James Laing	– O’Fallon, IL	Tony Loader	– Australia
Walter Simbirski	– AB, Canada	Josh Frazier	– San Francisco, CA
Bernd Ziesche	– Germany	Bryan Martin	– England, UK
David Leger	– Somonauk, IL	Kenji Sugisaka	- Japan

New Two-Handed Casting Instructors

Mark Huber	– Anchorage, AK	Tsutomu Kato	– Japan
Jim Valle	– Wall, NJ	Masaki Moriyama	– Japan

CICP Information Handout

FFF Casting Instructor Certification Program

The Casting Instructor Certification Program (CICP) was created in 1992 to improve the quality of flycasting instruction throughout the world. It seeks to do so by promoting knowledge, casting proficiency and teaching skills among its instructors while fostering a common understanding of casting mechanics and terminology.

The result is an international accreditation program that applies high and consistent standards by testing an applicant's knowledge, casting proficiency, and teaching skills. The program also conducts educational workshops while distributing information through several channels, including pamphlets, workshop outlines and a quarterly newsletter, 'The Loop', on the FFF web site: www.fedflyfishers.org

The Board of Governors (BOG) administers the program. Governors, with the assistance of Master Certified Instructors develop all components of the certification program. This includes: the test content, test protocols, casting and teaching workshop, and supporting articles and handouts.

The BOG is an international board of volunteers who operate under the FFF education program. Its founders are some of the most respected names in fly-fishing and flycasting. Among the original Governors are Mel Krieger, Gary Borger, Jim Green, Al Kyte, Steve Rajeff, Bruce Richards and Joan Wulff. New Governors with equal qualifications are elected every year to this board.

The CICP has three accreditation programs:

Certified Instructor (CI).

A single-handed certification program covering casting knowledge, casting proficiency and teaching skills.

Master Certified Instructor (MCI)

An advanced single-hand certification program covering all types of fly-fishing and with greater depth in casting knowledge, casting proficiency and teaching skills.

Two-Handed Certified Instructor (THCI)

A two-handed certification program covering casting knowledge, casting proficiency and teaching skills.

The CICP recognizes all casting and fishing associations in their endeavors to improve the level of casting instruction as well as preserving natural resources. It does not seek to dominate or control any other program, only to promote improvement for all through education.

The CICP Certification Challenge Program acknowledges certifications from other recognized association, allowing instructors with established credentials to advance directly to the MCI or THCI exams. Instructors who wish to use this opportunity must contact the testing venue co-ordinator in advance. More information about the Certification Challenge Program is detailed on the FFF CICP website: www.fedflyfishers.org

The roles and obligations of an FFF Instructor:

CI: Instruct students, give workshops, write about casting and instruction.

MCI: Instruct students, mentor Certified Instructors who aspire to be Masters, write about casting and instruction, give workshops, volunteer on program committees, give CI exams, participate as a co-examiner with MCI exams.

THCI: Instruct students, give workshops, write about casting and instruction, mentor THCI candidates, and participate in THCI exams.

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BOG: Maintain exams and testing protocols for certification programs, chair or be involved in program committee work, mentor Certified Instructors who aspire to become Masters, instruct students, write about instruction and casting, give workshops, give CI and MCI exams. Governor (Gov), a BOG individual member.

All certified instructors have an obligation to continue to hone their casting skills, take continuing education workshops, learn additional styles and forms of casting. Passing a certification exam is not a conclusion of learning, but a milestone along a lifelong journey to learn more of flycasting.

Becoming certified also comes with an obligation to mentor others. Mentoring is repayment to the art of flycasting that advances the sport's future. Masters, in particular, are expected to volunteer or make themselves available to assist the BOG with its various committees and program functions. All certified instructors are encouraged to seek new areas to assist in developing or improving instructional programs that benefit the CICP.

All FFF certified instructors, of any level, have an obligation to take part in local or regional events, to the extent possible. MCI involvement in testing is an obligation and a vital role to the CICP. Two Masters, together as a team, can give CI exams. In addition, two Masters can co-test with a Governor to give MCI exams. Masters, having a mentoring role locally, are encouraged to participate in testing venues in neighboring regions and, when possible, regions abroad. For more information on testing venues, or how one may become involved, visit the FFF CICP website: www.fedflyfishers.org or contact the FFF head office at: fffoffice@fedflyfishers.org

All FFF certified instructors have an obligation to teach. Masters, in particular, are expected to provide educational workshops. Workshops can be created in many forms to convey the main topic of the session. Workshops can have different formats and may include pre-certification workshops for CI, MCI or THCI exams, general instructor education workshops, or specialty workshops targeted at specific topics such as distance casting, presentation casts or accuracy.

