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The Loop

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MORPHING LOOPS

"All loops morph throughout the cast, from when the loop first begins to bud until it turns over and straightens.

Mac Brown - Page 12

Cover Photo: Leslie Holmes, Cross-Body Cast
Photo: Gardiner Mitchell

Policy Making - And Making Your Voice Heard

The heart of the IFFF Casting Instructors' Certification Program (CICP) is its committee members - those who create the framework for policies which affect all certified instructors. Ultimately, the Casting Board of Governors signs off on policy (by way of review and vote for implementation), but committee members create the ideas, which then mature through committee discussion.

When new casting policy is announced, often the announcement does not include a justification for the new policy, no history, no discussion about why the policy is needed. And we instructors are sometimes left wondering why this policy came about. The editorial staff at ***The Loop*** feels that this journal can provide a much needed look at the policies which affect everyone in the casting instruction program.

I intend to use this editorial section in each issue of ***The Loop*** to bring certified casting instructors up to date on what is happening in each committee. To those ends, we formally ask each committee chair to send us quarterly committee updates that we can share with our readers. These can be sent to ***loopeditors@gmail.com***

Make Your Voice Heard

Each committee member strives for effective and sustainable policy for the CICP. But they need your input, your thoughts, your voice – so make yourself heard. It's your program that these committees are creating policy for. A list of the committees and committee descriptions can be found at: ***http://www.fedflyfishers.org/Casting/HistoryGovernance/CastingCommittees.aspx***

From Don Simonson with the 2014 CBOG Awards committee:

The Casting Board of Governors (CBOG) would like you to submit nominations for the 2014 CBOG Awards by March 25.

- Lifetime Achievement in Fly Casting Instruction
- Mel Krieger Fly Casting Instructor
- Governor's Mentoring and the Governor's Pin.

To learn more about the criteria for the awards and the nomination process go to the FFF Website ***www.fedflyfishers.org***. From there go to the Casting drop-down menu selection and follow History & Governance to Casting BOG Awards. The hyperlink to the form to submit your candidate is located at the bottom of the page. Please send your nominations to Don Simonson to the CBOG Awards Co-Chair Don Simonson using the e-mail address on the form OR to the International Federation of Fly Fishers office at the provided e-mail address or U. S. Postal address.

Next Issue: *The newly approved Examiner Development Pathway (EDP), the new CI Exam, and other committee items, both in the works and recently implemented.*

Eric Cook, editorial director of The Loop

IN THIS ISSUE

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Letters to the Editor

LOST IN TRANSLATION

Why We Need an Official Set of Core Casting Definitions

Frank LoPresti, Litchfield Hills, Connecticut, USA

It's possible that there are as many definitions of common core casting terms as there are instructors, candidates, and examiners combined. Those common core terms can vary in interpretation from one individual to the next. Often this causes confusion and unnecessary stress during the examination process, and it may lead to a breakdown in effective communication between an examiner and candidate. An official set of core casting definitions would place everyone on a level playing field, thus minimizing the stress factor and confusion, caused by commonly misunderstood, and often misused, core casting terms.

I want to say in advance that I appreciate IFFF former ***The Loop*** editor and current IFFF board of director Soon Lee for extending an invitation to critique several definitions he suggested in a recent series of articles that previously appeared in ***The Loop***. As Soon notes ***"The hope is that critique and recommendations from fellow instructors will help bring about final definitions that will stand up to scrutiny*** (***The Loop***, Winter 2013, p.5)

In that issue Soon states: ***"The worst scenario is to stubbornly support flawed definitions because we have grown accustomed to them . . . "*** He goes on to write: "***Does this mean that we should perpetuate this ambiguity and confusion?"*** With all due respect I would point out that there is no single set of "official" definitions sanctioned by the IFFF Casting Instructors' Certification Program - flawed or not. There are however, many sets of definitions for various casting models in both current and past casting literature, including those found on the internet, that are rooted in a less- than-objective, stylistic interpretation of core casting terms, which obscure the vital distinction between rod motions that result in loop formation from rod motions that simply act to enhance it. Soon Lee's suggested definitions may rely on a stylistic interpretation of those core terms, and guide him as well, in attempting to clearly define them.

A case in point found in ***The Loop*** (Spring 2013, p.7), Soon justifies his concept of a ***"non loop"*** by asking two questions related to his suggested definition of a casting stroke. He asks: ***"Why does the casting stroke need to be defined to specifically end when the loop is formed,"*** and, ***"Couldn't casting stroke just as well be defined to end when the line launches ?"*** This concept of a ***"non loop,"*** when paired with Soon Lee's "definition" of how a casting stroke could be defined, is rooted in a misunderstanding of two different types of fishing tackle.

More specifically, when fly casting, a loop must form, as the weight of the line in the form of a loop casts the fly. Soon Lee's "definition" for a casting stroke, and his proposition of a ***"non loop,"*** is the domain of the spin caster. When spin casting, the weight of the lure ***"launches"*** the "weightless" line behind it in the form of a "non loop," as it were, and therefore has no physical bearing on fly casting.

In the Spring issue, Soon writes: ***"An underpowered curve cast is thrown, not by the casting stroke but by some other maneuver yet to be named,"*** that results in his concept of a "non loop."
In contrast to Soon's observation I offer my own: The underpowered curve cast is produced by a casting stroke that does indeed result in loop formation, that allows for either a wide or narrow curve to be placed in the fly line, (in the form of a loop), for the purpose of presentation.

To further complicate his definition of a casting stroke and concept of a ***"non loop,"*** (***The Loop***, Fall 2013 p.1), Soon implies that: ***"Traditional teaching specifies the objective of the "casting stroke" is to throw a loop…is constricting."***

Letters to The Editor *continued ...*

To rebut, I simply say: A casting stroke that results is loop formation, that launches a "weightless" fly, is fly fishing's iconic signature, and necessary singular achievement. Not to overstate the obvious, the underpowered curve cast must first result in a loop forming off the rod tip, prior to placing a curve, (in the form of a loop), in the fly line itself.

Another area of concern is Soon Lee's attempt to clearly define a casting stroke appears in the March 2013 issue of ***The Loop***, (p.5). Soon suggests that, ***"In a casting stroke, the preliminary rod motion to remove slack is mostly by translation, (linear motion in contrast rotational motion)."*** For the record I will note that the majority of casters do not begin a casting stroke with simple rod translation. That said, common slack is typically removed (or neutralized) once the rod butt begins to rapidly rotate. Setting that important distinction aside leads directly to another question: How a cast should begin is up to the caster. It could simply begin with rapid rod rotation. In my case it certainly does, including casts over 100 feet.

In summary, Soon Lee presents several "definitions" that ironically show how ambiguity and word choice often become a slippery slope when attempting to turn core casting terms into precise definitions. I would note for the record, that all casting strokes share common core rod movements, which can easily be distinguished from each other. A concise core set of casting terms that reflect that would help prevent those involved in the examination process, from becoming lost in translation with respect to common casting terminology. The IFFF/CICP is the only governing body involved in the sport and instruction of fly casting that can act to make that happen.

About the Author: ***Frank LoPresti****, MCI, has previously written about casting mechanics for The Loop. Currently he is working to recruit fly fishing guides in his area as CICPs. He believes that a set of official IFFF/CICP core casting definitions would make that process more appealing.*

LOOP DEFINITIONS

A reply from Soon Lee to Frank LoPresti's letters to the editor

Frank LoPresti's concern is legitimate. The IFFF CICP must eventually adopt a core set of definitions.

