

The Loop

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*The Federation of Fly Fishers Journal for
Certified Casting Instructors
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Euro-Clave 2011 Denmark

by Denise Maxwell

Photos by Lars Chr. Bentsen



Casting pond in field adjacent to Festival

In March, 2011, the FFF and CICP partnered with FFF-Denmark to host the first FFF Euro-Clave in Kolding, Denmark. You probably saw the poster that ran in several editions of the Loop, but without an explanation it wouldn't mean a lot. Here is the explanation.

The Danish fly fishing club, FFF-Denmark has produced a great fly fishing show every two years in Kolding, Denmark. It is called the Danish Fly Festival. They have been doing this for twenty years and have consistently put on a well run and successful show.



Indoor casting pond with Raf Mascaro demonstrating

The Fly Festival is much like the shows in North America with an exhibit hall, casting ponds both inside and outside, flytying competitions and demonstrations, along with presentations both on and off the casting pond. A very busy weekend for everyone and totally run by club volunteers. They have it down to a science and everyone has their job to do.

The CICP has attended and run an international certification testing event for many of those shows.



A workshop class on distance casting

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The idea to host the Euro-Clave was formed quite a few years before it actually happened. When the CICP began its international program, the club in Denmark was one of the first to welcome us and they have continued to do this at their shows.

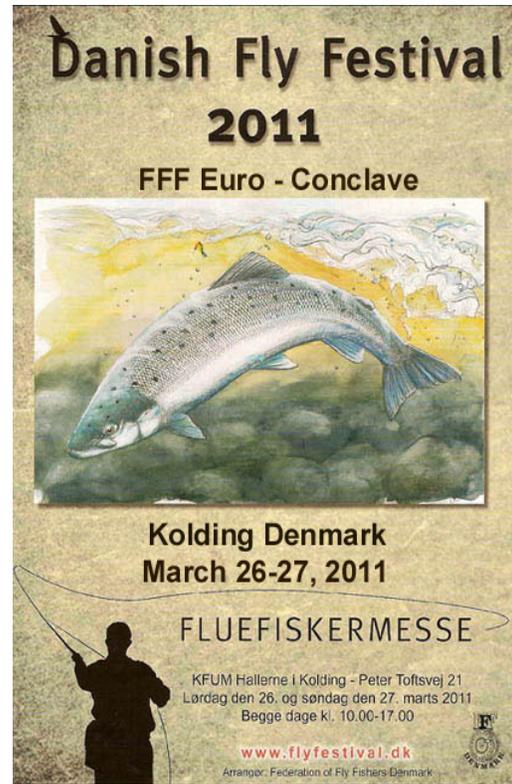
So a great partnership and mutual respect for each other was formed. This was mainly through the efforts of Dan McCrimmon who was Chair of the International Committee at that time and whose vision of the future has led us to a good solid international presence.

While our expansion internationally has been rapid, it was felt by many members that it was a one way street. That is, our international members paid their dues but aside from the professional qualification we bestowed, the FFF did little to support them and welcome them.

This was a chance to fix that. This would provide an event much like our national conclave or regional conclaves that would showcase our program and our members.



Silja Longhurst, wife of Lasse Karlsson, with her workshop class on distance casting for women



The Euro-Clave poster

We were formally invited to produce the Euro-Clave by FFF-Denmark and the FFF formally accepted that invitation in a letter to FFF-Denmark, signed by Phil Greenlee, our FFF head man.

The Euro-Clave ran side by side with the Fly Festival. It consisted of workshops and presentations. Many of our governors and members put on workshops for the general public and other FFF members. These workshops were pay workshops, although the price was low. A CICP certification event was part of it as well.

We had candidates for certification from as far away as Singapore and Washington state.

Workshops began on Friday afternoon and carried on through Saturday and Sunday, both AM and PM.



Dan McCrimmon with his workshop class on Masters Prep

On Friday at the end of the day, there was a general meeting of FFF members with five (out of thirty) governors present and members from over thirteen countries. We had members from as far away as Singapore, the United States and Canada.

