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The Loop

THE JOURNAL OF FLY CASTING PROFESSIONALS

- Practicing for Exeptional Performance with **Chuck Easterling**
- **John Symonds's** perspective on Straight Line Path Extended

Cover Photo: Urban Fly Casting **with Juergen Friesenhahn IFFF MCI** *from Hagen, Germany. http://www.wurfkurse.de • Photo by Guido von Oepen*

Welcome New CBOG Chair Rick Williams. New CI Test Info. Survey Results Show More Teaching How-Tos Wanted

By Eric Cook


Rick Williams

First, let me welcome our new Casting Board of Governors chair Rick Williams, who assumed the mantle from former chair David Diaz. Under Diaz the CBOG changed directions and became a more focused, more directed group. The change took place at the annual CBOG meeting at the festival in Livingston Montana, August 5-9.

Rick Williams has confirmed that the Board of Governors approved a new test for Certified Instructors, but the test needs a bit of tweaking before it is officially released and published. The finished version should be complete by Jan 1, 2015, and it will be posted on the IFFF website 90 days prior to implementation.

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New CI Test Info ..... *continued ...*

So if it is completed by Jan. 1, the new test will be implemented no earlier that April 1, 2015.

And this reminder to examiners: If you are interested in maintaining your examiner status, please contact Holly at the home office to register for the Examiner Development Pathways (EDP).

Recently the editorial staff at ***The Loop*** sent a survey to all Casting Instructors Certification Program (CICP) members – all the certified and master certified instructors. In it we asked five or six simple questions.

We'd like to thank each of you who took the time to respond. Our intent with the survey was to gain some insight into who is reading this, the new incarnation of ***The Loop***, and we wanted to determine what sort of content our readers most preferred. Since we are the designated 'house organ' of the IFFF Casting Program, we wanted to make sure we were publishing what our readers wanted to read.

The results of that survey have provided us with insights into ways we can improve on the product we provide to you.

We learned, for instance, that only 15 percent of you will complete even the simplest of surveys, but that's roughly on par with survey standards, we find. And we found that many of you don't read ***The Loop*** because you can't remember your passwords from quarter to quarter. We even had a few people tell us we need to stop doing biographies, that they weren't interesting. We have to assume they're confusing us with the other IFFF publication, The Flyfisher, since we've never published biographies, except the very short About the Author bits that ends each article.

We learned that our readers very much want more context and content on how to teach fly casting. In the past much of ***The Loop*** content was about fly casting, mostly how-to. Much to our delight, you told us your number one concern was - education - how to teach, teaching tips and techniques, personal experiences, what works, what doesn't? Fully 90 percent of the survey respondents told us they want to learn more about how to teach.

You'd think the results wouldn't be a surprise, since teaching fly casting is the core of the IFFF CICP. So maybe this says something about our Instructors' Program – we're progressing from fly casting nerds to concerned teachers.


Eric Cook

MENTORING:

Let's Begin A Long-Term Dialogue

by Bob Hansell, Atlanta, GA, USA

Mentoring is a topic that is often misunderstood when associated with fly casting instruction. The purpose of this article is to begin a dialogue on how to use mentoring as a facilitator to develop aspiring CCI, MCI and THCI candidates. One note: You won't find sequential steps here; mentoring is a changing, growing, adapting process - as fluid process as the waters we fish. And, like some of the waters, it can be very productive.

The IFFF defines mentoring as:

"Mentoring is different than teaching. Mentoring is based on a personal relationship (often non-fee based) between the mentor and the candidate in which the mentor teaches the candidate more than simply casting and teaching skills. Mentoring focuses on developing the candidate as a well-rounded CICP instructor and aids in professional growth and development.

Proper mentoring is time consuming, yet rewarding, and produces candidates that are professional and well prepared – ready to take CICP exams and to represent the CICP as instructors. Higher-level examiners, Levels II and III, are expected to mentor Master and Two-Hand candidates in addition to CI candidates . . . Mentoring involves 'paying forward' into the CICP, as well-mentored candidates are likely to pass CICP exams and in turn, become mentors themselves."

Let's take a deeper dive:

Mentoring Defined

Mentoring is a developmental partnership through which one person shares knowledge, skills, information, and perspective to foster the personal and professional growth of someone else. In the fly-casting instructors' world, it is more about building a long-term relationship between instructors and candidates (who could also be instructors) for the mutual development of casting knowledge and the application of that knowledge. A key point here is mutual. The mentor and mentee both deepen their individual knowledge and skill set along the journey.

Mentoring: Let's Begin ..... *continued ...*

Do You Have Mentors?

The best way to determine if you have a mentor (formal or informal) is to answer this simple question: "Who is the go-to person with any questions I have on a specific topic?" If the same person comes to mind, most likely he/she is your mentor. If the answer is: "Whomever is closest," or "Everyone," you don't really have a mentor. Sometimes this question is not topic related. Your mentor can be the person you go to on casting, fishing, equipment, travel, work or a whole host of topics. Most likely you have mentors in your life. As casting instructors, we need to determine how mentoring can improve our skills, knowledge and the network of true improvement of our craft.

Clear Components of Mentoring

There are many attributes of good mentors. The basics are creating a long-term relationship between individuals which fosters trust, creates a safe learning environment, encourages taking risks and letting failure teach, pushes beyond a comfort zone - and the list goes on. Skilled mentors focus on the total development of the mentee and allow themselves to learn along the way. They also open up their own networks and resources to foster that long-term development process.

Comparing Teaching and Mentoring

Of course, teaching is a valuable tool inside of mentoring, but the two are different. The subtle but important difference is perspective. Teaching is focused on the subject matter at hand. Mentoring is focused on the long-term goal and overall development. Think of it this way: An instructor who teaches a roll cast can easily follow a lesson plan. Mentoring someone to become a good teacher of a roll cast is a longer-term, more fluid process of teaching, discovery,

transfer of ownership (from the mentor to the mentee) and teaching skill development.

Also, mentoring is not conditioning, although the latter is sometimes used in teaching. Giving someone an answer, or worse, "the answer," is not a good mentoring criterion. Good mentoring is helping someone understand all the skills of teaching, casting, mechanics, theory and the total components of the tasks at hand. It is the understanding- from concept to application - that is the long term development here. For all you MCIs who have tested candidates, how many times can people repeat stock answers and then fail to go deeper where you feel they do not know enough to qualify as an instructor? Take the concept of rod loading. Is it just bending the rod? Or is it more? I think you get the point.

Mentoring: Let's Begin ..... *continued ...*

Is Coaching Mentoring?

No, coaching is not mentoring. Like teaching, coaching is a good tool to use while mentoring. The key difference is mentoring is "relational," while coaching is "functional." Look at helping the mentee teach a class. The mentor could coach the mentee on his/her observations on how the mentee conducted the class for learning. The functional benefit is immediate feedback to use in the next class. True mentoring would be a long-term discussion on what happened during the class, that is, how the mentee felt about that class versus his/her skills as an instructor with the mentor facilitating discussion on overall development and interest level. Coaches look at corrective action; mentors look for the learning opportunities as longer term development. The key difference here is that coaching works on current skills, mentoring pushes into new skills as the opportunities arise.

The Benefits of Mentoring

In short, mentoring elevates the knowledge and skill set of our casting instructor community. We offer fly fishers a high-quality product: casting instruction. When we build an international network of mentors we provide a wider reach to the people we serve, enlisting and developing new talent and our own talent. We foster an environment that builds the diversity of teaching and application of fly casting from fresh water to salt, small fish to large fish, single-handed to two-handed, while discovering the connection between this diversity.

Finally, the learning is not limited to the mentee. Mentors can learn from the mentee's background to improve his/her own development. Mentors derive physic income from passing on the IFFF traditions and skills, which could re-energize a mentor's own teaching and participation.

Mentoring is a true win/win situation. In my three + decades working with a large corporation I have mentored and received mentoring from many. But no two situations were the same. Through the mentoring process, casting instructors can build a network of allies and a network of instructors that they can count on in the future. I wanted to remind you that this is a beginning point in the dialog about mentoring. I certainly hope each of you has much more to add.

***Bob Hansell** is a CCI living in Marietta, GA. He has coached people through the CCI certification, led the casting component of several IFFF Festivals, taught for seven years, and is learning what it takes to earn an MCI certification. He enjoys a solid mentoring process with Eric Cook as his mentor.*

PRACTICING FOR EXCEPTIONAL PERFORMANCE

by Chuck Easterling, Jonesboro, Arkansas, USA

Interview: Part 1. See ***The Loop***, Winter 2014 for Part 2.

> ***"Do not practice to practice, practice to be better."***
> ***-- Jim Green***

As casting instructors we have an ongoing responsibility to improve our understanding of casting. ***We*** should seek exceptional performance. Achieving exceptional performance and understanding requires a commitment to practice. But that is the rub. What is the right kind of practice?

I believe the best way to develop an effective practice regimen is to ask someone to mentor or coach us who has reached an exceptional level of performance and knowledge. In the end, though, it is up to us to put in enough rod time to transform that coaching into top performance.