A loop need not form in order to cast a fly. And it is the load of a straight line carry which casts the fly, rather than the load of a loop.

We can cast a fly by merely leading the line weakly with the rod tip, as in an under-powered curve cast. The line is unable to overtake the rod tip: no loop with opposing legs can form. Non-loops are utilized perhaps more often than we think, e.g., when we swing a fly from one drift lane to another. (In line mending the fly remains undisturbed.)

The iconic signature of fly casting is the utilization of a weighted fly line to cast a "weightless" fly. Loop formation may be the most striking by-product of the launching of this line, but is not the absolute necessity to cast a fly.

There must be very many more casters who eliminate a pile of preliminary slack with a mostly translational lift rather than by simply beginning with rapid rod rotation.

IFFF CICP has declined to sanction current flawed "definitions." It is up to us in the casting instructor community to offer fresh interpretations for consideration. Thanks to Frank LoPresti for his thoughtful input. It is much appreciated.

Soon S. Lee - MCI, THCI, BOD

From CI to MCI

IMPROVING STUDY & PRACTICE SKILLS BUILDS CONFIDENCE

Dino N. Frangos, Mobile, Alabama, USA

This article is intended to help fly casting educators who aspire to test for and pass MCI (Master Certified Instructor) exam. Perhaps you'll find a few pearls along the way.

After you've passed your Certified Instructor (CI) exam, spend some time reflecting on the exam. How well did you present yourself in terms of casting ability, teaching qualities, and professionalism? If you were satisfied with the experience, congratulations and well done! But don't immediately start working toward your MCI certification. Get back to teaching with the confidence of a Certified Instructor

When you are ready to begin MCI preparation, understand that a more detailed approach to study and practice is necessary than for the CI exam. You'll need a mentor. You might ask the MCI who prepared you for your CI exam. He or she knows your casting ability and very likely has confidence in you. Whomever you choose, select a mentor who can walk the walk, one who personally can perform and clearly demonstrate each task—and not just tell you to go home and practice. To work with my mentoring "dream-team," I found it necessary to travel, often a long way. Time and cost were a reality.

I divided my preparation into three components: casting, oral prep questions, and teaching. Based on personal experience, I listed these three components in order of importance. If you cannot make the casts, the rest is a non-issue.

The casting portion of the exam is relatively straight forward. With few exceptions, the tasks are not significantly different from the CI exam, other than requiring a higher standard of execution. Dr. Gordon Hill's MCI 2011 study-group review of the performance tasks was invaluable. The review provides insight into examiner expectations, as well as, helpful expert advice from within the study group. It gave me direction and organization. Without the study group, I could not have fully prepared for or passed the MCI exam.

When it comes to specifics in the casting portion of the exam, I believe the quality of the line pick-up and back loops are judged very critically. The examiners will expect line and loop control from the initial pick-up. A tight loop on the pick-up IS important, more so than your ability to make adjustments with the false cast.

A tip: Use a practice partner to judge and report the quality of your cast, including tracking, timing, trajectory, and loop size. If casting alone, consider watching your shadow as a means to evaluate the casting stroke, or you can video yourself for later review.

I began my MCI prep by practicing only a few tasks at a time. As I mastered each of these, I would add another task, but I continued to practice the others in sequence. For example, while working on task 5, I would also review 1 - 4, and so on. Eventually, I practiced every task on the exam daily. By exam day, my motor nerves and muscles were on autopilot.

Practice to make each performance cast correctly 10 times in a row and to make your casting seem confident and easy in front of the examiner. Do not accept casts that are less than perfect.

From CI to MCI *continued ...*

I trained with the expectation that the cast had to be perfect, not good. When working with former CBOG Tom Jindra, he would often start his critique with, "That cast looks good, but to be picky, I would … ."

To prepare for the oral portion of the exam, I wrote out answers to all the Master Casting Instructor Material Appendices provided by the FFF. I read Loop articles and books written by recent and past notable instructors, studied MCI study group comments, and fielded casting questions from anyone willing to send them. My preparation also included queries from CBOG David Diaz, who would outline teaching situations and ask me to provide a detailed response.
Equally important was being ready to discuss lesson plans for a given situation. Remember, this is an exam for casting instructor, not casting demonstrator.

The third leg of this MCI triad involved my being ready to discuss how I prepare for and teach a casting lesson. Nothing is better than actual teaching. I offered free lessons to youth groups, donated my time for church and school fundraisers, and started a fly casting school with two other certified instructors.
I attended workshops and conclaves to see the best instructors in action. Why reinvent the wheel when you can learn the teaching techniques of those more experienced?
Finally, my association with MCI Dayle Mazzerella helped me understand my role as a teacher. An educator by trade, Mazzerella taught me to incorporate my casting skills, book knowledge, and teaching techniques into a total package. I studied his recommended reading on teaching theory.

When you are ready for the Master's exam, it is time for a pre-test or, in my opinion, several.

My first pre-test was a real eye-opener and I left discouraged. I quickly realized I had underestimated what my examiners expected and had over estimated my readiness. Vowing to turn my initial disappointment into something constructive, I did not take another pre-test until my casting, knowledge, and presentation skills were top-notch. I improved with each pre-test and took away valuable information and experience.

From CI to MCI *continued ...*

The day arrived for my Master's exam. It was show time. I had some pre-exam jitters, but I knew deep down I had done everything possible to be prepared. I greeted my examiners with a firm and welcoming handshake. Now I was onstage, and would give a lesson to these "students" as I had for others so many times before.

I went into the oral exam with confidence, and the belief that I was among my peers, and mutual respect was key. This is not an inquisition, nor should the examiners make it into one. Be relaxed and confident, not cocky. If there is a difference of opinion, that makes it all the more interesting. I felt my examiners, led by CBOG Phil Gay, wanted to draw out my opinions and to discuss the merits if we disagreed. During the casting portion of the exam, the examiners became part of my presentation. For the demonstration tasks, I put the rod in an examiner's hand, and then proceeded as if he were the student and I was the instructor. Another tactic was to tell the examiners when to expect a specified cast. I would point out, for example, that I would count out two false casts before demonstrating a tailing loop. Nothing focuses the examiners' attention like a countdown.

I went beyond the explain-and-demonstrate requirements and gave specifics on how to structure a lesson plan for the task at hand.

Two years passed between my CI and Master Certification. During that period, I estimate I spent more than 2,000 hours in preparation, and I don't want to think about the financial costs. In turn, I gained a wealth of knowledge, casting ability, and teaching expertise. I am indebted to the CIs, MCIs, and CBOGs who unselfishly offered their time. I hope my story will help those who are considering or preparing for Master Certification.

About the Author: ***Dino N. Frangos, M.D., MCI*** *is a Wyoming native and a practicing urologist in Mobile, Alabama, USA.*

He was certified as a Master Casting Instructor in September 2013.

Teaching Fly Casting - The Summer Issue

The Loop's offering exceptional articles on teaching fly casting in our upcoming ***Summer Education Issue***.