Looking back on the event highlights both pluses and minuses, as with any event.

On the plus side, it was a successful event and fulfilled its purpose. Everyone who attended had a good time and learned a lot. From our international members, there was excitement that this was happening and everyone looking forward to future claves. Most of our workshop presenters traveled to this event on their own 'dollars' or euros. Travel in Europe is very expensive but everyone wanted to be a part of this.



Erno Paskay with his workshop class

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William van der Vorst with his workshop class

The event was done with minimal cost to the FFF as the certification event paid for most of it, workshop fees contributed and FFF-Denmark was extremely generous in providing the facilities and other financial help.

The event itself was organized and executed by three FFF members – Dan McCrimmon, Lars Chr. Bentsen and Denise Maxwell. From workshop signups to directions to the event, everyone was extremely busy making it happen. And don't forget the instructor testing!

On the minus side, we were very short of people to help do the work – Bill Higashi, our governor from Japan was scheduled to attend but the earthquake happened the week before and he couldn't travel. Other conflicts prevented some other governors from attending.



*MCI testing - Amin Rahmat, candidate -
with William van der Vorst testing*

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The workshops were held at a school which was about 10-15 minutes away from the Fly Festival and in future, the event should be adjacent to the Fly Festival building. Without transportation back and forth, some people got lost and were late.

As well, we had little support from the FFF and CICP. While we didn't ask for much help, neither did they offer any. Sometimes we are so busy with our own power struggles, protecting our turf, personality conflicts or our own agendas of what we feel should or should not be happening in the CICP that we forget our goals.

Much like politics, instead of lining up against each other, we should all be looking down the road at where we want to be and working together to fulfill our goals. We have a responsibility to support and service our international members. This was a first step in that direction.

We have an opportunity to continue hosting these events with FFF-Denmark every second year. As well, the EWF Show in Germany – the only commercial fly fishing show in Europe would like to partner with the FFF in the alternate years, starting in 2012 and have offered financial help so our costs would be minimal.

So how do we make it happen? Lets start supporting our international members and this is an excellent opportunity to do so.



*Vic Sorensen, THCI candidate
from Seattle, WA*



Stefan Siikavaara, MCI

The CICP 2011 Mentoring Award

presented to Aaron Reimer, Carnation, WA

The CICP BOG presented the Mentoring Award this year to Aaron Reimer of Carnation, Washington.

Unfortunately Aaron could not attend due to a busy work schedule but wanted to convey his thanks to everyone. This is his acceptance speech that unfortunately wasn't read at the awards ceremony. Dan McCrimmon and I stopped in and delivered his award on our journey home.

Casting Board of Governors, and distinguished guests:

I must admit that I was fully taken aback by Bruce's email informing me of the fact that I was receiving the Governor's Mentoring Award. It took me a full month even to face the issue of an acceptance letter; therefore, it will be brief.

The Casting Instructor program, Two Handed Casting Instructor program, and the Master's program is a way for me to pay it forward for all those who have helped me along the way.



Photo courtesy of Aaron Reimer

Being primarily curious by nature, and shy, I find myself having to get outside of my comfort zone (which is my head above the water yet under the radar). Many events have been put together to help me with my never-ending workshop (River Run Anglers' Day On The River), but the biggest event is when I stop teaching and became a facilitator of learning: To help those who want to learn through teaching the art.

The Casting Instructor Certification Program, by its very nature, creates a standard allowing for a common ground among Fly Fishers. This common ground sets the stage for success. The participants are building an understanding of not doing things right but doing the right thing. The programs lay the framework to allow the elementary beginner to obtain success by catching a fish.

After all is said and done, the goal is to fish with as little effort as possible.

I would like to thank each and every one of you for your contribution to the Casting Instructor Certification Program and to your parts in the Federation Of Flyfishers.

My goal is to be - rather than to seem.