In his book ***Talent is Overrated: What Really Separates World-Class Performers from Everybody Else***, author Geoff Colvin posits that the most productive practice is one which is repeatable and gives immediate feedback. Often this involves breaking down the whole into elements or parts, working on improving that element, then incorporating the improvement into the whole. Deliberate practice, Colvin calls it.

As an example, a dozen or so years ago Bill Gammel pointed out that improving the amount of line you carry outside the rod tip would help improve your distance casting. He recommended this exercise: False cast as much line as you can hold in the air over a series of five or six casting cycles. Gammel reasoned that one's best line carry for distance casting is about 10 feet less than one's maximum carry. Thus, increasing your maximum carry can result in increasing your most effective distance.

A few years ago Bruce Richards showed me a great way to measure my progress with Bill's drill. Like Bill, Bruce would false cast as much line as he could hold in the air over five or six casting cycles. Bruce would then mark the line in his hauling hand with a black felt tip pen. At his next practice session, Bruce's goal would be to go past the mark on the line from his previous practice session. Bruce indicated that as time passed those marks became increasingly close and eventually the marks touched each other and became an elongated band after he passed 80 feet of line carry.

With Bill's and Bruce's advice in mind, I asked three casting instructors I admire and respect about practice tips and drills that would help me improve my performance.

Practicing for Exceptional Performance *continued ...*

Below are questions that I posed to Al Buhr, Steve Hollensed and Leslie Holmes, each of whom kindly agreed to share his thoughts. We've edited these comments for space considerations, and condensed their answers here for readers of The Loop.

1. How much do you practice in a year?

Steve Hollensed: I average at least an hour a day with rod in hand, maybe 350 to 400 hours per year casting. Most of this time is spent 1) staying proficient with my existing skill base, 2) staying proficient or improving my performance casting that is specific to the MCI test (as an examiner, I want to be able to perform all of the task/casts well). Also, I'm developing my two-handed casting. So there is always something to work on.

Casting is enjoyable to me. I think it should be for all instructors. In fact, I really wish I had more time to cast and I think I need to practice more than I actually do.

Al Buhr: For me, casting practice has two functions, discovery and tone. Discovery can be probing new concepts, challenging perceived mechanics -- developing additional methods to do a given task. Tone is staying in shape in casting skill and fitness. Maintaining skill and fitness is a proactive path to avoiding casting related ailments.

Rather than defining my practice over the year, as a whole, let's slice the year into weeks. For an average, four to five sessions a week. A session could last 10 to 30 minutes or more. Occasionally, when on some discovery crusade, casting sessions could be as many as six to eight a day.

Short sessions, 10 to 20 minutes, work well allowing the mind to focus on a set task. They can be saddled with one or two secondary tasks to improve or polish existing skills. Mixing up a session shares improving skills (work) with discovering of new moves (fun). Keeping a rod strung, with easy access and having a course with set targets, is a big plus in fostering frequent practice.

Leslie Holmes: When I lived in Ireland, I was lucky enough to live on a fishery with two lakes at my front door step. I kept a number of rods strung-up, ready to go. I also had two courses set up on the lawns of the fishery that seldom moved. I've always tried to have two uninterrupted practice sessions a week, both single- and double-handed, each lasting approximately one hour each on both disciplines. On a daily basis when I have clients coming in, I do 10 to 15 minutes before their arrival.

2. What is your favorite practice drill for improving your distance casting?

Steve Hollensed: I don't think I practice a drill per se. Rather, I think of it as a methodology.

Practicing for Exceptional Performance *continued ...*

I know very well the distances that I can cast comfortably and consistently. That is, I know my point of failure. My method is to change one variable that might add distance and extend my point of failure. I am careful to change one thing and one thing only. If it seems to help, then I practice enough that this change becomes part of my default cast. If it truly helped, then I am casting farther, yet still comfortably and consistently. Then I look for another variable to change, but only after I have practiced enough that this previous change can be considered part of my default cast. Along my journey of seeking a longer cast, I felt like I had made quantum leaps after I had processed several variables into my default distance casting.

Variables (now attributes) that I have added this way include: very straight tracking, late rotation, drift, longer hauls, and more accelerated hauls. Currently, I am using this method to delay rotation even more to improve my 5-weight distance.

And here are a few things that I have found helpful in changing variables in my default distance cast:

I make very small changes at first. For example, when learning to drift, I made very small drifts, then later a little longer and lower, and so on as my skill improved. If I make big changes at first, then I usually destroy my loops and I have no idea if this new change will be helpful or not. Another example would be late rotation. At first, I only try to rotate just slightly later.

Personally, I find it easier to make changes if I can watch the change itself, if possible. For example and going back to drift, I find it very helpful to watch the rod as it drifts, so I know not only that it has happened, but also to what degree. And for another example, watching the rod tip, helped tremendously in obtaining very straight tracking. Visual observation provides information and personally, I like all the information I can get when I am working on my distance casting.

But if I had to pick a single drill that I favor for distance casting it would be the line-carry drill I learned from Bruce Richards. This drill is to find the fixed length of line that you can carry with very good loops and mark the line with a marker (see Bruce's drill explanation on page 1.

I favor the line-carry drill because I have found that a long line carry is a major key to distance casting and have found it to be indispensable in lengthening my own line carry.

Al Buhr: To pick one drill -- maximum distance without hauling. This drill improves your energy development during the stroke (to include line path and loop development) and line-shooting skill (with sole focus on the rod hand; that is, no hauling is allowed).

A distance cast is commonly associated with hauling, yet hauling is a movement/technique that assists or enhances a cast. However, use of a haul can become authoritative rather than assisting the rod-hand. A distance cast drill with rod-hand only places a greater focus on the primary cast elements. In the big picture, complementing drills would zero in on haul timing and hauling techniques; backfilling with these exercises.

Leslie Holmes: Double hauling – and I practice in two different forms. First I slow, way down, the way I would like a client or test candidate to demonstrate.

Practicing for Exceptional Performance *continued ...*

I feel that if I am to demonstrate and teach the double haul, my clients or students have to see exactly what is going on, so when practicing, I slow down to the point that everything collapses, then I speed it up and I move it up a gear.
Second -- where I fish and guide is a hostile environment, so I practice short, compact, controlled distance techniques close in and at a distance. These are too fast a student or client to see what exactly is going on throughout the casting cycle. Once my clients understand the mechanics of a standard SLOW double-haul techniques I move them on to deal with casting in harsher environments.

3. What is your favorite practice drill for improving your accuracy casting?

Steve Hollensed: Having a high level of accuracy requires good loops, the correct tilt, good left & right control, and then of course to be able judge the correct amount of line carry to reach the target. So, break accuracy down into four components: loop control, trajectory, alignment, and distance measuring.

For me, distance measuring is the toughest, so I practice that the most. I like to place several hoops at various distances from me, usually in the 20 - 50 foot range. For me, the best techniques is hovering a very visible yarn fly over the front of the target. I tend to overshoot targets frequently so I aim at the front of the hoop or just in front of the hoop. This usually gives me the correct distance.

Hovering requires a tight loop that unrolls completely through the leader to the fly...relatively slow. I cast slow and with late rotation. I believe it is this late rotation that best facilitates turnover all the way to the fly, at which point the fly seems to "hang" for just a microsecond.

Another effective accuracy drill for me involves around loop control & alignment.

Start by laying out a hi-vis rope or tape measure. You could mark 30, 40, & 50 foot distances to start. Let's use the 50 ft. exercise for an example here. Lay out enough line & leader to reach the 50 ft. mark. Pickup and begin false casting. After at least three cycles of false casting, lay the line down. The goal is to lay the line down as close to the rope/tape as you can without touching it. The line should also be straight and without slack. With practice, the distance from the fly line to the rope/tape should be just a few inches or even less, which requires superb loop control and alignment. Change distances as needed.

Practicing for Exceptional Performance *continued ...*

In addition to solid casting fundamentals here are a few tips that might help:

1. For me, a vertical rod plane is essential
2. Casting slow really helps.
3. The last forward casting stroke is the slowest and has the least amount of force applied
4. I am "aiming" my loop at a point in the air that I am visualizing at the end of the target distance and just inches to the left or right of the rope/tape. The point is perhaps only two or three feet off the ground. I want my leader to finish unrolling in the air at this point.
5. That final bit of rotation on the last forward cast needs to be very straight.

I think you will find that the only way to consistently achieve a line layout with superb control is to have superb loop control before you make the laydown.

Al Buhr: My favorite exercise is a quick-cast to a target, either with or without a haul. Having an accurate, quick-shooting cast is handy on so many outings. Whether pounding a bank with hoppers, or popping a rocky shoreline for smallmouth, or crouched low on a coral salt flat, each game improves with a fast, accurate cast. I do the exercise as one shot -- hero or zero. So, it's fun, while building an instinctive eye-hand-presentation.

Leslie Holmes: Regarding accuracy practice, I tend to practice in all wind conditions as no two days are the same I prefer a squared stance with my right foot slightly forward in line with the centre of the targets for my dominant right hand side and opposite when casting back hand to targets off my left shoulder, if I open my stance up on my right side I find I deliver slightly to the right side of the target in neutral wind conditions. I make minor adjustments in stance and body position depending on wind issues, it is only through excessive practice that I can accomplish successive accurate lay downs. On short to medium range practice I will hover the fly directly over the centre of the target 2 to 3 times, when the correct distance has been judged prior to delivery adapting an elbow forward style.