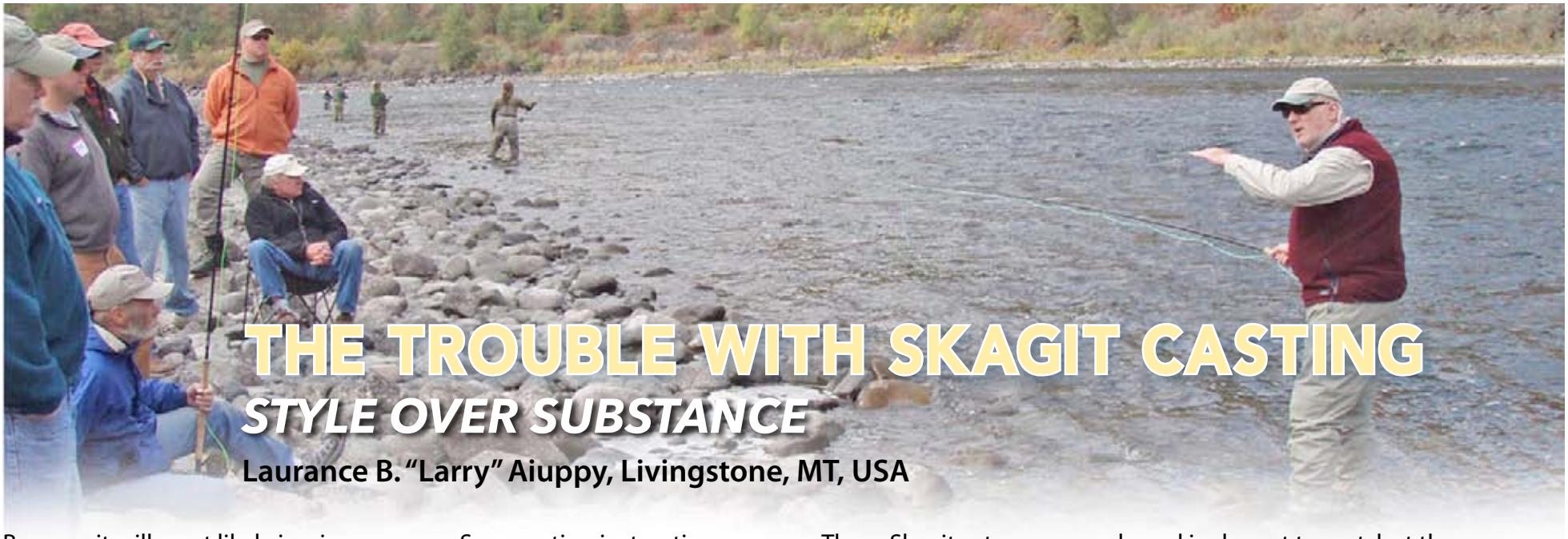
MCI ***Dayle Mazzarella's*** inclusive three-part series, ***Teaching Large Group***, teaches us how to be better and more efficient at teaching fly casting. These articles detail everything needed to run a successful casting class, from planning and media announcements to his insights on efficiency and group management.

Master casting instructor ***Sheila Hassan*** observes that tension works against learning, and she suggests ways to help casting students relax. Sheila's insights come from her years working with the ***Joan Wulff School of Fly Casting.***

Manhattan based CI ***Gail Donoghue Gallo*** adopts teaching techniques from other professions to help her teach urban anglers. Read Gail's article, ***Preview and Summary***.

And much more on education, fly casting and fly fishing in ***The Loop*** Summer Education Issue, June 2014.

David Lambert, managing editor, The Loop



THE TROUBLE WITH SKAGIT CASTING

STYLE OVER SUBSTANCE

Laurance B. "Larry" Aiuppy, Livingstone, MT, USA

Because it will most likely impinge on your Spey casting instruction, as it has on mine, I think all IFFF certified two-handed instructors should know what the formal Skagit casting style is, and more importantly, what it is not.

In the Pacific Northwest, specialized two-handed fly fishing gear - and techniques for casting it - developed from the specific needs of fishing coastal streams in winter spate conditions for dour, deep-holding steelhead and Pacific salmon. The salmon hold in narrow slots and deep runs close to the bank, which makes casting conditions very tight. These conditions spawned several connected developments, such as short, thick, heavy floating "Skagit" shooting heads, whose great mass was capable of carrying heavy, dense, fast-sinking, tungsten- impregnated leaders (tips). They could sink heavy lead-eyed flies (Intruders) that would drop like rocks to the stones in front of the fish. Much of this development took place on Washington's Skagit River by professional guides - thus the origin of the cast's name.

These Skagit setups are crude and inelegant to cast, but they are effective at catching fish and they're exceptionally easy to cast. Leading proponents, mostly guides, developed simple jargon and codified hand positions and rod movements for quickly teaching Skagit casting to their clients. It is easy to teach and easy to learn. It's also a rapid way to get clients fishing without having to teach the substance of good two-handed Spey casting, which is based on sound physics and fundamental principles.

Skagit casting is a style specific to handling Skagit heads - those with tungsten tips and Intruder flies. Of the various definable Spey casting styles (Skagit, Scandinavian, Underhand, Traditional, Modern, PNW), Skagit style casting is the most difficult to adapt to other line systems and setups. Because it does not teach the fundamentals of efficient two-handed Spey casting, Skagit is a poor method of teaching the principles of Spey casting (which is the defined goal of the THCI program).

The Trouble With Skagit Casting *continued ...*

For example, take the three primary Spey casting tenets - ***sustained anchor, constant load, and the box.***

In Skagit casting parlance the ***sustained anchor*** refers to the slack line lying on the water after the line reposition from the dangle, but prior to the sweep into the D-loop. However, while the line reposition (or ***anchor set*** as per Al Buhr) may define where the anchor will be on forming the D-loop, it is not itself the anchor, and certainly not a ***sustained anchor***. There is no such thing.

My definition of the Spey anchor is a blend of my own concepts with those from CBOG THCI Al Buhr & former CBOG and THCI Simon Gawesworth. It is: That portion of the fly line, leader, and fly lying in or on the water and gripped by it when the D-loop forms. Ideally it is pointing in the direction of the forward cast. Its purpose is to allow the D-loop to be under tension and thus without slack. It is also helps keep the fly, leader, and line tip from passing behind the caster when he or she makes the forward cast.

Because the anchor forms when the D-loop is formed, it is connected to and exists only as long as the D-loop exists. It cannot be ***sustained.*** Whether formed from slack line lying on the water (water-staged casts) or line in the air (air-staged casts), all Spey anchors are momentary and transitory, their life and purpose irrevocably connected to that of the D-loop under tension. Were the anchor ***sustained*** beyond a fraction of a second, the D-loop would collapse and the cast would fail.

In Skagit-style dogma, constant load refers to the requirement of starting the slack-line ***sustained anchor*** sweep instantly, at full speed, like a bullet out of a gun. This action significantly loads the

rod and keeps this essential load throughout the sweep and into the change of direction from back (D-loop) to front (forward) cast. The continuously loaded rod can now unload into the forward cast. Without a ***constant load*** from the ***sustained anchor***, the forward cast cannot properly be made.

However, slow motion analysis of video footage from the ***Skagit Master*** DVDs and ***YouTube***™ videos shows this not to be the case. Whatever minor bend (certainly not a full casting load) the rod may have from the sweep, is substantially or entirely lost when changing direction into the forward cast. It is at this point when the forward casting stroke truly loads the rod against the tensioned D-loop, anchor, and line mass. Actually, especially with lighter/shorter tips, modern short, heavy Skagit lines can be cast from a near dead hang.