Aaron Reimer

THE ESSENTIALS:

ESSENTIALLY, KEEP UP THE PACE – OF THE ROD TIP

by GARY EATON, MCI

The concept of fly casting with **power applied at the proper place, at the proper time in the cast** is *one* of the Five Essentials published by the Late Jay Gammel and his son, Bill Gammel, MCI, in their 1993 book The Essentials of Fly Casting. The original photographs and the correlated video from Bill Gammel's *Teaching Yourself to Fly Cast*, augment the written concepts. My view of this *essential* does not supersede the interpretation by Bill Gammel.

Speed application cannot be separated from the other four *essentials*, *my* translations of these are: –

1. *SLACK ELIMINATED BEFORE, & THROUGHOUT, CASTING MOVEMENT*
2. *PAUSE BETWEEN ROD MOVEMENTS CONSISTENT WITH LENGTH OF LINE BEING CAST*
3. *VARY CASTING ARC & STROKE WITH AMOUNT OF CARRY*
4. *STRAIGHT LINE PATH (SLP) OF THE ROD TIP PROVIDES THE ULTIMATE ROD LOADING & EFFICIENCY*

Inattention to any one of these will compromise any in-line cast. Thus, esoteric deliberations regarding “*which essential is most important*” undermine the integrated nature of these concepts.

The critical portion of the cast includes the entire *movement of the rod tip preceding loop formation*. It is this movement that informs the concepts of proper tip acceleration along SLP. Smooth tip acceleration should occur from first initiation of the rod tip movement through the point where end rotation leads to deceleration of the rod tip and a loop forms. Any variability in tip acceleration has consequences in counter-flex, loop propulsion effectiveness, and cast efficiency. As the rod tip smoothly accelerates against the mass of the fly line, wind resistance, and inherent stiffness of the rod materials, the fly rod bends. This bend of the fly rod stores potential energy to propel the casting loop. **Proper tip pace includes deceleration to form the loop — usually to an abrupt stop.**

The rod tip begins moving from a stopped position, along a prescribed path, to a final stopped position. The pace of this tip movement describes a linear acceleration curve – from zero speed to highest speed before deceleration. In this case, the longer the tip accelerates along this path, the more the rod bends, storing more energy to transfer to the fly line at stop.

To keep from having to generate excess speed, the rod tip must move smoothly without undue acceleration. In rotation at the end of the cast approaching stop & loop formation, the peak velocity of the rod tip occurs just before initiating the stop. Rotation causes proportionately more tip movement compared to non-rotational, *translation*. Neither non-acceleration (static speed) nor slowing along this path should precede the terminal stop lest tailing loop or inadequate propulsion result.

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Excess speed of the rod tip induces counter-flex with the abrupt stop. The avoidance of energy-robbing counter-flex may be moderated by limiting tip speed governed by a smooth start and very controlled pace of acceleration.

Higher terminal speed and/or more flexible rods, especially with more massive tip sections, subjected to an abrupt stop, generally produce more counter-flex, and subsequently wider loops. As rod construction becomes stiffer, demand for faster cadence to develop adequate flex may arise.

While instructing basic tip movement — employing of the words like “power”, “force”, or “harder” — may lead to aggressive velocity that exceeds the rod bend required for the cast. A tell-tale indication of excessive force on short and medium casts is the rod making a *whooshing* sound, absent ambient winds. Generally, it is better to lengthen the smooth casting stroke than compensate with too much power. The repeated use of high force often leads to physical injury. Try maintaining restrained cadence by using language like, “*slightly* faster pace”, “accelerate more smoothly”, “start slowly”, etc. Whatever else the caster does, the result must cause a controlled acceleration of the rod tip, toward the target, up until end rotation is applied and the stop initiates. As the rod tip loses acceleration along the SLP, the rod will straighten and propel the fly line, overtaking the rod tip to form a loop.

The plane of the cast provides no inherent difference in line speed if the tip motion and pace are identical. Observations of apparent higher loop speeds with horizontal casting plane must consider the inevitability that longer tip paths allow for deeper rod bend and greater stored energy.

Acceleration control, and the other essentials, apply equally to back casts.