On distance practice for accuracy I tend to move my elbow further out to the right side and deliver approximately 10 degrees off shoulder. Occasionally when practicing on my left side to targets I will open my stance right foot placed about 4 feet behind my left and cast across body, I find I can achieve extremely good results from this position. Also I find it beneficial to practice off both sides casting to targets in the horizontal plane, again this is down to the windy area I live in " a product of my own environment." It is also good practice to cast with left hand to targets, and a lot of fun off both shoulders

Chuck Easterling *is a retired Chief Deputy Prosecutor from Jonesboro, Arkansas. Chuck became an MCI in 1999 and was elected to the Casting Board of Governors in 2003 and serves as chair of the Examiner Revue Committee.*

Since retiring he spends the majority of his time at the family cabin on the Little Red River in Arkansas. When he is not forced to do yard work he is chasing trout and working on his two-handed casting.

Perspective:

The Straight Line Path Extended

by John Symonds, Hereford, Herefordshire, U.K.

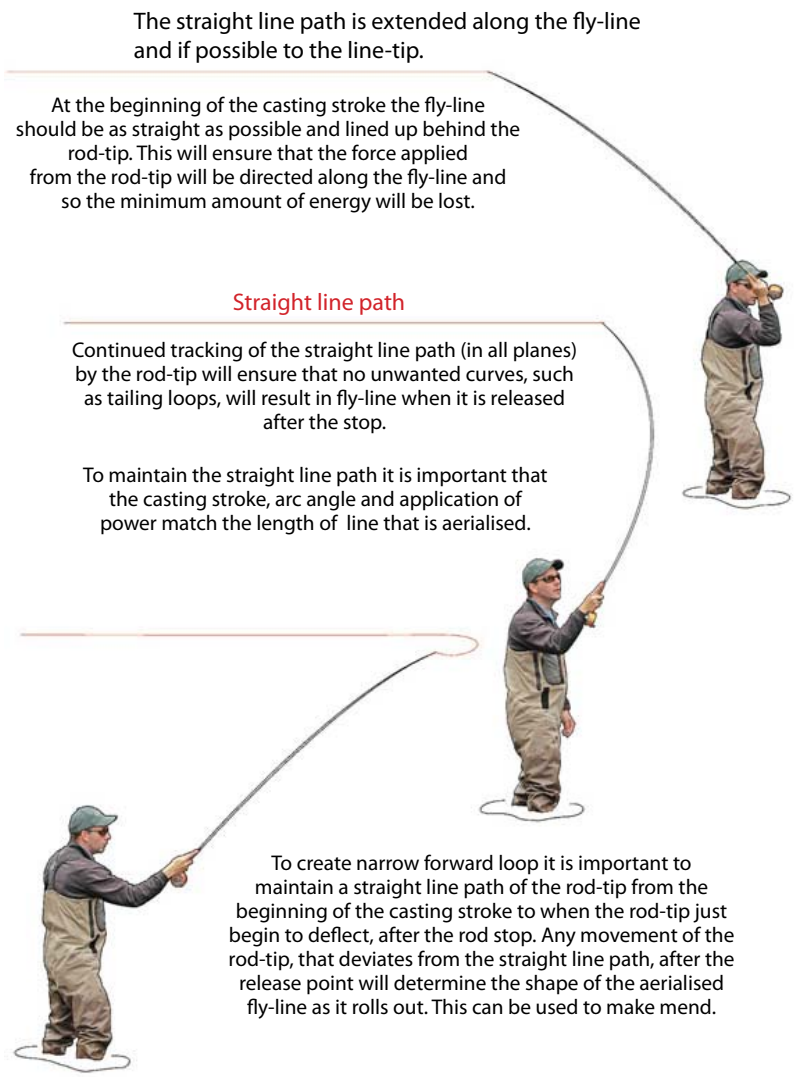
We fly casting instructors are indebted to Bill and Jay Gammel, who popularized the concept of Straight-Line Path (SLP) in their seminal fly casting book, ***The Essentials of Fly Casting.***

The straight-line path, which they describe, is an imaginary line that the rod-tip travels from the beginning of the cast to the launch point, when the fly-line is released. In reality the rod-tip may deviate from the straight line due to the physical limitations of the caster and the response of the equipment, however, the more closely the tip follows a straight line the greater the energy that is transferred into the line, up to the launch point.

Where does the straight line path actually begin and how is it achieved?

Most of us casters are familiar with the straight-line path concept, but how many of us appreciate that this straight line can be extended beyond the rod-tip to the tip of the fly-line, or along as much of the fly-line as possible depending on the type of cast? With a skilled caster this happens intuitively during false casting - but it is not so obvious in a Roll or Spey cast. Many casters find difficulty in accomplishing these tasks because they have not brought the rod-tip back far enough during the set up for the forward cast and as a consequence the fly-line is not straightened during delivery, albeit partially straightened in some casts. So first and foremost, during the setup stage of the cast, the fly-line must be positioned behind the rod-tip so that as long a length as possible is lined up straight behind it.

By doing this, the pulling force of the rod-tip will be directed into the fly-line and the energy losses due to random directional forces will be minimised, thus ensuring maximum energy transfer into the fly-line.

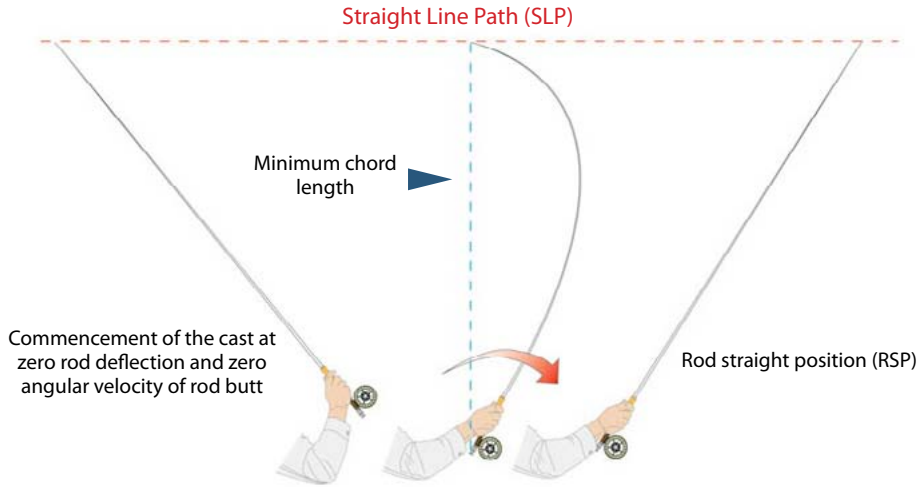


The Straight Line Path Extended *continued ...*

To make this clearer, visualise the fly-line as being converted from a limp object into a straight, rigid object that can be projected, much like a javelin or spear. Once the fly-line is aerialised behind the rod-tip, it is laden with kinetic energy. If the rod-tip is stopped abruptly the fly-line will continue along the straight-line path. The distance that it rolls out will depend upon the losses caused by loop size, wind resistance, surface drag on the top leg of the fly-line, and the pull of gravity. There should be just sufficient kinetic energy in the fly-line to make it turn over completely.

Next, the casting stroke length and arc angle must be adjusted to ensure that the loading deflection of the rod-tip coincides with the imaginary straight-line path. This is dependent on the characteristics of the fly rod and also the skill of the caster. As a rule of thumb, the longer the fly-line, the greater its mass and so the more it will load the fly rod. When the rod-tip deflects more, the casting arc angle needs to be wider so that the rod-tip finishes at a lower level. Also, the acceleration phase must increase accordingly, in order to line up the greater length of fly line behind the rod tip in as close to SLP as possible. Furthermore, the line launch speed must be higher to transfer the additional kinetic energy produced from the additional length of line outside the rod tip.

The lowest point of the rod-tip determines the height of the SLP, above the water level, as it moves through the casting stroke. This occurs when there is a minimum chord length between the rod-tip and rod-butt (see image below). This is also the point of maximum acceleration of the rod-tip and maximum rod loading. Therefore maximum rod loading should be made to occur when the minimum chord length is perpendicular to the straight-line path.



The minimum chord length (maximum rod loading) must be perpendicular to the straight line path (SLP)

To maintain the straight line path up to the launch point, it is essential that, at the end of the casting stroke, the rod-tip is stopped as briskly as possible before it drops too far below the straight line. It may not be obvious but the stop should occur immediately after maximum rod loading (MRL), which is much earlier than where a caster would stop intuitively, especially if there has been an insufficient length of fly-line extended behind the fly-line during the setting up phase (back cast).

Counterflex occurs after the rod-straight position (RSP). This is the primary energy source for loop shape, but not necessarily loop size. Counterflex doesn't make a useful contribution to the kinetic energy of the in-flight line because this was determined at the launch point, which occurs at the rod straight position. After this, no further energy can be fed into the line apart from that which causes loops or mends

The Straight Line Path Extended *continued ...*

to occur. Stopping the rod-tip high will direct the fly-line compression, caused by the counterflex, into the fly-line rather than making unsightly waves in the lower leg of the fly-line.