The Trouble With Skagit Casting

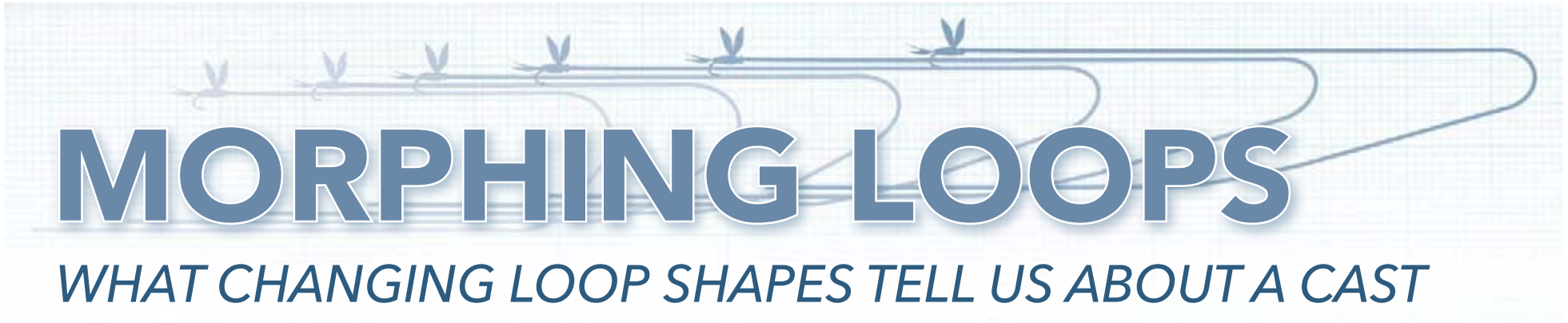
This is just like casting a bait-casting lure, no constant load is required. This is why they are so easy to cast in the first place.

The box refers to an imaginary shoulder-width square box attached between the crotch and the shoulders of the caster. Skagit casting dogma says you must keep your hands within the box at all times while making the cast. These constrained hand movements are possible, even necessary, when using the extremely short modern manufactured Skagit heads (which are typically from less than two to a maximum of three times the length of the rod). But, longer bellied lines, including typical Scandinavian heads at roughly 40 feet and short, medium and long belly lines at 50 to over 70 feet long, cannot be efficiently cast with such restricted hand movements. Proper Spey casting of all Spey lines requires no dogmatically ***boxed*** hand movements, but rather the free movements that follow the fundamental principle of short line, short stroke, long line, long stroke.

Once these and associated tenets of the Skagit casting style become grooved-in as muscle memory and mental mantra, they are difficult to overcome. They are frequently the source of many problems for casters who try to cast longer, lighter or differently configured gear. These faults show up in my Spey casting classes, where experienced Skagit casters are befuddled by their inability to improve their casting, especially when they attempt to use any set-ups other than Skagit gear. Frankly, their now-ingrained Skagit casting habits make them harder to teach than rank beginners. They must learn the basic principles of Spey casting before they can advance their casting.

Skagit casting, while useful for specific fishing conditions, interferes with a Spey caster's general development. And that is the trouble with Skagit casting.

About the Author: ***Larry Aiuppy,*** *CCI, THCI has been fly fishing 58 years, two-handed Spey fishing almost two decades, and teaching Spey casting for 10 years, the last seven years as the only THCI in Montana. Recently retired, he was for 10 years a sales rep and demonstration Spey caster for a major maker of Spey lines, including Skagit heads, and for several manufacturers of two-handed fly rods. He is currently on the Rajeff Sports Pro Staff for Echo and Airflo.*



MORPHING LOOPS

WHAT CHANGING LOOP SHAPES TELL US ABOUT A CAST

Mac Brown - Bryson City, NC, USA

A casting instructor can tell much about a student's cast by looking only at his or her loop shape. Loop shapes, specifically morphing or changing loop shapes like the ***perfect symmetry shape, dolphin shape,*** and ***leading-edge-on-fly-leg of loop***, are shapes we see often while teaching and fly casting.

Loop shape has interested me for decades. I've analyzed them, performed loop-drop experiments from rooftops, and read the early and current casting literature. A few years back, ***Sexyloops*** (Internet site) started a discussion on how loop shape morphs through the cast; it prompted me to look further into the subject.

When I did, I found a huge discrepancy among instructors' understanding of loop shape and how they are formed. The common ***party-line*** belief seemed to be: How you ***stop the rod*** influences these various shapes! But the answer is not that simple. If it were, all casters could cast these morphing shapes at will...and they could explain what causes them.

All loops morph throughout the cast, from when the loop first begins to bud until it turns over and straightens. My experiments showed this changing shape is influenced by line speed and rod tip-path. The shapes of the loop face are a byproduct of various aerodynamic drag forces.

The loop shape at creation will morph during flight and change shape before turnover. The two areas of greatest tension are the unrolling loop face and the rod-leg attachment. As skilled and serious casting instructors, we must understand that a caster influences the fly-leg of the loop during the ***loading phase*** of all casts. The rod-leg part of the loop will mimic what we do after the stop-sequence, or the deceleration phase. If we don't understand this, it makes it very difficult to apply Bruce Richard's ***Six Step Method*** for diagnosing and improving a cast. I use this knowledge when improvising on various fly casts on the water — and specifically for casts which make use of line waves (a.k.a., ***transverse waves***) during and/or after the rod-loading phase.

Morphing Loops *continued ...*

Written simply, all fly line reactions are the summation of momentums that the caster imparts during and after the cast.

In recent years, a new understanding on loop-shape and morphing has come to being. Caroline Gatti-Bono and Noel Perkins studied the problem, working with the Richard's/Perkin's Casting Analyzer. Read *http://www.wildoutfitting.com/mci/emailarchive/mlistarchive/pdftwYx6xpNGa.pdf* from the ***Journal of Applied Mechanics.*** It addresses the mathematics and dynamics behind various shapes and what loop face shapes imply. (Ed Note: Other articles from that website also address loop shape issues.)

In April of 2012, I joined with other MCIs in Atlanta to film morphing loop shapes with a high-resolution camera. We wanted to document changing shapes of loops during a cast. Additionally, we wanted to see if we could quickly teach a proficient caster to intentionally throw these morphing shapes.

Our experimental subject was MCI Rex Gudgel. We instructed Rex what shapes we wanted him to cast. With a few hints on technique, he could cast them in minutes.
Below are some or the morphing loop shapes we had Rex cast all in the vertical casting plane:

The Dolphin

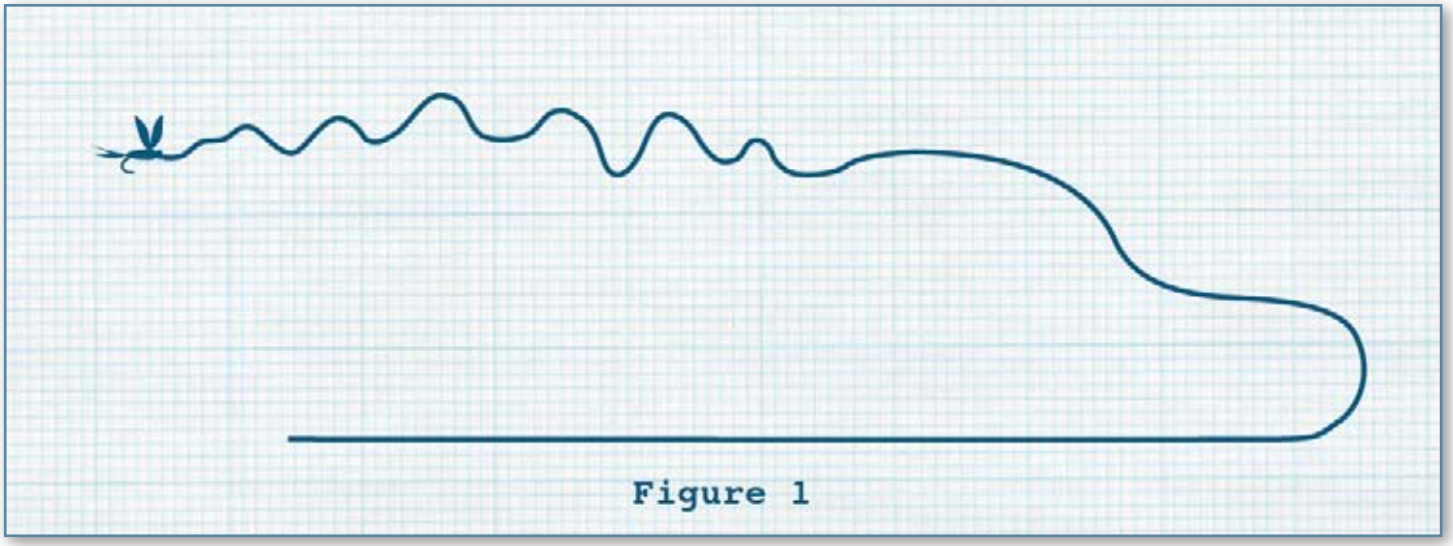


Figure 1

The first loop shape is the ***dolphin-shaped*** loop. (***Figure 1.***) It has a leading edge that protrudes on the rod-leg in the loop face. It comes from low acceleration during the loading phase, attempting too narrow a loop (another way to say too much SLP), and finally, poor rod-leg and fly-leg tension acting on the loop face. If I were coaching someone to cast ***Figure 1***, I might say: 'Throw as narrow and slow as possible.'

Morphing Loops *continued ...*

Dolphin shapes are easiest to create from snap casts that are formed very narrowly with a low acceleration phase. Low acceleration yields lower tension on both fly and rod legs (low ***Reynold's numbers***, for the scientists out there).

We often see this shape creating the 'wiggles,' especially when the line taper feeds into the loop face toward end of line turnover. It is an erratic wiggle of the line and leader as they enter into the loop face. The fly-leg speeds up into a loop face that is moving too slowly, and aerodynamic drag causes this shape. Since we do not cast in a vacuum, drag components of atmosphere act on the line to create this chaos at turnover.

We see ***Dolphin shapes*** often in distance casts, when they are close to turnover. This aerodynamic phenomenon is a dynamic balancing act between line speed and drag components. When greater mass enters the loop face the rod-leg section of the loop must increase tension. This helps to delay turnover, in turn keeping the traveling loop aloft longer. When mass is decreased in the loop face (as it tapers toward the end of the fly line), the rod-leg must decrease tension, causing turnover to occur rapidly. This aids in understanding how various line configurations influence loop shapes. This loop shape has a negative angle of attack (from ***Gatti-Bono and Perkins study***), which equates to more downward acceleration than more rounded loops (they refer to the shape as 'a falling loop').

Perfect Symmetry

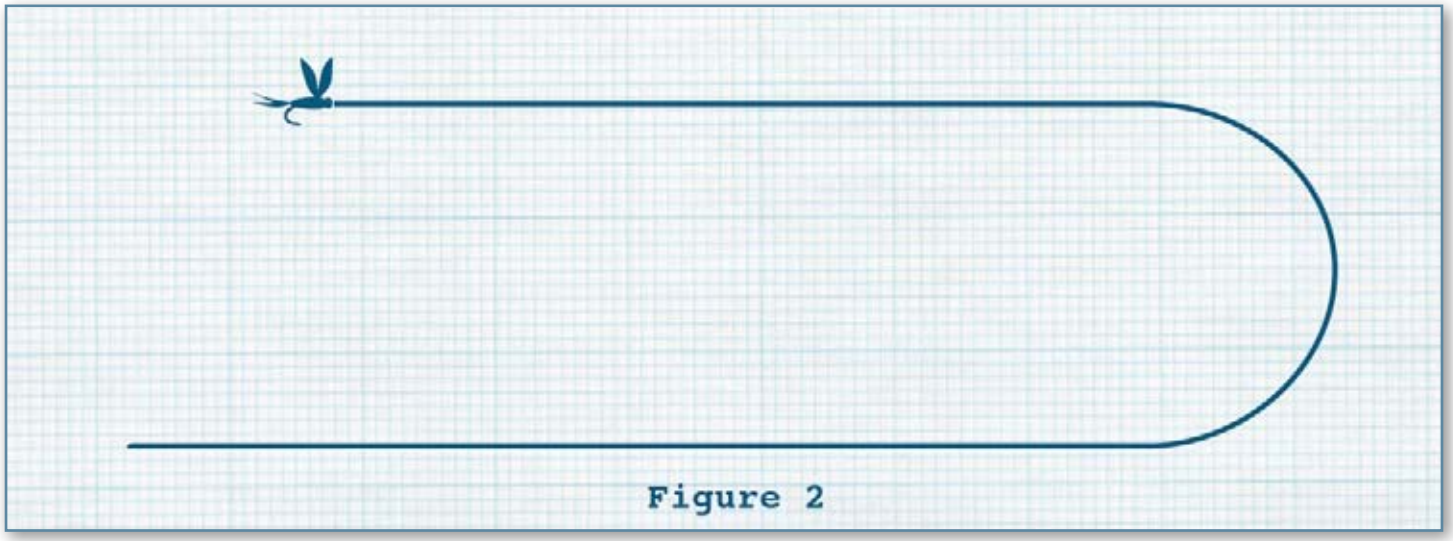


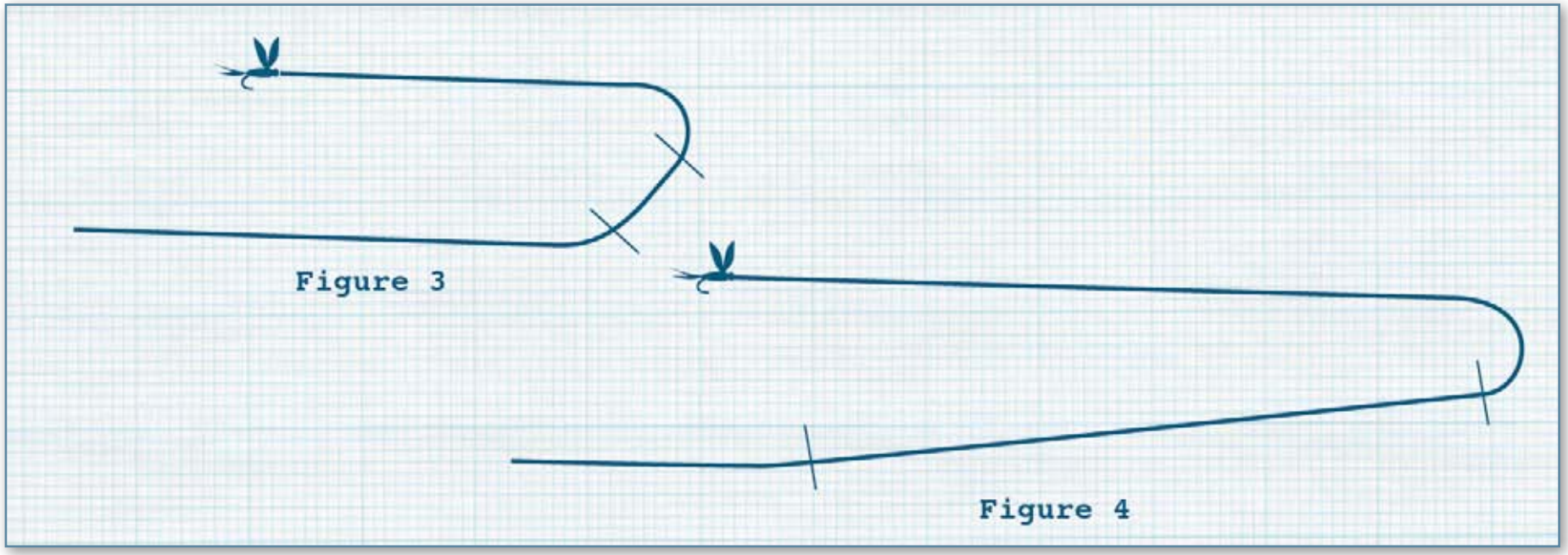
Figure 2

The next loop shape appears with perfect symmetry (***Figure 2***). It is an efficient cast because the rod-leg and fly-leg are both in balance with proper tension. This efficiency eliminates wasted effort.