Key Points –

- Slower acceleration reduces excessive terminal speed that produces relatively more counter-flex.
- Smoother acceleration decreases pace of rod movement and potential for tailing loops, injury, and variations in tracking control. Concepts of “accelerating, acceleration” reflect radical increases in speed and are incorrect.
- Longer tip path correlates with deeper maximum rod bend for any given acceleration pace.
- Deeper rod bend stores more potential energy to propel fly line.
- Casting plane alone creates no inherent change in line speed separate from the above principles.
- Instructors might improve caster comfort by emphasizing smoothness and control over power and force.
- Stop applies to tip speed concepts. Deceleration is a change in speed — *decreasing* speed.

The Gammels’ *ESSENTIALS OF FLY CASTING* present enlightened compilation and observation to inform modern fly casters. Modern high-speed video combined with the Richards-Perkins Casting Analyzer data serve to reinforce these concepts for acceleration in straight-line fly casting with a single handed rod. Smooth linear acceleration rates to an abrupt stop provide optimal efficiency of energy transfer.

Author’s Note: MCI Carl McNeil’s 2010 DVD, *Casts That Catch Fish*, includes a refreshing demonstration of Gammels’ *Essentials* that merits study by serious instructors. I highly recommend it. GE

Going “Compact and Light”

By Wirianto Ng

With today’s airlines regulation that allows the passengers to carry “limited” weight for both check-in and cabin baggage, it is essential for passengers like us (casting instructors) to follow this rule when going to other destinations and only bring necessary teaching tools (or I called them casting instructor’s props) along with us within the given weight limit. However, some of our tools might be too big and heavy. Hence this article is about sharing the experience. Having used the method and I found out that this idea will help us to have more free weight allowance for other things.

It all started when I used my “Tablet PC” (an iPad) during my Certification Test, where instead of bringing a whiteboard or memo pad, I was using one of the applications on my iPad (called Jot! Free) to draw and explain some of the tasks to the examiner.



The Jot! Free application.

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We can draw how the tip of the rod moves, how loops are formed, etc.



The above materials, when assembled will make casting tools such as follows:

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1. 180 degree rule.
 - This “180 degree rule” teaching tool was originally invented by MCI Roy Wybrow (a. k. a “007”) and with his permission, I’ve turned it into a “compact and light” version, made from a yellow clothes hanger (cut and shaped to represent a fly line and loop) and a piece of wooden dowel (to represent a rod).
2. The makeshift “rod”.
 - The makeshift rod was made from two wooden dowels, joined with a paper clip (or bulldog clip). It can be used for lots of purposes, i.e. to demonstrate rod position, SLP (Straight Line Path), casting arc, casting stroke, etc.

These tools will come in handy when trying to explain some of the above topics to our students. Nevertheless, I’m not suggesting all instructors should go out and buy a tablet gadget. This idea is valid only for those who already owned a similar gadget. However, for those who want to construct the “180 degree rule” and “makeshift rod”, all material (except the clothes hanger); can be obtained from a local art shop.

Author:

Wirianto Ng resides in Medan,-North Sumatra, Indonesia. The author became Indonesia’s first ever FFF CI after passing his certification test in June 2011 and managed to put Indonesia on FFF map.

The Monkees, Orvis 101 and the FFF

by Bruce Williams

When Bette Claire Nesmith, the mother of Mike Nesmith of the Monkees, started brushing tempera water paint over her mistakes in 1951 to correct typing errors at Texas Bank and Trust in Dallas, she had no idea that she would sell her company, Liquid Paper, to the Gillette Corporation for \$47.5 million in 1979. So it is with simple ideas. Sometimes the ones with modest expectations have surprising consequences.

Two years ago, when the Orvis Company contacted the FFF Casting Instructor Certification Program (CICP) to ask for assistance with teaching fly casting to new participants, the FFF accepted. The CICP responded positively because the Orvis offer for FFF casting instructors to work with their retail clients appeared to be a made-to-order opportunity to raise the general awareness of fly fishing. Moreover, because Orvis had invited instructors from both the FFF and from TU to participate on a voluntary basis, nothing about the project suggested an exclusive arrangement with the large, eastern fly tackle company.