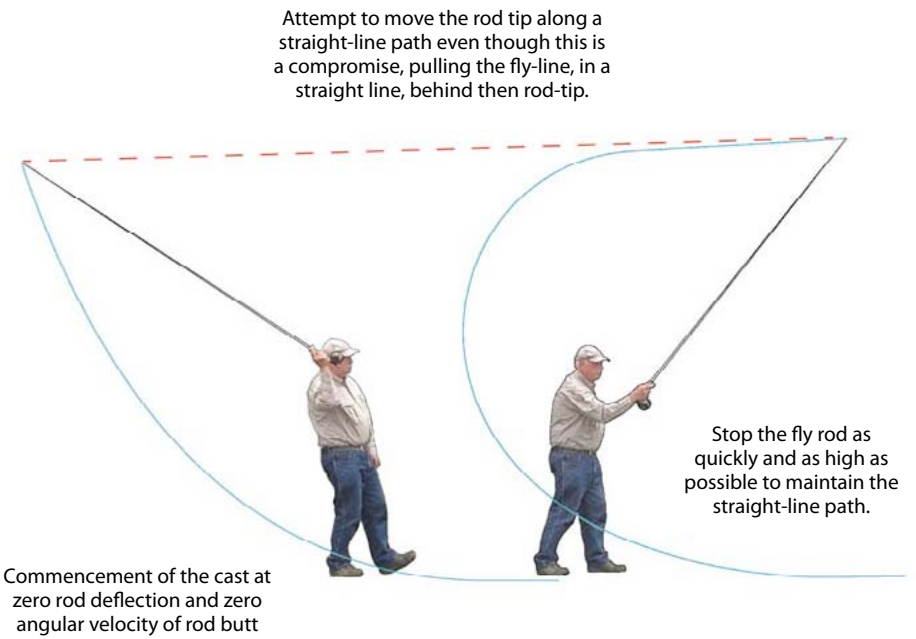
When making longer casts it can be advantageous to throw the line back high and then drift back, following the line with the rod-tip, whilst the fly-line is turning over, and allow the fly-line to fall, under the influence of gravity, until it lines up with the straight-line path. Note that the straight-line path need not be horizontal to the water. It can be sloping up or down depending on wind conditions or the launch trajectory that is chosen by the caster. Often distance casters will prefer to cast upward to give longer flight duration before the line falls due to the pull of gravity.

Deviation from the straight-line path will not only reduce energy efficiency, but it can cause tailing or open loops and tracking issues. Don't forget that the straight-line rule applies to all viewing aspects including looking from above the caster as well as looking from the side. A useful tip for checking that the fly-rod is tracking a straight line is to observe the fly-reel and to make sure that its orientation (direction in which it is pointing) does not change throughout the casting stroke.

The elevation of bottom leg of the line loop will be determined by where the rod-tip stops after counterflex and the loop size will depend upon the distance the rod-tip falls from the theoretical straight-line path.

This is employed in Task 1 of the MCI Performance Test to vary the loop size.

Many casters have difficulty with roll casting 50 ft. of fly-line (Task 6 in the Master Fly Casting Instructor Performance Test). This task can be made easier by applying the SLP principal, even though this is a compromise because the fly-line cannot be fully extended behind the rod-tip. To overcome this limitation the caster should reach back as far as possible with the rod-tip, allowing at least part of the fly-line to be pulled along a straight line. By stopping the rod-tip high at the end of the casting stroke, a relatively tight loop will be formed, enabling a reasonable turnover to be accomplished.

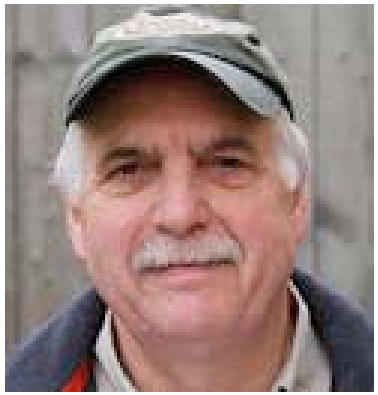


Attempting to achieve a straight line path in a roll cast.

The Straight Line Path Extended *continued ...*

This technique can also be applied in all Spey casts because, essentially, they all end in a dynamic roll-cast. One of the most common faults in Spey casting is not reaching back far enough whilst circling up to form the D-loop and not leading the fly-line around, under tension, up to the straight-line path. Many casters release control of the fly-line during this phase of the cast, making completion less efficient.

Pulling and launching the fly-line in a straight line by necessity will mean that the rod-tip is being accelerated to maintain tension and that there is no slack, thus fulfilling two more of the essential requirements for a good cast.



***John Symonds** is an author, writer, and keen fly-fisherman who fishes for salmon, trout and grayling in and around the Welsh borderlands.*
He frequently travels in search of other species.

He became a certified casting instructor and guide as a retirement occupation and has successfully qualified to Advanced Professional Game Angling Instructors (APGAI) single- and double-handed levels, and is an International Federation of Fly Fishers (FFF) Two-handed Casting Instructor (THCI).

John's other interests include photography and graphic design which he uses to convey the basic skills required by fly-fishers in most branches of the sport.

MORE CASTING TIPS

The Return Cast

Return Cast? I don't blame you if you have never heard of it. In Spey casting, countless instructional books, DVDs and instructors overlook the importance of making an efficient and effective 'return cast.'

A return cast is a cast you 'must' make to return your line to the dangle, ending with rod tip low, with no slack, ready for the presentation cast.

Whether you Spey cast with a single- or two-handed rod, an effective 'return cast' makes your fishing day more enjoyable, with less fatigue, and it provides more time for the fly in the water. To those who plan to take the THCI test, an ineffective return cast might give a bad impression to the examiners.

When there is no change of direction, a roll cast with a pick-up-and-lay-down (PULD) cast is the simplest way to make a return cast. If there is a change of direction, consider a snake roll or the Perry poke. A third method employs a vertical snap to reposition line and leader followed by a roll cast.

A poor return cast results in a poor presentation cast. If you find yourself making more than three return casts, you need to practice until at least you can make it in two.

-- Bintoro

TEACHING FLY CASTING TO LARGE GROUPS

Part 2

Dayle Mazzarella, Carlsbad, CA, USA

Part I detailed the organization and preparation needed to efficiently teach large groups. In this second of three articles we will explore specific teaching tactics required to optimize results. While these tactics work especially well with a large student-to-teacher ratio they are equally effective in one-on-one lessons.

1. Pairs / Partners

Extensive research demonstrates that properly working in pairs accelerates the learning process. This occurs because using partners creates more emotion, more repetitions, more reflection, and thus more active engagement on the part of the participants.

How To Use Pairs

1. Check for understanding
   - "Turn to your partner and take 15 seconds to review with your partner what you were just taught."
   - Wait.
   - "Raise your hand if you and your partner said something to the effect of 'the longer the line the longer the pause'".

   Note: The student and instructor receive immediate feedback as to understanding.

2. Partners teach each other
   - "We have gone through the six steps of how to make a roll cast. Partner A turn to Partner B and demonstrate and explain the six steps. You have one minute."
   - Wait.

   "Now Partner B turn to Partner A and explain and demonstrate to him/her the 6 steps in a roll cast. You have one minute."

3. Partners help in the correction of faults and in the process of creating more positive repetitions. This is "discrimination training" - knowing the difference between a good repetition and a not-so-good repetition.
   - The instructor is walking by a pair practicing pick up and lay down drill.

   "Bill, your pickup is excellent, nice smooth application of power; make sure you stop at 1 o'clock. Jim, hold your noodle back here at 1 o'clock; when Bill hits it with his rod, he'll know he needs to stop." Now, leave that pair and go to the next pair.

4. Partners use each other to verbalize and clarify self reflection.

   "Take 15 seconds each to discuss with your partner the most important thing you learned in the last half hour."

2. Praise, Prompt, Leave (PPL from Fred Jones)

A. The Process:

- When you see the error, take two relaxing breaths and clear your mind.
- Take a second look at the work, and ask yourself, "What is right so far?"
- Choose two features of correct performance that would be most useful in serving as a springboard to the prompt.
- Describe these two features in simple declarative sentences.
- Describe what you want the student to do next in one or two simple declarative sentences. Refer to #3 above for an example.

Teaching Fly Casting to Large Groups Part 2 *continued ...*

B. Why use PPL?

1. Enables instructor to move more rapidly in large groups. (Don't get "stuck" with one pair!)
2. Allows instructor to give frequent positive feedback.
3. Helps embed in the instructor and student the idea of sequential learning. Instructor needs to find the first error in the sequence, correct that error, and then move on.
4. Helps reinforce the idea of simplicity thus eliminating cognitive overload.
   Correct one error at a time!

NOTE : Study after study has found that formative evaluation, when compared to other teaching techniques, creates by far the most significant gains in achievement. Formative evaluation is the process of frequently and consistently providing specific and non-threatening feedback as to the status of a student's performance. Partners, PPL, and structured practice lend themselves beautifully to this concept!