Developing an outline for the workshop will make a recipe for success. A workshop outline will ensure the main tasks are covered in the time allowed. The instructor should arrange the tasks in an effective teaching order, efficiently allocate the proper amount of time for each task, and provide a framework that allows the session to advance in an orderly fashion. For workshop examples, visit the FFF CICP web site: www.fedflyfishers.org.

A workshop outline should:

- Include the tasks to be covered.
- Include the space available for the session.
- Account for the students' abilities.
- Specify the materials to be included.
- Recommend handouts and reference materials.

Pre-certification workshops at all levels are important. Without these vital workshops, potential candidates may find themselves having a difficult time during testing, or they may fail the test outright. Candidates, particularly at the Masters level, must be prepared. The test criteria and the study guide on the FFF web site make the test appear to be elementary. In fact, the tests are more challenging than they might seem. Precertification workshops are not casting clinics, rather they are designed to help candidates prepare for their testing and to help them solidify their instructional techniques. FFF certifications are biased toward teaching skills, rather than casting performance alone.

CI exam is generally given in a designated order: CI workshop, written test, and performance test. Each of the three segments is independent; each segment is accredited once achieved. If the written or performance test is failed, there is a one-year grace period in order to receive credit for the CI workshop, and written or performance test segments passed.

The CI workshop will include information on the CICP program; how to reference FFF workshop, articles and other instruction resources, training and teaching aids, in struction techniques and related items.

A CI workshop guideline is available on the FFF web site.

The CI written test has questions on: fly-fishing, flycasting, casting instruction and equipment.

The CI performance test has 17 casting tasks and 7 explain and demonstrate tasks.

In general, 2.5 to 3.0 hours is sufficient for the CI exam. This includes the one-hour workshop, written exam and casting performance test.

The MCI exam has performance tasks and a series of oral questions.

The performance test has 14 casting tasks and 6 explain and demonstrate tasks.

The MCI oral test has questions on five potential topics: teaching, equipment, fly fishing, flycasting and etiquette.

In general, 2.5 to 3.0 hours is sufficient for the MCI exam. This includes the oral exam and casting performance test.

The THCI exam has performance tasks and several oral questions.

The THCI has 67 tasks, covering 8 different casts, with oral questions on casting, fishing, instruction and equipment.

In general, 2.5 to 3.0 hours is sufficient for the THCI exam.

Masters and Governors administer exams:

CI exams may be given by: two Masters or one Governor.

MCI exams may be given by: two Governors, or by one Governor and two Masters.

THCI exams may be given by: a THCI certified Governor or a Master who is approved as a THCI examiner.

The duty of the Examiner and of those observing is to be prepared in advance, and to know and follow testing protocols (CI, MCI and THCI). Prior to the scheduled testing time, the Examiner should review the appropriate testing protocol and read through the test to familiarize oneself. Each test, whether it is CI, MCI or THCI, had a separate testing protocol.

Items to consider when preparing to give an exam:

- * Review the appropriate testing protocol (CI, MCI, THCI) and the test.
- * Have a test copy for all assisting Examiners and participating Observers. Assure that the tests are the most current and that all participants are familiar with the testing protocol.
- * Have a tape measure and targets.
- * Examiners to have a name badge with their certification title noted.
- * Select a private area for the CI workshop, CI written test or MCI oral test.
- * For the performance portion of a test, select a testing site that will provide the greatest protection from wind and sun glare. To the extent possible, select an area away from distractions.
- * CI and MCI performance tasks can be done on water or grass (allowances will be made if the roll cast is performed on grass).

If possible, prior to the exam, the site conditions will be described to the candidate. This would include the site available (moving or still water), unavoidable distractions and weather conditions. The candidate will have the option to accept or reject the test site conditions.

The candidate should disclose, prior to the exam, any physical condition that may affect his or her ability during the exam.

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Prior to the exam, the Examiner will ensure that there is no relationship (personal or professional) between the testing team and the candidate that might ethically compromise the exam.

In all exams, Examiners place considerable importance on the explain and demonstrate (instruction based) tasks, followed by the casting skill shown in tasks. Demonstrating good casting skills and a full understanding of casting is essential, but more important is an effective dialog that conveys knowledge to others.

Considerations during the exam:

The lead Examiner will give the candidate and those attending a brief explanation of the testing procedure prior to starting.

All explanations by the candidate are to be clear, concise and easy for a student or class to understand. Explanation should be spontaneous and with organized thought relative to instruction of the student. Answers should not require prompting by the examiner, or be lengthy or wordy.

The Examiner and those assisting should take notes during the test. These notes become a real-time log of the test performance. Later, during the final review, these notes will be an accurate accounting of the test. The Examiner should bring out the best in the candidate. Questions should be phrased carefully, clearly and within the current topic and scope of the exam.