Morphing Loops *continued ...*

To achieve this, adjust acceleration to match rod tip path for the desired distance. This practice produces medium-sized loops with parallel legs. If the loop becomes too wedge shaped, then ease casting power, or throw a larger loop. If casting power is decreased, do not back off so much that the loop takes on the dolphin shape. What produces the best results is around 2 or 3 feet of separation between the rod and fly legs. The most difficult thing about this cast is trying to achieve symmetry through turnover while minimizing the loop-shape change or morphing. This shape offers a positive angle of attack for the leading edge, which assists in keeping the line aloft longer.

Leading Edge on Fly-Leg of Loop



When a cast is thrown where the fly-leg protrudes well ahead of the rod-leg of the loop (***Figures 3 and 4***), efficient tension is achieved on both the fly-leg and the rod leg. To exhibit this, increase rod-leg tension through hauling and use high acceleration followed by what casting legend Jim Green called the 'positive stop,' an abrupt, controlled stop.

Morphing Loops *continued ...*

These loop shapes are the likeliest of all to be a climbing loop, when thrown in a vertical cast. According to the ***Perkins/Gotti-Bono's study***, this cast claims a positive angle of attack of .924! This translates to a cast that has FOUR times the lift of a circular (***perfect symmetry***) shaped loop face. This leads to a fast traveling loop that is very efficient for distance, wind, or very low cast.

The longer the angle from rod-leg to leading edge on fly-leg protrusion will yield the greatest lifting component referred to in ***Figure 4***. It typically has the smallest radius as well on the fly-leg protrusion. The shape implies a very tight loop with high line speed and high rod-leg tension. This loop shape has been called a 'hairpin' loop. It is what I have witnessed through observation during practices for record distances.

This cast requires a fast acceleration, an efficient haul, a positive stop, and creation of a budding loop large enough at first to handle the greater counterflex. The ***fly-leg-leading-edge loop is*** best for long casts and is also the most difficult to teach. This loop shape can be difficult for novice casters. Many extremely good casters have difficulty mastering the tension required to make this loop. It is also among the most difficult casts to teach students.

Practice is the best way to learn to throw these morphing loop shapes, but beware, many factors contribute to unintentional loop-shape deviation. Some of these include but are not limited to the stiffness, density, and diameter of the line. Factors such as mass distribution, humidity and temperature, fly profile and others also play into loop-shape deviation.

Intentionally creating various loop shapes is a good, even necessary, exercise in loop control for instructors who want to diagnose a student's casts and/or improve their own.

Learn to control the various shapes by attempting many of them with the specific objective of loop shape. By varying the acceleration rate with the loop size, one can learn loop morphing techniques quickly. Throw very narrow loops with a low acceleration and keep increasing the rate. What changes are noticed? By simply exercising this method, loop shapes will become apparent and these are useful when teaching students.

Witnessing the loop morphing shapes will provide you with all the clues needed to know what the caster did without ever seeing the caster.

About the Author: ***Mac Brown*** *is an MCI and author of the highly respected book on fly casting, Casting Angles. He is owner of McLeod's Highland Fly Fishing, which specializes in fly casting instruction. He enjoys coaching, performing acoustic music, trail running, kayaking, and other outdoor activities with his family.*

To contact Mac, or purchase a signed copy of his book Casting Angles click here: ***http://macbrownflyfish.com/products-2/products***

REDFISH

Alabama Bonefishing

Thomas R. Dempsey,
Mobile, Alabama, USA

Chasing redfish in the marshes on the Gulf Coast is as challenging as fishing for bonefish in Mexico. Redfish (aka: Channel Bass or Red Drum) have been called ***"The Hardest Fish I Ever Tried to Catch on A Fly,"*** by one of the world's most successful tarpon seekers. It's certainly taken its place at the top of the pyramid for fish sought out for sight casting.

It is often said that a redfish will eat any color as long as it's gold. But hardcore redfishers know it's not the color of the fly, but where the fly is delivered, that stimulates an explosive strike. Thus comes the point of what and how to cast to a redfish to ensure a hookup.

When redfishing in Gulf marshes a flats boat with a good casting deck is essential. You cover lots of marsh in a flats boat. Once you see the fish, it's good to have a strong, fast rod to deliver your fly to the fish. A 9-foot, tip-flex rod covers the requirements for distance, speed, and accuracy. An 8-weight is up to the task and can easily handle a 40-pound red. Use a mid-flex for close-in shots and ease of loading, if the fast rods don't fit your fancy.

And you'll need a floating line with some meat in the head for a quick delivery. Some of the new redfish lines by Rio and Scientific Angler (SA) fit the bill perfectly.
The Rio Outbound is like a shooting head — a good one for the reds.

REDFISH *continued ...*

A good redfish leader is short, quick, and capable of turning over big flies. A 7½-foot, tapered 20-pound mono is my leader of choice. Fluorocarbon is a waste of money in my opinion. I personally like a 5-foot piece of straight 20- or 25-pound mono — quick to turn over, cheap, and no knots. What happened to the 60-20-20 rule?

One point to remember: A redfish's face is always looking down. Flies that sink and end up in the feeding water column offer the best success. Or, if you want to walk on the wild side: Poppers can lure that red off the bottom in a New York second.

Regarding flies: I like a big hook with a wide gap and a needle point, like Owner or Gamakatsu 4/0. Why? The big hook lessens the chance of pull out and a wide gap helps to get around the jaw bone.
Fly colors? Gold and gaudy? Seriously, any color fly in the right spot works. Redfish will hit a beer can if it is in the strike zone. Remember, you cannot tie a fly so big a redfish cannot eat it. The bigger the better, providing you can cast it.

Redfish like a home with a few shells on the bottom and some sand or grass. Very seldom do they hangout on flats that don't provide at least some cover or camouflage. You know you are in redfish territory when you see their buddies — skates, rays and sheepshead.
Blowouts are a redfish's footprint, distinctive puffs of silt raised when the fish moves out. The redfish blowout is identified by a large burst of sand and silt followed by a smooth trail and a large 'V-shaped' push in the water.

The skate and ray will also blowout, but the intermittent puffs created by the flapping of their wings look different that a blowout trail from the redfish. Good to remember this.

Now that you have an idea of what to use, how do you use it?
The saltwater quick-cast was invented for the redfishers. But, the modern version of this cast is the reflex cast. Often there is no time to ponder loop formation, no time to admire your false casts — just put it on the fish. I've seen redfish blow off at 40 yards, spooked by the mere lifting of your arm.

There are these distinct "lies" for shallow water redfish: the laid-up fish, the tailer, and the cruising red. Each requires a different tactic.

The laid-up fish can be the most difficult to catch. They sit and ponder, often refusing presentations that literally roll off their nose. That said, you must put the fly on his snout. Twitch the fly ever so slowly with a very short 2- to 3-inch strip. If no take, repeat step 1 again and again. Don't get wigged out if he moves on . . . he's got other interests.