However, due in some measure to the FFF participation in the project, the Orvis 101 program achieved a level of success far above that which either the FFF or their hosts, the Orvis tackle stores, expected.

What started as a simple idea mushroomed into a program that exposed tens of thousands of potential fly fishers to our wonderful sport. Sadly, with that success has come some criticism from some fly fishing retailers and manufacturers who felt that the FFF had excluded them from the program. Although the Orvis Company initiated this particular program with the FFF, the FFF Certified Casting Instructors Program welcomes the opportunity to teach the same type of program to any group from the fly tackle industry, from other outdoor sports associations, from conservation groups, or from any other group or vendor that desires introductory fly casting instruction.

The FFF casting program which attracted the Orvis Company has actually evolved into two distinct levels of casting education. At the “retail” level, the FFF has been assisting both business and club organizations with the education of their members and clients in the art of fly casting. This is the nature of Fly Fishing 101: our shared goal has been to attract and encourage new participation in our sport. Taking this educational skill a step further, the FFF has instituted a professional development effort to help fly fishing outfitters and tackle shops establish their own base of Certified Casting Instructors. The pilot **Professional Development Committee(PDC)** program was prompted by a request from Cabelas. In it, Cabelas paid the FFF a fee to train their staff directly. However, the most successful PDC programs to date have been implemented through fly shops: **Silver Creek Outfitters** in Idaho, and **Leland Outfitters** in San Francisco. Through these two shops alone, the CICP has tested and passed 32 CI candidates and 3 Master candidates. For 2012, the PDC is currently organizing six group testing events for fly fishing professionals, three in the USA and three internationally.

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The Orvis idea for a 2-hour introductory program to attract new participants to the sport of fly fishing is not a novel one; retailers are always looking for ways to get new people into the store. What made it a success was the grand scale of shops involved and the ISE (International Sportsmen Exposition) show participation. And the classes were free.

In 2011 alone, well over 50,000 people were exposed to the **Fly Fishing 101** program as it was orchestrated through 38 corporate owned Orvis stores. Across the country, 13,000 students reportedly took advantage of the program, including participants who signed up for and took classes at the sportsman shows. A program of this magnitude would not have succeeded without the generous help of local clubs and volunteers, including a significant effort from the FFF Certified Instructors.

I have personally witnessed this pattern of success in Arizona. Orvis Scottsdale offered 5 classes in the summer of 2010, and it quadrupled that number the next year. A total of 258 students in Scottsdale attended in 2011! At least 10 FFF Certified Instructors, including three resident MCIs and one Board Governor volunteered their time to help with the casting instruction. By any measure the initiative should be considered a noteworthy achievement.

For the 101 curriculum, the class structure was deliberately very simple. Each session lasted two hours, with a maximum of 20 students per session. Half of each session (1 hour) was dedicated to casting, with 30 minutes for a gear presentation at the shop, and the remaining 30 minutes for knots. The casting time was spent with introductory remarks, a brief discussion of rod mechanics and a demonstration of the pickup-and-laydown. The remaining 45 minutes were devoted to individual instruction for every student. The classes were held on grass at a park near the Orvis store; and the student/teacher ratio was never more than 5:1. Students lined up about 20 feet apart in one long line, and the instructors moved along the line. The experience taught the participating instructors that the most effective approach was to assign 5 students to each, hoping to allow the MCI's to roam the line and help out where necessary.

At the end of the casting hour the group was reassembled and encouraged to share any “ah ha” moments they may have experienced. This feedback was particularly helpful in reinforcing the positive experiences for the students, and also in giving the instructors some indication of what teaching cues worked the best. Each class ended on a positive note, with the stated hope that the instructor had demonstrated the value of quality instruction, which is what the FFF is all about.