3. Visual Instructional Plan (VIP)

(From Fred Jones. See paint Brush Example: summer edition Part 1. An even better VIP would include photos or videos.)

A. The VIP acts as a recipe for the student. The VIP is a step-by-step sequential summary of the skill being learned.

B. Why use a VIP?

1. In group lessons this allows instructor to better utilize PPL "Mary, Check your VIP and look at Step 4; concentrate on stopping your rod at the 1 o'clock position." Mary now hears the step, reads/sees the step, and then practices the step.
2. The VIP allows the student to gain a degree of self sufficiency not otherwise possible. In a group of 20 people, the lone instructor may only get around to each pair every 2 minutes. (PPL is required!) If all pairs have a VIP, they can work independently while waiting for the instructor.
3. When the student goes home, he or she is more likely to practice effectively if he/she has a VIP.

Following is a lesson plan outline which will be used to produce the example lesson plan in Part III. (Winter's Edition)

Outline of a Structured Lesson – (Fred Jones)

1. Setting the Stage (10% of the total time)

Setting the Stage represents the "preliminary business" of the lesson which precedes the presentation of new material. Use pairs.

a) Raise the level of concern: Why is the mastery of this skill of immediate relevance and importance? (motivation)

b) Review: What skills from yesterday and other previous lessons will we be using today? (perform them as a warm-up)

c) Goals and Objectives: What will we be doing today, and what will we attempt to achieve?
Why? What will students be expected to learn and master?

2. Acquisition

a) Explanation (Less than 5% of the total time)
Explain the nature of the skill and related conceptual material as well as the steps of skill performance in sequence.

b) Modeling (Less than 5% of the total time)
Demonstrate the entire skill and then the steps involved.

c) Structured Practice I (25% of the total time)
Walk the group through the performance of the skill all together, one step at a time in a highly structured fashion.

d) Structured Practice II (25% of the total time)
Using the VIP, the student now reviews the task with another student - one step at a time. Teacher circulates and uses PPL.

Teaching Fly Casting to Large Groups Part 2 *continued ...*

3. Consolidation

a) Guided Practice (30% of the total time)
The student begins "putting it all together" by smoothing out transitions between steps. The student repeats skill performance semi-autonomously with periodic monitoring and corrective feedback as needed. Instructor uses PPL to "work the crowd."

b) Generalization and Discrimination Variations of the skill should be learned and predictable errors and misconceptions must be discriminated in order to prepare the student for thoroughly autonomous Independent Practice.

c) Independent Practice (A VIP helps.)
Independent Practice assumes mastery to the point that the student can, in effect, be their own teacher. Thus, Independent Practice should only follow a demonstration of skill mastery during Guided Practice.

Structured practice is by far the single most neglected part of a typical lesson.

Structured Practice needs to take up a majority of the lesson.
Refer to the Paint Brush VIP in Part I of this series.

Note the division of the skill into steps. Each of these steps should be taught separately and sequentially. Each segment of the clinic (see Part I for sample clinic outline) needs its separate lesson plan including setting the stage and structured and guided practice. The next edition of The Loop will contain a comprehensive sample lesson plan covering of a portion of a group lesson. This sample lesson plan will illustrate the use of structured practice, PPL, and pairs. Also included will be details as to how to use the demonstration area, rod holders, roll cast tools, how to quicken transitions from casting stations to demo area, and much more.

References and Good Reading!

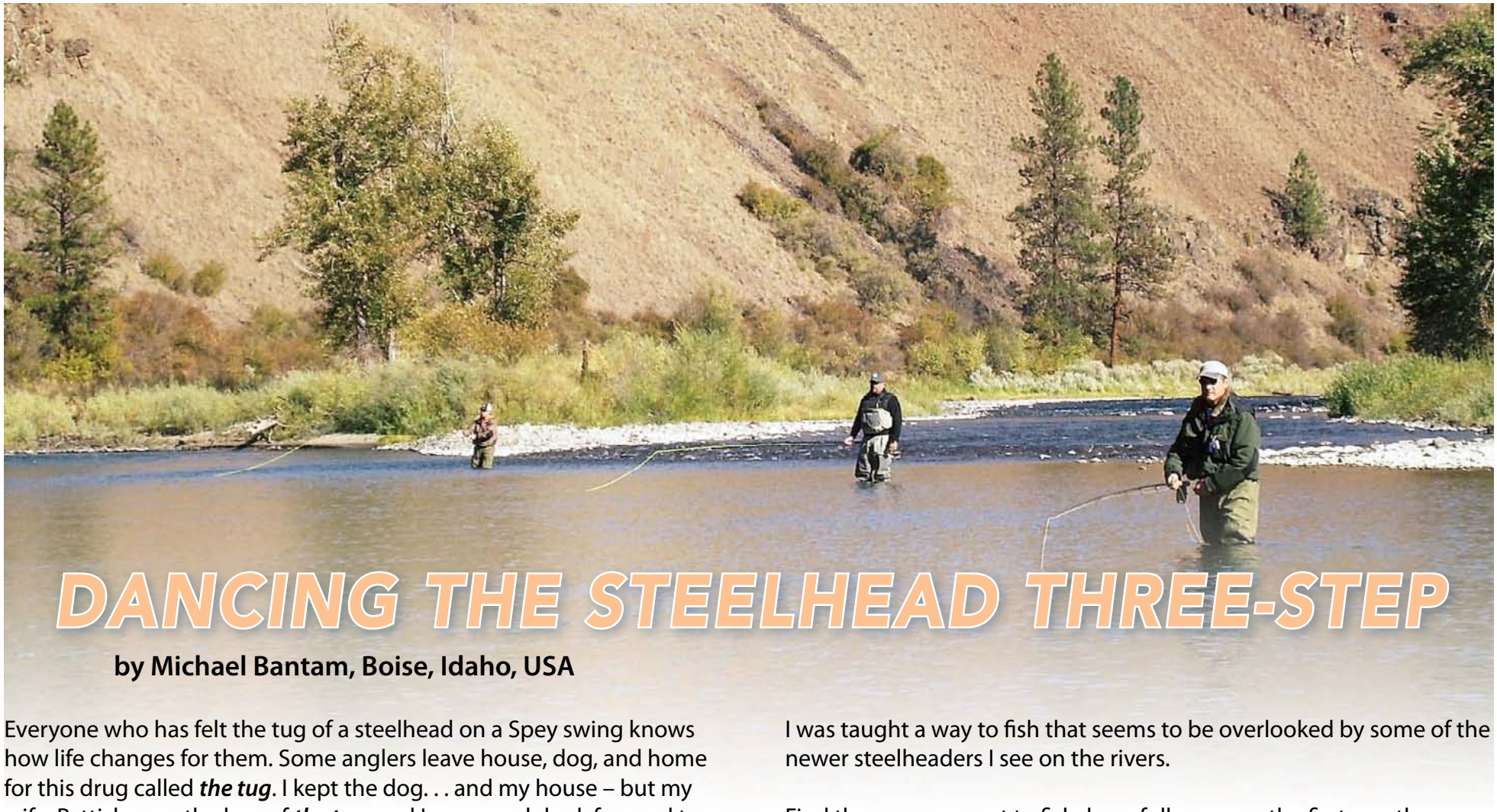
- *Fred Jones Tools for Teaching 3rd Edition by Fredric H. Jones Ph.D., Patrick T. Jones and Brian T. Jones; 2013*
- *Practice Perfect, Doug Lemov, Jossey-Bass Press, 2012*
- *The Talent Code, by Daniel Coyle, Bantam Press, 2009*
- *Visible Learning: A Synthesis of Over 800 Meta-Analyses Relating to Achievement ; by John Hattie; Routledge; 2008*
- *Teaching with the Brain in Mind; by Eric Jensen; Association for Supervision and Curriculum Development; 1998*
  How the Brain Learns; by David A. Sousa; Corwin Press, Inc.; 2001

Click the attached PDF for all drills used in teaching fly casting to large groups.

- Casting Clinic Agenda.
- Paint Brush and Water Drill .

Dayle Mazzarella IFFF MCI *is an award-winning educator whose professional experiences include teaching, coaching, and training teachers in the areas of curriculum development and instructional methodology.*

Dayle, currently is semi-retired, has fly fished for 30 years. He has guided fly fishing trips in Wyoming for 20 years, is an IFFF Master Casting Instructor, and works part time as a school district consultant training teachers and developing curriculum. His email is: ***emailmazz@yahoo.com.***



DANCING THE STEELHEAD THREE-STEP

by Michael Bantam, Boise, Idaho, USA

Everyone who has felt the tug of a steelhead on a Spey swing knows how life changes for them. Some anglers leave house, dog, and home for this drug called ***the tug***. I kept the dog. . . and my house – but my wife, Patti, knows the lure of ***the tug***, and I very much look forward to her company on our steelhead trips.

Steelheading is unlike trout fishing in a number of respects, not the least of which is that the tactics are different. A steelhead presentation can be best described as a tight-line swing, quartering downstream. You don't see the fish as much as you search for the fish.

I was taught a way to fish that seems to be overlooked by some of the newer steelheaders I see on the rivers.