Examiners may ask candidates to give greater detail on any task to confirm knowledge or skills. Such questions are considered optional. Optional questions are for clarification and are not specific pass or fail related. Optional questions should be used judiciously; they are an important part of the exam process used by most examiners, but if overused, can affect the student's confidence and may alter the test's outcome. If a small error appears and if the candidate can quickly diagnose it, give a cure, then follow through by demonstrating the correction; the ability to analyze an error will be taken into consideration.

To inquire about an exam, the FFF CICP web site is the best source to find information relating to tests, locations and details on how to register. FFF membership is required prior to registering. Testing is not restricted to scheduled events. Any instructor candidate may arrange a test with local Examiners that is mutually convenient. Scheduled testing event times and locations are listed on the FFF CICP web site: www.fedflyfishers.org.

Fees for testing vary with certification and with some venues:

CI test fee at registration is \$100.00, with an additional \$50.00 after passing; total cost is \$150.00.

MCI test fee at registration is \$175.00, with an additional \$50.00 after passing; total cost is \$225.00

THCI test fee at registration is \$175.00, with an additional \$50.00 after passing; total cost is \$225.00.

International sanctioned venues may have an additional fee. The fee is site-specific and is to partially support the costs of travel and lodging of qualified MCI and BOG examiners who are providing workshops and exams.

Annual renewal fee of \$45.00 for each certified instructor is required to maintain current status. A lapsed renewal fee has a one-year grace period to be paid, before the certification becomes invalid. Failure to pay the renewal fee, or the FFF membership, will void the certification title and all associated privileges.

Credit cards can be used for pre-registration and test fees, and can simplify exchanges between currencies.

The FFF CICP web site: www.fedflyfishers.org has a web page with scheduled testing venues and times, as well, each event may have information on registration payment; for additional information, contact the FFF Head Office at: fffoffice@fedflyfishers.org.

The CICP policy on any payment for testing fees or related expenses does not allow an examiner to receive any direct payment. If travel is required for the examiner, reimbursement for reasonable expenses (meals, lodging, transportation) is allowed, but never directly from candidate to examiner.

If a group or individual wishes to schedule a private exam, separate from regularly scheduled test events and pay examiner expenses, they should contact the BOG chair, who will make appropriate arrangements. When testing is complete, those sponsoring the event will make an expense payment to the FFF. The examiner will be reimbursed in turn. The CICP payment policy is detailed in the FFF CICP web site: www.fedflyfishers.org.

All FFF certified instructors are to have honorable behavior at all times.

Personal conduct to follow:

Demonstrate sensitivity and professionalism in all activities with fellow instructors and students.

Perform all duties of an instructor with the highest sense of integrity and care.

maintain objectivity and be free of conflicts of interest at all times.

Continur to improve personal skills, depth of knowledgge and quality of one's service.

Instructor physical appearance, physical conduct, physical contact with students to follow:

Members are encouraged to display their certification credentials such as patches or badges while conducting teaching events, certifications and FFF casting demonstrations.

Members shall always request specific individual consent of their students before making physical contact with them.

Verbal conduct:

Instructors will refrain from talking in a negative way about other members or casting notables.

Instructors will refrain from the use of racist, sexist, vulgar or obscene language.

Rules to abide by during the testing procedure:

MCI and Governors may not test any friend, fellow club member or anyone with a business relationship.

Masters and Governors shall use their best judgment in discerning friends from mere acquaintances.

If any MCI or Governor has coached a candidate (for no fee), a six-month probation period must lapse before testing that person and must test them in the presence of a Witness. However, under no circumstance may Masters or Governors test anyone who has paid them for coaching to pass the test.

If, in a rare situation, a Governor or Master is called upon to certify someone who is a friend, fellow club member or anyone with whom they have a business relationship, the Governor or Master may proceed in the presence of a Witness, to alleviate or minimize any appearance of impropriety or lack of objectivity.

The attending Witness and observer must be nor more than a acquaintance of the candidate.

Only those persons who are directly involved in the testing as examiners or witnesses should be in attendance.

Any other person who would wish to attend must have permission of the candidate being tested, and all testing members.

More information on the Code of Conduct is detailed in the FFF CICP web site: www.fedflyfishers.org.

Appropriate Use of Titles:

Any FFF certified instructor in good standing may use their status (CI, MCI, THCI and BOG) for any legal purpose that is appropriate, including a commercial use. Certified instructors may use the descriptions of their status on business cards, letterhead, and any other written, printed film, video or any other medium.

All references to, or descriptions of status, must be current and accurate.

This handout can be located on the FFF web at www.fedflyfishers.org under Instructor Certification, then go to CICP Communications and you will find it in there.

Danish Fly Festival 2011

FFF Euro - Conclave



Kolding Denmark
March 26-27, 2011

FLUEFISKERMESSE

KFUM Hallerne i Kolding - Peter Toftsvej 21
Lørdag den 26. og søndag den 27. marts 2011
Begge dage kl. 10.00-17.00

www.flyfestival.dk

Arrangør: Federation of Fly Fishers Denmark