Apart from the introduction of fly fishing to an expanding audience, three benefits accrue to the FFF for Orvis 101 participation. **First** is the introduction of the FFF and its mission to potential new members. **Second**, the classes allowed some Certified Casting Instructors to refresh their teaching skills. **Third**, a couple of volunteers who were impressed by the FFF casting instructors' teaching skills have become interested in pursuing CI certification for themselves.

While the Orvis Company initiated this successful “retail” program nationally, in Arizona and elsewhere a core group of Certified Instructors is ready and willing to teach an introductory fly fishing class for any club or fly tackle shop, tackle dealer or fly fishing outfitter that takes the initiative to organize and schedule such an event, and who will acknowledge our participation. As a result of this willingness, three local fly fishing clubs have asked for the FFF Certified Casting Instructors to take the educational effort to the next level, specifically to conduct certification programs for their teachers. Notably, none of the local tackle dealers have voiced any concerns about FFF instructors disrupting their sales. Rather than regarding these initiatives as a threat to the “for profit” partners in our sport, all should be pushing on the same side of the wheel.

Now is the right time to be enthusiastic about the Federation's ability to create this virtuous cycle of interest and education for fly fishers. The time is right to make sure that our industry partners know this is an opportunity which will benefit us all.

A recent survey of Certified Instructors prompted the following response from Dan Davala, a Certified Casting Instructor from Virginia. Dan's experience captures the essence of what FF101, and indeed the entire CICIP program is all about:

I teach casters literally on a daily basis as the full time Fishing Manager of a busy Orvis shop and the Founder/President of a 650+ member FFF Club - Tidal Potomac Fly Rodders. When I took the plunge and decided to make a career out of Fly Fishing, I realized immediately that I lacked the necessary skills to teach casting effectively. The time spent preparing for the CI certification and since the MCI cert. has provided me with immeasurable resources that have helped me do my job and provide the highest quality of instruction. Additionally, in the past year I have helped 4 others prepare for and pass their CCI test, and they now help me with my schools and clinics including Orvis Fly Fishing 101 (we taught nearly 300 students through this initiative alone). Two of these instructors I have hired at the shop and one I have since helped promote to the Fishing Manager position of a neighboring Orvis store where he is now firmly planting the FFF CICIP seed.

*David Diaz, Molly Semenik and Carl Zarelli made significant contributions to this article.

BIO: Bruce Williams, MCI, is a member of the Casting Board of Governors. In addition to helping with the Orvis FF101 program in Scottsdale Arizona, Bruce has conducted numerous casting clinics for clubs state-wide.



From the Mike Heritage blog.....

Loaded.....

What is a loaded rod? A bent rod.

How can you load a rod (?)...etc...etc.

This not a piece on the how's and what's this is a piece to settle an argument.

Let me say from the beginning that I have very tenuous grasp of the implications of any of Newton's theories. I am looking at this from a purely intuitive point of view.

People who have a very much firmer grip on Newton's theories may well be able to argue that I am wrong. Please feel free.

Is there such a thing as a UNDERloaded rod or an OVERloaded rod? The classic answer is an overloaded rod is a broken one. BUT... I don't want to explore the extreme end of the spectrum. I want to look at underloading or overloading during a BOG standard overhead cast, or any other cast for that matter.

One of the 5 Essentials has as part of the sentence something about applying the appropriate power over the appropriate distance. I will now change the word power to force which I, and many others, consider to be a better word than power.

You have to ask yourself that if you can apply an appropriate force what is an inappropriate force? And, more importantly, what does it do to the rod? I contend that if you use too much force (for a particular cast) the rod will be bent too deeply for that cast so you have therefore overloaded the rod. This may be difficult to do over the entire stroke but it is something that often happens as a 'power spike' at some point during the stroke, most often at the start and the end (that final 'get out there' heave). The result of the spike is to buckle the tip path and create a tailing loop. I say that spike is caused by overloading the rod, no matter how temporarily.

Underloading is, I admit, a bit more difficult to make sense of but if I think you can overload a rod it must also be that you can underload it. It would result in a wider loop than you anticipated or perhaps a leader not turning over properly.