Find the run you want to fish, hopefully you are the first one there. You will be if it is 4:30 a.m .and the sun doesn't come up until 7 a.m. Stand at the head of the run at first light, drop the fly in the water. The first cast is really a flip of the rod, getting the leader out one length of the rod, then swing it to the dangle. Next, pull two feet of line off the reel, make another flip cast quartering downstream. Pull two more feet of line, swing, two more feet of line swing, keep doing this until

Dancing The Steelhead Three-Step *continued ...*

you have to make your first lift, set, circle-up, forward stroke. Let the fly swing to the dangle. Continue this until you have reached your maximum casting distance.

Now this part is important: Take three steps downstream. Make another cast to your maximum distance, swing to dangle, then take three steps downstream. Repeat the casting, then take three steps down; do it again, swing to dangle, then three steps down. This is what I have deemed ***"Dancing the Steelhead Three-Step.'***

Just about then, you start to daydream or you remember how glad you are that you took that casting class. All of a sudden the line jerks with a jolt of power, the rod tugs, the reel starts screaming the steelhead song, which always goes with the dance.

Fish on, yes. Fish landed, maybe, maybe not.

After trout fishing all summer my natural hook set is a lift. But a lift set with a steelhead can mean a miss. . .and I've lost more fish that I can count due to summer muscle memory. The term, ***lift-'em-loose'em, sweep-'em-keep 'em*** comes to mind. It is a hard habit to break.

Setting the hook on a steelhead means sweeping the rod tip low and toward the bank. That's the ***sweep-'em-keep-'em*** part of the mnemonic. Depending on who wins the battle, man or fish, congratulations are in order. Now comes the hard part. You were the first one through the run. You have just landed your fish, now you need to reel up and go to the rear of the line. This is… ***'Dancing the Steelhead Three-Step.'***

The point of this story is if two or more of you are swinging thru the run, or if someone else wants to fish with you, it used to be that this scenario was common river etiquette. Everyone gets a chance at a fish that wants to play with your fly and everyone moves through the run. This is the process Patti and I enjoy on every trip and the one we choose to share with you, our friends.

Michael Bantam *and his wife, Patti, live in Boise, Idaho, USA, where they own and operate DreamCastIdaho.com, a fly fishing and casting school, and host fly fishing destination trips through DreamCast Adventures.com. Michael has taught the art of fly fishing since 1997 and casting the spey since 2001. Michael is an International Federation of Fly Fishers Certified Casting Instructor and current president for the IFFF Western Rocky Mountain Council.*

ANGLER'S ELBOW

The Cause and The Cure

by Tom Dempsey, Mobile, Alabama, USA

Anglers, like all athletes, are subject to musculoskeletal injuries acquired in pursuit of their specific sport. Fly fishers have unique aches and pains that can make them uncomfortable. One of the most common problems seen in the fly fisher occurs from using the elbow repetitively to swing a rod and line.

Generically this was referred to as "tennis elbow," an inflammation of the ligament insertion on the outside of the elbow which produces pain on flexion and extension of the elbow, i.e., during the casting stroke. It can be exquisitely tender to the touch.

The muscles that extend the wrist originate from the outside of the elbow (the lateral epicondyle). When the junction where the muscles join the bone becomes inflamed, this results in pain. Typically gripping the rod and casting causes discomfort over the outside of the elbow along the bony prominence. ***(See Figure A)***

Now, if we could rest the elbow for several weeks or months, it might get well. On the other hand, why not first identify what causes an "angler's elbow" and try to prevent it? If we are smitten by this demon, how can we treat it and keep fishing?

First, tennis elbow can occur at any time in the beginner or the advanced fly fisher. One of the causes of angler's elbow is overuse.

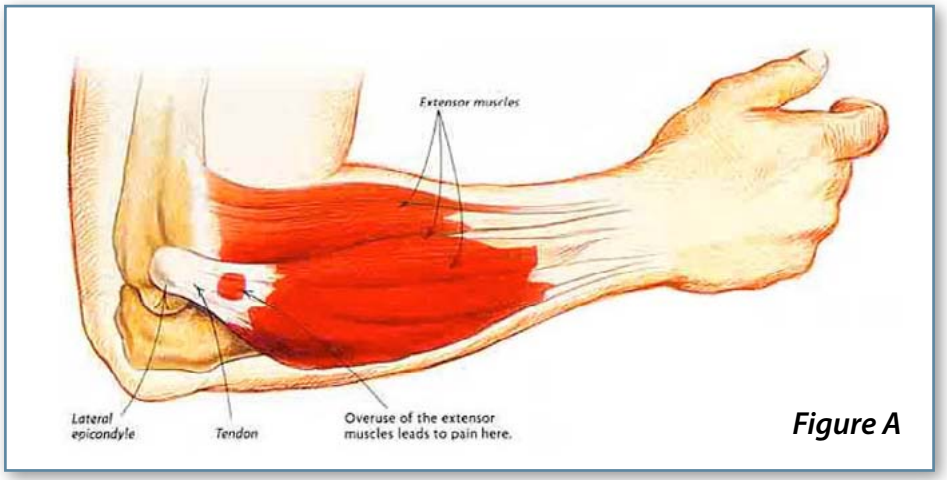


Figure A

Some of the common causes are:

1. Going from a lighter to heavier rod
2. Going from a lighter weight line to a heavier weight line
3. Prolonged casting
4. Errors in casting mechanics

Most cases of tennis elbow can be treated successfully by correcting the cause. Making sure you have good casting mechanics is one way of preventing tennis elbow.

Angler's Elbow *continued ...*

This means having moving your fly rod through a smooth stroke and not trying to overpower the cast. Also, avoid casting distances that are not within your skill zone.

If you are planning a fishing trip and plan to do a considerable amount of casting, get your elbow in shape before going. There are simple exercises that we will talk about in the treatment section you can do that will not only help during the acute phase, but also can be preventive.

Using balanced tackle and making sure your rod is lined correctly can prevent overworking the elbow during the casting stroke (this includes removing slack before the casting stroke and not trying to cast large amounts of line that you are not used to or comfortable with).

TREATMENT:

Most cases of tennis elbow resolve by themselves with a little rest, but there are some things you can do to help speed up the healing process.

1. During the acute phase, if you begin having pain after a fishing trip, use ice on the elbow for 30 minutes every three to four hours for two or three days or until the pain is gone.
2. Use a tennis elbow brace or tennis elbow strap.
   This is a belt - like fixture that fits right below the bump on the outside of the elbow and shifts the pull of the muscles to the tennis-elbow brace instead of the bone. This can be worn during the day and during the fishing trip. ***(See Figure B)***

Figure B

3. Anti-inflammatory medications such as ibuprofen, Naprosyn and aspirin can help with the discomfort, pain and swelling. Once taken, they need to be taken on a regular basis until the pain resolves (usually a week to 10 days).
4. Steroid injections can be very beneficial in treating the acute phase of the inflammation and can be performed at regular intervals when the pain flares up.
5. Physical therapy using electrical stimulation and ultrasound can also speed up the healing process.

Angler's Elbow *continued ...*

Figure C

6. Once the pain is under control, performing an exercise program two or three times a day can prevent the tennis elbow from recurring. ***(See Figure C)***
8. Surgery - Very few patients who follow the above routine require surgical procedures, but there are operations that can successfully treat chronic epicondylitis.

As mentioned above, exercise programs can be beneficial in preventing tennis elbow from recurring. These exercises should be done when the elbow has cooled down and is comfortable enough to begin exercising.

The elbow exercises are designed to work the muscles that flex and extend the wrist. Simple wrist curls, regular and reversed, done in three of eight repetitions two or three times a day are helpful. Another exercise that I found to be very beneficial is gripping a tennis racquet or baseball bat and rotating it clockwise and counter clockwise with the elbow extended out in front of one back and forth repetitiously. This seems to stretch the muscles that insert into the elbow and prevents the contracture that results from the healing process of damaged muscles being stretched out and pulled apart the next time you cast. Keeping these muscles and tendons and the forearm muscles strong is the key to preventing chronic epicondylitis.

Most cases of epicondylitis are allowed to progress too far before they are treated, so I would encourage anyone who has the signs and symptoms not to ignore them but to get immediate treatment. Then you can prevent that fishing trip from being ruined.

Tom Dempsey *is an orthopedic surgeon by profession and a fly fisher by passion. He has fished throughout North and South America, the Bahamas and Europe.*

He is founder of the Gulf Coast Fly Fishing School in Mobile, AL, USA. Dempsey likes nothing better than sight-fishing for Reds in skinny water.

Archimedes, Galileo Galilei, Leonardo da Vinci and SPEY CASTING

by Bintoro, Melbourne, Australia

So what do these three ancient thinker-philosophers have to do with Spey casting?