Tailers are what we read about and see in all the promo literature. These guys want to eat, so serve them some food.
You'll often see them in pods, so pick off the fish on the periphery first and work toward the center. They are doing what redfish do, rooting and eating, and asking to be caught.

Cruising fish are a challenge. That is when the reflex cast comes out. The cruising fish is on a mission. An opportunistic feeder, he will go for the fly if it is put in his vision or strike zone. Remember, the redfish is looking down so a cast that gets in his grill is a temptation. This often means casting 10-15 feet in front of the fish, then letting the fly rest on the bottom until he gets there.
Then strip, bump, strip, bump in 4- to 6-inch moves. If you err on a cast, err on the long side. If you short-cast a fish, you risk lining him.

REDFISH *continued ...*

Redfish do not like line on their backs. Hit them in the head or tail but don't line them. If you do, just let him swim out from under the line. Don't tickle his back by stripping the line.

Use the 10-foot rule. If you cast to a fish, miss him, and he disappears, he's still moving. Cast 10 feet to each side of where you last saw him. There is a good chance he is close by.

Hooking the redfish requires some patience and technique. If the fish's path crosses your fly, watch his head. When he turns on the fly let him have it. Many anglers jerk the rod up, out comes the fly. The redfish requires a strip set. Tease him along with a short bump of 2 to 4 inches and when the fly disappears, you know where it is. Set the hook. If you don't hook-up on the first strip, leave the fly in front of him and work it. Don't recast unless the fish has moved away from the fly.

When you do set the hook, set it hard. He's got a big hard mouth and a jawbone that requires that wide gap hook. The first run is often straight toward the boat. That is when most fish are lost due to not setting the hook hard. I tell my students to hit him hard at least three good times. Now sit back and let him run. On the flats often there is no structure to cut you off, so no matter how big he is, if you have a good hook set, you will probably land him.

Remember, be kind. Use a net, or better, water release him. Then send him back to mama.

About the Author: ***Tom Dempsey*** *is a IFFF CCI. He is also an orthopaedic 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.*

SPEY CASTING FROM A BOAT

The Good & The Bad

Pete Humphreys, Muskegon River, Michigan, USA.

Michigan is blessed with a maze of crystal streams and rivers that etch their way across the state and into the Great Lakes. We have a prolific run of dime bright, feisty steelhead that eagerly snap at our swung flies, especially in the fall. On Michigan's west coast, the two most famous Michigan big rivers are the Manistee, and my home water, the Mighty Muskegon. These two are "boat rivers."

Michigan guides and anglers run flat-bottomed jet sleds and drift boats. We anchor up on runs and pools, dropping the boat slowly down between casts to best cover the likely holding lies. Spey casting has taken off like a wildfire here in Michigan, but spey casting from a boat presents students and clients with some challenges.

Pros and Cons of Spey Casting From the Boat

One advantage to casting from a boat is the height gained from standing on the casting deck. This can be forgiving for a poorly formed D-loop and provides tremendous lift to pick up fast-sinking lines and heavy flies. The down side is anchor rip. Due to the elevated casting position, the number-one cast killer is not leaving enough line stuck on the water prior to the forward stroke, resulting in the "whip crack" and a cast landing in a heap, 20 feet away.

Anchor rip is the fly leaving the water prior to the STOP on the forward cast. When this happens the fly rod will straighten and loose its load, resulting in a weak cast. The anchor should comprise the fly, the leader, and usually a portion of the front taper or sink tip, stuck to the surface of the water. The anchor has two main tasks. First, it allows us the luxury of not making a traditional back cast getting caught in the bushes behind us. Job number two is to secure the bottom leg of the D- loop to the water's surface. Without a well-stuck anchor we have no tension and cannot bend the fly rod during the forward stroke.

Spey Casting From A Boat *continued ...*

The anchor can pull free during the sweep back to the firing position, and during the forward stroke. To overcome this we use a very compact casting stroke from a boat, closely watching the anchor. Asking the student to look at the anchor is a great teaching tool. It's helpful to quickly gauge the tempo and stroke length, thus ensuring that sufficient anchor is left stuck on the water to avoid the dreaded rip.

Equipment Considerations

Great Lakes steelhead are perhaps not as aggressive as their West Coast cousins so we typically fish with full sinking lines and a weighted fly to help keep the streamer down during the swing. My choice is a 12.5 foot, 8-wt. rod for the smaller drift boats and up to a 14 ft, 8-wt. for the roomier jet sleds. Modern short-head lined in Scandi or Skagit style are good choices. They both have the option of intermediate sinking bodies adding a sink tip of choice to get the fly to the desirable depth. Longer traditional spey lines are too long.

Dealing With the Wind

Fishing single from a boat is easy; simply cast from the end of the boat where the wind blows the D-loop and fly away from you. But, what happens when you have two anglers? The reality is, someone gets stuck on the "wrong end" of the boat. This can be challenging for client and guide and it's also dangerous. There needs to be a distinction between a dangerous wind and a manageable wind. If it's really blowing the guide should move, attempting to find a run that is sheltered or has wind coming from a helpful direction.

Assuming we have a manageable wind, I will make sure the more accomplished angler gets the trickier wind into his casting side. I will instruct him to take his time and abort any cast he is not comfortable with. As with all fly fishing, always wear sunglasses with a hat and add the hood of your rain coat for extra protection. From the high position on the boat deck you can get away with an exaggerated sidearm rod position without crashing the D-loop. Placing the anchor further away from you than on a normal cast will help keep the fly at a safe distance. It may not be pretty, but we're not looking for style points on windy days, and success is simply getting the fly back in front of a steelhead. If in any doubt, I will ask the anglers to take turns fishing from the correct end of the boat, or if possible, drop one off in a wade-able run, then fish one angler in the boat only. Safety always comes first, no excuses.

Another hassle on windy days is managing excess running line. It tends to get caught on oarlocks, switches, and tiller handles. . .and blown underfoot. I bought a pair of bottom-weighted collapsible leaf baskets. They work great and prevent much frustration, leading to consistent casting, better fishing and more fun. I stole the idea from my pal Bruce Chard, a saltwater guide from the Florida Keys, where it's always blowing 30 mph.

Learning the Back-of-the-Boat Cast

From the front of the boat we use upstream anchor, upstream shoulder casts, the Circle C or Snap T and the Single Spey. From the back of the boat we are limited to doing downstream anchor and downstream shoulder casts - the Snake Roll and the Double Spey. The Snake Roll and Double Spey work great when you are fishing alone but they have shortfalls when two anglers are casting.
The anchor set-up with the Double Spey results in the rod tip being thrust upstream into the front angler's face at the front of the boat – no fun. The Snake Roll is ok, but with the slightest puff of upstream wind, it's a recipe for getting hooked in the face.

Spey Casting From A Boat *continued ...*

Both the Double and Snake rolls have anchor points that land in front of the caster. This can be a nuisance for the guy fishing from the front of the boat because the back angler fly will often catch the flyline of the front angler as it fishes around onto the dangle. This can be avoided with good communication from both anglers and synchronized casting. But more often than not it ends up poorly organized with a mulligan cast or two, an unexpected extra Roll Cast to lift the sunken line and pretty soon the rhythm has been lost.

The very best back-of-the-boat cast is a "Reverse Snap-T or Reverse Circle-C." The setup move is identical to the standard snap or circle cast, but the reposition move is performed below you and perpendicular to the river flow. From the hang-down on the back of the anchored boat, the angler lifts straight up and draws the rod tip away from the target and commits to the snap or circle move below the back of the boat and across the flow of the river.