Of course we can deliberately under power or overpower a cast for a specific reason but in those cases we will have adjusted the casting angle accordingly to suit the purpose of the cast.

As I said at the beginning this is my intuitive or gut feeling. If someone can put me straight be my guest, just don't baffle me with science, my life is baffling enough.

August 26, 2011

And in Conclusion....

Ah well. Try as I might I cannot put off the evil hour. This is the concluding part of the three parter on how to cast 100'.

The problem for me is that there is no one way to do it. We are not clones. Even if you pick one just particular style there are numerous variations. Add to that the different styles you have a multitude of possibilities and I don't know them all.

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If there is one thing that is constant about my posts is the constant reminder that we are all different physically which means we all have different ways of doing things. However I have seen a lot of very good distance casters and there are some things that they all do, the common denominators if you like, so let's have a look some of them.

I have never met a good distance caster who doesn't watch their back cast. If you don't watch it you are only ever going to see half the picture. Perhaps I should have said all distance casters have great back casts and the reason it is great is because they watch it. There is a link between the eye and the body that always improves the back cast. Without the visual reference the loops will nearly always be wider. You would think that after watching thousands and thousands of back casts while you practice your body knows what to do and you can now stop watching, I almost guarantee your un watched back cast will be shite. In one of my much earlier posts I created the sixth Essential "use your bloody eyes". I still think they are one of, if not the, most important aspect of learning distance casting.

Next up is progressive. We all like progressive rods but only the best casters have progressive actions. They have a smoothness we can see, and envy. The end of the stroke may be explosive but the build up, though rapid in some cases, is still progressive. A smooth acceleration to a stop. You need to acquire the full weight of the line and smoothly accelerate. You do not just bang the rod forward as fast as you can regardless. This relates back to the back cast. If it is taut you will feel the heaviness in the tip as you acquire the line. If your back cast is not taut you won't feel anything and half your stroke length may be lost in acquiring the line. With a taut line you will be moving the end of the fly line immediately and if you are moving the end of the line you are moving all of it. This means the whole of the stroke is effective and actually allows you to be progressive rather than snatchy.

The haul. Ideally the end of the haul should coincide with rod straight (loop formation). This takes exquisite timing and is difficult to achieve. In most cases the haul actually carries on into counter flex and even back to RSP2. I wouldn't lose too much sleep over it, we are talking nano seconds. But, the haul should never finish before loop formation, ie, during the unloading phase of the rod. You will immediately lose line tension, the rod will unload prematurely and you will probably throw a tailing loop. It's better to finish the haul slightly late rather than slightly early. You can see from this that the point where we start to haul is important. The longer the stroke and the further we are casting the later the haul will start so as to make sure that the hauling hand reaches the point of extreme travel and line release as near to loop formation as we can get it. The haul is also as progressive as the casting stroke.

There are lots of little tweaks that you can do to achieve a good cast but the majority of these add up to your personal style. I'm not here to alter your style. I just want you to concentrate on technique. This piece has taken so long to write because originally I was going to write about all my personal little casting tweaks and visualizations but I decided that it's easy to become mired in the minutia and lose the big picture.

Clean your line, throw a good back cast and smoothly accelerate to a stop/ haul and release. It really is that simple.

POST SCRIPT: Here is a clip of Lasse Karlsson doing something I think is pretty amazing <http://vimeo.com/26927235>. He is the master of exquisite timing and seems able to vary his haul and release almost microscopically. As you will read in his comments he disagrees with me about finishing the haul early (or release) But I don't see an early release in his clips. The last segment is, to my eye, perfect release timing. Anyway, just enjoy watching probably the most elegant caster I have ever seen.

October 22, 2011

She's In The 'House'....