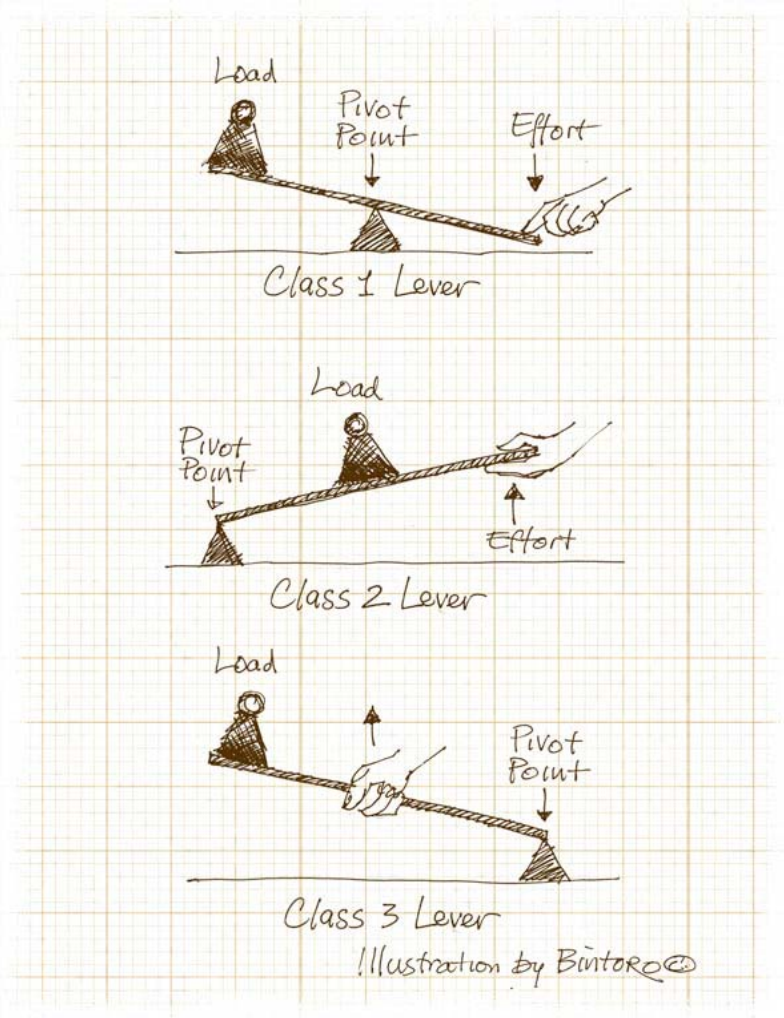
The Spey rod is a 'lever,' and is one of the most basic and earliest tools or machines that humans learned to use. The lever involves moving a load around a pivot or fulcrum point using a force.

In Spey casting, the load is the fly line, the rod is the lever, and the pivot or the fulcrum point is somewhere between the upper hand and the lower hand. Levers were first described and formulated around 260 BC by the ancient Greek mathematician Archimedes. In about 1600 AD Galileo Galilei worked out the complete dynamic theory of this simple machinery. And Leonardo da Vinci included the 'lever' as one of the six simple machines that shaped human civilization.

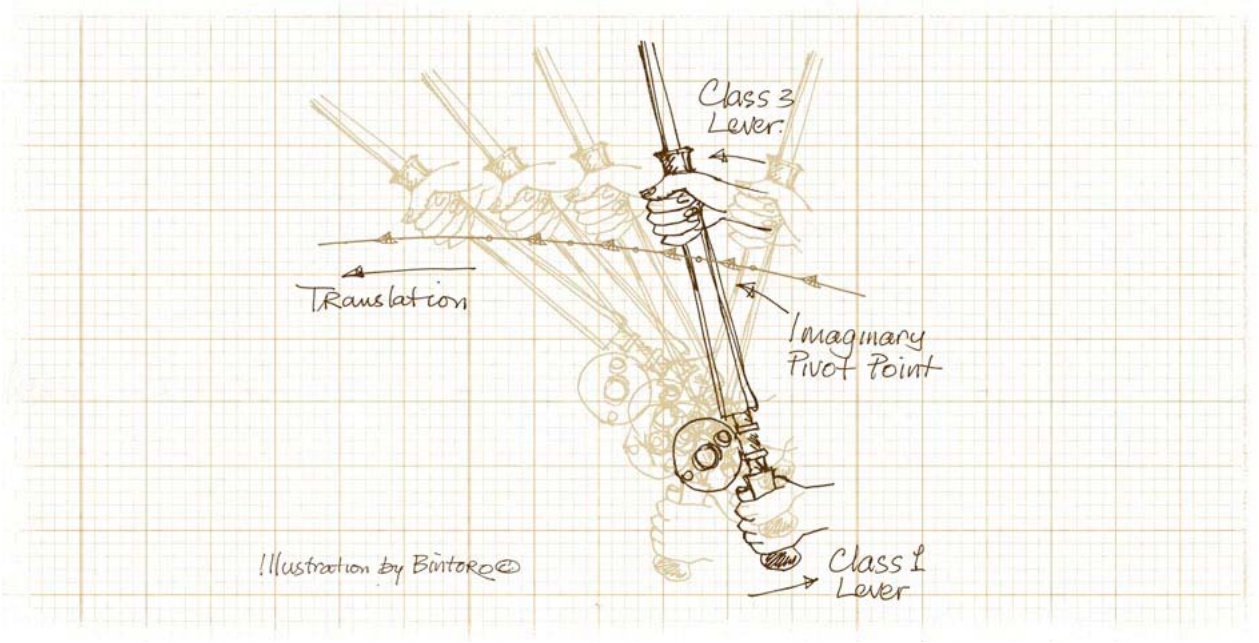
There are three classes of lever - ***Class 1, Class 2 and Class 3 lever*** *(see diagram)*. Never mind the Class 2 lever, we are only concerned with Class 1 and Class 3 levers and their implications in Spey casting.

Class 1 Lever -- the pivot/fulcrum (upper hand) is between the effort (lower hand) and the load (fly line). In an off-center Class 1 lever, as in Spey casting, the load is larger than the effort, but is moved through a smaller distance.

Class 3 Lever -- the effort is between the pivot/fulcrum (lower hand) and the load. Here we find the typical upper hand dominance problem, which is a common problem for a beginner Spey caster or for those whose single-handed muscle memory are deeply ingrained. Applying only a Class 3 lever results in an open-arc rod movement which will widen the forward loop.



Archimedes, Gallileo Gallilei, Leonardo da Vinci & Spey Casting *continued ...*



Spey rod and Spey casting is simple machinery at work, but there is more to Class 1 and/or Class 3 Lever.

Good Spey casters apply both Class 1 and Class 3 levers by shifting the fulcrum point just slightly below the upper hand. This imaginary fulcrum point enables one to provision the power between the upper and the lower hand (see diagram). Furthermore, unlike many applications of levers where the fulcrum point is static, in Spey casting the fulcrum point is very dynamic. While operating a lever, a Spey caster also applies a 'translation' at the fulcrum point (see diagram).

As in all good fly casting, late rotation (or in Spey terms, late fulcrum) is desirable to produce an effective fly cast. The amount of translation of the fulcrum point and the amount of lever push depends on the type of lines we cast. Longer line (long belly) = longer translation and longer pull of the lower handle. Shorter line (Scandi, Skagit) = shorter translation and shorter or more compact pull of the lower handle.

Thanks to our brain and our tactility we are able to manage this complex multi-tasking.

Just remember, when you Spey cast, you are actually operating one of the most ancient forms of machinery.

Bintoro *is a certified CI & THCI from Melbourne, Australia and is The Loop's graphic design editor and illustrator.*

The 'Mono vs. Fluro' Debate

By Carl MacNeil, Albert Town, Otago, New Zealand

I believe it's Lefty Kreh who is credited with saying, "There's more bullshit in fly fishing than in a Texas cattle yard" (please excuse the French). Lefty's thoughts are no more apt than when discussing the merits of fluorocarbon and monofilament leader materials.

What is mono?

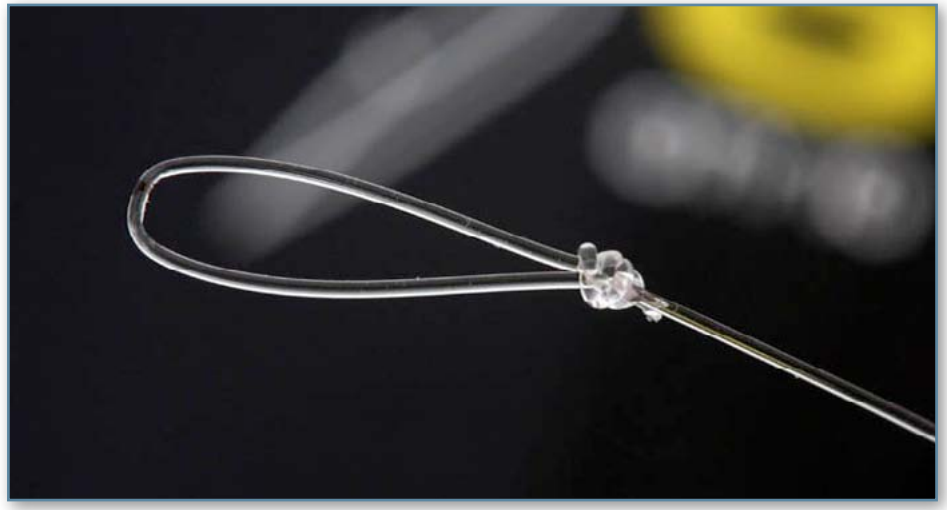
Monofilament (mono) correctly refers to a single extrusion of line regardless of the material it is constructed from-as opposed to braided or multifilament lines. Fluorocarbon, as we are discussing it, falls into the mono group

For better or worse, mono has come to describe a single extruded line made from a variety of plastics, but most commonly nylon. In truth the vast majority of leaders and tippets we use as fly anglers are in fact monofilament by definition.