The rod tip should finish downstream and out into the flow past the boat, toward and pointing at the target. The fly should land just behind and downstream of the boat. Draw back with the sweep, generate a 'white mouse' loading the rod, carefully watching the anchor point so as not to rip it off, then circle-up to the firing position and make the forward stroke. This cast will never catch your boat buddies' fly line. It can be performed with a manageable upstream wind and it is really the only cast to use when fishing two anglers from a boat.

Don't Forget the Overhead Cast

Some of my clients insist on always Spey casting from the boat. I guess they want to learn the art, and feel it's the proper thing to do. I find myself using an overhead cast more than I used to. Why not? If I have room behind me, the overhead cast with a two- handed rod from the casting deck on an anchored boat is extremely powerful and allows tremendous distance effortlessly. It offers deadly accurate fly placement and will often result in a perfectly straight fly line that fishes immediately. The fish don't seem to care that you didn't do a Spey cast - at the end of the day, that's what really matters.

About the Author: ***Pete Humphreys*** *is an MCI, THCI, a member of the RIO advisory team, and a SAGE and REDINGTON ambassador. He lives in Rockford Michigan, guides on the famous Muskegon River,and loves to teach Spey casting in his spare time.*

Carl McNeil, Media Editor

Fly casting has most definitely joined the digital world. You can read digital books, listen to podcasts and interviews, view some exceptional imagery and writing, all about fly casting and fly fishing. And high-quality photography and video is ubiquitous. Much of it is free, available anytime for viewing/reading/downloading - there is some really great stuff out there.

But there's a lot junk in the there, too. That's where this new column comes in. We'll focus on finding the good, the useable, the relevant, and the revelatory in the digital world of fly fishing and fly casting. We'll offer links to video, podcasts, websites, but also book reviews, new releases, even the odd new product if it fits – anything we think you'll enjoy and learn from.

In the past, casting instructors were slow to incorporate the use of video as a teaching tool or for personal development. Fact is, the technology and learning curves were complex. Not so with the new digital media!

The new simplicity has made video invaluable. If you really want a student to get a clear picture of what his or her cast looks like - take some video. The difference between what they think is happening and what is actually occurs can be astounding and very informative.

When I video myself, it's a very humbling experience I can assure you!

An iPhone can now capture video at resolutions that were unimaginable only a couple of years ago. Equally impressive, editing software, those behemoths which used to eat up real estate and hard drive space in our studio, now fits into my laptop. Now, anyone with a good smartphone and a few apps can produce fly fishing and casting videos.

And, while technically they may not be broadcast-quality videos, the video images from a mobile device are perfectly acceptable for the web. In the hands of a good photographer or videographer, they can be outstanding.

In this column we'll take a look at a few videos that we hope readers of ***The Loop*** will find interesting. They may feature fly casting, fly tying, teaching tricks and tips, marine science or just general material that we hope will help educate and inform. Enjoy!

Teaching and training video Apps for your mobile device.

Simple video analysis can be a powerful tool for teachers and students, here are three very good Apps worthy of closer inspection.

http://www.ubersense.com/

http://www.dartfish.tv/DartfishExpress.aspx

http://www.coachseye.com/

Carl McNeil's

MEDIA WATCH

Fly Casting Tips & Techniques:

Distance Fly Casting

This has to be one of the slickest fly casting videos I have seen. Production values are excellent and the presentation and delivery are flawless. 10 out of 10.

Filmed at the historic Golden Gate Angling and Casting Club in San Francisco, California, Certified Master Casting Instructor and distance casting champion, George Revel shares his casting tips and techniques to get you casting over the magic 100 foot mark.

http://www.youtube.com/watch?v=EBKgdd6QA9g

Fly Tying:

Elements of Saltwater Fly Design with Dr. Aaron Adams

This was sent to me by our editor David Lambert and I think it's excellent. Informative, relevant and interesting - key qualities of any good video.

Dr. Aaron Adams discusses the elements of fly design he considers when designing or tying a fly. Areas covered include color, shape and profile.

http://www.youtube.com/watch?v=wDlPFq-QFo8

NEW REGISTERED INSTRUCTORS AND TEST EVENTS

Certified between November 1 to January 31, 2013 listed according to test date.

First Name	Last Name	City	Region / State	Country	Certification	Test Date
Seiji	Ohkura	Tokyo	Setagaya-ku	Japan	CI	2/11/2013
Takeo	Yamazaki	Tsukuba-City	Ibaraki-Ken	Japan	CI	2/11/2013
Yoshiyuki	Sugiyama	Nagoya	Aichi	Japan	CI	3/11/2013
Akira	Nishida	Kanuma	Tochigi-ken	Japan	CI	4/11/2013
Toshiyuki	Hariki	Higashiosaka	Osaka	Japan	CI	4/11/2013
Denis	Desrosiers	Levis	Quebec	Canada	CI	11/11/2013
Danny	Riley	Tallahassee	Florida	United States	CI	6/12/2013
Mark	Adams	Carnesville	Georgia	United States	CI	6/12/2013
Susan	Daignault	Harpswell	Maine	United States	CI	18/01/2014
William	Hoffman	Winter Park	Florida	United States	CI	25/01/2014
Tsutomu	Kato	Nagoya City	Aichi	Japan	MCI	3/11/2013
Steve	Smith	Moncton	New Brunswick	Canada	MCI	24/01/2014

2014 Test Events

TEST DATE	VENUE	TEST No	CERTIFICATIONS	AVAILABILITY
March 22, 2014	Mountain Home, AR, USA	Test #1405	4 CI	3 CI
March 29-30, 2014	Furstenfeldbruck, Germany	Test #0314	8 CI, 4 MCI	4 CI, 3 MCI
April 23-24, 2014	Cressy, Tasmania, Austraalia	Test #1411	6 CI	3 CI
May 2, 2014	Ellensburg, WA, USA	Test #1406	8 CI, 4 MCI, 2 THCI	1 CI, 3 MCI, **THCI CLOSED**
May 16-17, 2014	Cullowhee, NC, USA	Test #1412	6 CI, 2 MCI, 1 THCI	6 CI, **MCI & THCI CLOSED**
May 31 - June 1, 2014	Kota Kinabalu, Sabah, Malaysia	Test # 0214INTL	8 CI, 1 MCI	6 CI, **MCI CLOSED**
June 13, 2014	New Braunfels, TX, USA	Test #1407	6 CI, 2 MCI	3 CI, **MCI CLOSED**
August 8-9, 2014	IFFF Fly Fishing Fair Livingstone, MT, USA	TBA	CI, MCI, THCI **TBD**	**TBA**
September 19-20, 2014	Bellingham - Hexham, England	Test #0114INTL	8 CI, 4 MCI, 8 THCI	**CLOSED**

All information above are correct at the time of publication. For the latest up to date information, other Casting Instructor Workshops and Casting Instructor Exam Prep Clinics 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.***

David Lambert is an editor of print and digital media. He also writes for outdoor-oriented publications. He is an MCI who lives in North Florida, USA. He was youth chair for the FFF-SEC for 12 years and is an IFFF - Florida council director. Lambert is managing editor of ***The Loop.***

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

Bintoro Tedjosiswoyo was born in Java, Indonesia but has lived in Melbourne, Australia since 1978. Originally in electronic engineering, Bintoro later became a commercial graphic designer and illustrator. He is a certified CI & THCI. Bintoro is ***The Loop's*** graphic design editor and illustrator.

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