Modern leaders are very different than the single extruded nylons of yesteryear, and most certainly worlds apart from the 'cat gut' my Granddad used.

Fluorocarbon aside for the moment, most modern monos are formulated from mixtures of complex thermoplastics and polymers, many are treated, annealed, coated and some even pre stretched to improve strength, abrasion resistance, UV resistance and overall performance- and, some are not.

It's my view that a lot of what we have come to believe about the properties of fluorocarbon is little more than "received wisdom" from



the marketing department. Many of the features of fluorocarbon are often over generously promoted as benefits. And much of it, in practical terms at least - is just plain wrong.

Here are a few of the more common misconceptions:

Fluorocarbon is not 'stretchy'

Under load fluoro stretches virtually the same amount as nylon based materials. However Nylon has greater elasticity - that is, it tends to recover from that stretch when load is removed. Fluoro' tends to stay elongated, and weakened as a result. Like nylon based materials, fluorocarbon lines can stretch as little as 20 percent before failure or as much as 30 percent.

The 'Mono Vs Fluro' Debate *continued ...*

Fluorocarbon is denser than nylon, and denser material does a better job of transmitting energy. This is perhaps why some anglers say they get a better "feel" when using fluoro and perhaps where the "fluoro doesn't stretch" misconception comes from.

Being more dense than water, it is correct that fluoro essentially does not absorb water. While on paper it would seem that fluoro would then sink, this effect is negligible. The reality is that fluoro does not sink quickly enough or with sufficient force to be of much use to fly anglers. When cast out flat and relatively straight, fluorocarbon usually does not fully break the water's surface tension. If pulled under by the weight of a fly, it will sink - very slowly, but not to have any appreciable effect on the sink rate of the fly. A fluoro leader does not "pull" a weighted fly down into the water column by any appreciable measure.

My observations are that both nylon and fluorocarbon leaders will sink if they break the surface tension. Both can be treated with a floatant or a sinking agent such as a Fullers earth mixture to affect the desired result.

Fluorocarbon is invisible to fish.

While it is true that the refractive light index of fluoro is closer to that of water than nylon, hence it is virtually invisible to fish - this common misconception is in my opinion the single biggest load of garbage out there.

Having filmed and photographed fish, leaders and tippets for over 10 years (top side and underwater) I have never been able to see any appreciable difference between fluoro and nylon.

We've looked at tippet material in glasses of water, controlled aquariums and in fresh and saltwater at all sorts of depths and angles. It's easily seen. My observations have been that both materials appear equally visible against a wide range of backgrounds. And I'm pretty certain my eyes and camera lens are not nearly as well adapted at seeing underwater as those of any fish I've observed.

In short, fish can see tippet, regardless of what material it is constructed from. My arbitrary observations aside, there have been a number scientific studies done on this. One such example is Jeff Thomson's "Mathematical Theory of Fishing Line Visibility."

View links to that report here:

http://www.bigindianabass.com/big_indiana_bass/mathematical-theory-of-fishing-line-visibility.html

The 'Mono Vs Fluro' Debate *continued ...*

Strength

For a given cross sectional diameter a high quality nylon material has appreciably higher break strength than fluorocarbon. Knot strength, tensile strength, shock strength - you name it, fluoro consistently comes second. However, do keep in mind that a cheap untreated nylon material will absorb water over time which in turn will appreciably decrease strength-by as much as 20 percent according to some studies. It's also important to temper this with the fact that most top manufacturers produce coated and tempered material in order to address this characteristic and also improve UV and abrasion resistance.

Why 'test' vs diameter matters

The superior strength of nylon-based material allows us to fish thinner tippets, and while they can still be seen, a thinner tippet will allow a fly to be behave more naturally on the water - particularly important for small dries and emergers where that elusive drag-free drift is all important.

Abrasion Resistance

This is certainly a consideration when fishing the salt over coral and rough ground, but probably of negligible benefit for most trout angers. In saying that, "hard mono" and modern annealed and coated nylon products offer abrasion resistance on par with fluorocarbon and with the most desirable superior knot and tensile strengths - and are a third of the cost fluorocarbon.

My advice to most trout anglers, and particularly those starting out is to save a few bucks and go for a good quality nylon material over fluorocarbon.

If you're working toward "Zero defects" and doing as much as possible to help tip the odds in your favor, I'd first go for very sharp, high quality hooks, good nylon, impeccable knots and most importantly - a well practiced fly cast.

Carl McNeil *a fisherman, a filmmaker and family-man from Albert Town, on the South Island, New Zealand. He's a IFFF Master Certified Instructor and Sage Pro staffer.*

His excellent video, Casts That Catch Fish can be ordered here:

http://swiftflyfishing.com/products/casts-that-catch-fish

NEW REGISTERED INSTRUCTORS AND TEST EVENTS

Certified between June 1st to September 30, 2014 listed according to test date.

First Name	Last Name	City	Country	Region	Certification	Test Date
Jeff	Ferguson	Lake Charles	United States	Louisiana	CI	7/06/2014
Bill	Craig	Morley	United States	Michigan	CI	14/06/2014
Lauren	Kingsley	Dexter	United States	Michigan	CI	14/06/2014
William	Mangan	Columbus	United States	Michigan	CI	14/06/2014
Andrew	Thomas	Sun Valley	United States	Idaho	CI	18/06/2014
Vebjorn	Kielland	Moss	Norway	Astfold	CI	21/06/2014
Pola	Alfonso	Santiago	Chile	RM de Santiago	CI	3/08/2014
Cummings	Terry	Rhinelander	United States	Wisconsin	CI	7/08/2014
Louis	Lortie	L'Ancienne Lorette	Canada	Quebec	CI	25/08/2014
Martin	James	Plainfield	United States	Indiana	CI	26/08/2014
John	Lemont	East Greenwich	United States	Rhode Island	CI	28/08/2014
Cecil	Guidry	New Whiteland	United States	Indiana	CI	30/08/2014
Bob	Garber	Haltom City	United States	Texas	MCI	13/06/2014
Martin	Aylwin	Santiago	Chile	RM de Santiago	MCI	3/08/2014
Shaun	Ash	Mount Cotton	Australia	Queensland	MCI	6/08/2014
Lavallee	Jean-Francois	Montreal	Canada	Quebec	MCI	6/08/2014
Mosso	Fernando	Mendoza	Argentina	Mendoza Province	MCI	9/08/2014
Richard	Ostrowski	Smithfield	United States	Maine	THCI	4/07/2014
Bruce	Williams	Paradise Valley	United States	Arizona	THCI	2/08/2014

2014 - 2015 Test Events

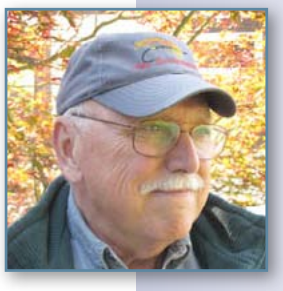
TEST DATE	VENUE	TEST No	CERTIFICATIONS	AVAILABILITY
October 9-10, 2014	Crystal River, FL	Test #1414	8 CI, 4 MCI, 2 THCI	**CLOSED**
October 20-24, 2014	Seoul, South Korea	Test #0514 INTL	3 CI, 1 MCI, 3 THCI	**CLOSED**
November 7 - 8	Albert Town, New Zealand	Test #0714 INTL	6 CI, 2 MCI	**CLOSED**
November 13-16, 2014	Wentworth Falls, NSW, Australia	Test #0414	12 CI, 7 MCI, 4 THCI	**CLOSED**
January 15-18, 2015	ISE Denver, CO	Test #1501	6 CI, 2 MCI	6 CI, 2 MCI
May 15-17, 2015	Gargazon, Italy	Test #0115	6 CI, 4 MCI, 3 THCI	6 CI, 3 MCI, 2 THCI
June 4-7, 2015	Pilichowice, Poland	Test #0215	12 CI, 8 MCI, 4 THCI	8 CI, 8 MCI, 2 THCI

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

The Editorial Team

Eric Cook is an MCI and a member of the CBOG. He is a degreed Mechanical Engineer from Atlanta GA, USA. Eric fishes for carp. Cook is the editorial director of ***The Loop.***

John Bilotta is an MCI who lives in Washington DC. He is a former journalist. Bilotta is associate editor of ***The Loop.***



Bruce Morrison is a retired professor of anthropology who has worked in South and Southeast Asia, Canada and the Caribbean. He is a book author and editor. He is the chair of the Fly Fishing Education Committee of the Mid-Island Castaways Fly Fishing Club in Vancouver Island, BC. Morrison is associate editor of ***The Loop.***

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