The two stand out faults I most often see are too much effort and a totally crap back cast. Mostly they are linked, that's to say because there has been too much effort, the rod tip gets thrown back too far and very wide or non loops are the result. I even see the line laying on the ground in a heap behind them sometimes and they are oblivious to it. If, as they often are, they are keen to improve their distance and practice quite a bit then all

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they are doing is practicing their faults to the point where they become ingrained as muscle memory and very difficult to eradicate. You can show them over and over how to cast properly, “see that nice loop? See how it cuts through the wind? See how it keeps the line tight? See how little effort it takes?” You hand them the rod back and realize you may as well have been talking to the rod as they completely ignore what you have just shown and told them. So we go over it again. . . .and again. . . .and again. Until, finally, the penny drops and they get it. They suddenly add ten feet to their distance. Whoa, big smiles all round. You think you’ve cracked it. Wonderful. Well done. Fantastic.

The problem is I am pretty sure that the next time I see them they will have reverted back to effort over technique and we will have to start all over again. The red mist of chasing distance for its own sake (I know, I have been there) will have over-ridden the brain again.

Up to ninety feet, or even 100’ technique will out-do effort every time. Once you reach that point then you need to add focused effort to good technique to cast further. It’s almost impossible to do it the other way round.

This may seem a very harsh post but I am writing this with one particular person in mind (and she knows who she is). If a literary kick up the arse inspires her to maintain her technical progress then so be it. I’m aiming at 35yds. October 10, 2011

Pause For Thought....

I was asked a question a few weeks ago. Is there a pause in a constant tension cast? My immediate answer was I don’t know, my second reaction was what’s a constant tension cast?

In theory a CT cast is one where the rod and line are in constant motion so you would expect to see the rod tip traveling in an oval path constantly pulling the line in its wake. That’s not what I saw however when I watched some clips on YouTube. I saw a loop being formed and if a loop is formed the line has to have passed the rod tip. If the line has passed the rod tip it means it is no longer being pulled, if it’s no longer being pulled it means you have to wait for it to straighten before the next stroke, if you are waiting for it to straighten you must be pausing.except. . . . you might not be!

What is the pause, apart from being Essential? I bet if you were asked the question your answer would be something like ‘the time it takes for the loop to unroll’ which I couldn’t argue with. But let’s take it a step further. If you had a student who either kept letting the line fall to the ground between strokes or you kept hearing whipcracks you would tell him his timing was off and that’s what the pause really is, it’s a timing issue.

With that in mind we can take another look at the pause on a CT cast, especially a shortish river type cast. Is there a timing issue with a CT cast? Yes, there has to be if a loop has been formed, but it does not have to involve the waiting period you would have with a conventional overhead cast, you only need to adjust the speed you move the rod tip at. There will be a natural pause as the stroke moves from one direction to another anyway so all you have to do is adjust your hand speed to accomplish it in a way that makes the cast smooth. As far as I can see line speed and cadence is faster on a CT cast than with a conventional O/H cast, especially if you underline by several weights as I understand happens if you use the TLT technique, so it may appear that there is no pause but as far as I can see the only pure constant tension cast where the line is being pulled by the rod top would be the helicopter cast and the figure of eight that we sometimes use for students to get used to the feel of a rod with some line outside the rod tip.

There is a lot of hype and myth surrounding CT casting. One day I might get to watch a true exponent and get a better insight. Until then I can only call it as I see it, and I see a pause. November 16, 2011

A Millimeter at a Time

(A tale of patience and perseverance)

by Carl Zarelli

Admittedly two-handed casting isn't for everyone. But for me it has satisfied several needs. Catching steelhead and salmon has always been a passion of mine and as I have gotten older the fish of a thousand casts has taken its toll on my body. So when I discovered two-handed casting a few years back, it renewed my desire to fish long days for these species.

I became interested in the double-handed rod when I took my Masters several years ago. I was told that it (speycasting as we Americans like to call it) was becoming more & more popular and I immediately set out to find someone to teach me this type of casting. I wanted to be well prepared for this portion of my Master's test and satisfy my interest in this form of flycasting. This is where I suddenly realized the benefits of this form of casting.

I think it is fair to say that we are very much behind the curve in the States compared to the Europeans when it comes to this technique. While much progress has been made in recent years we must remember that many people in some European counties and in Scandinavia grow up with these two-handed rods. I have been told that some only fish with two-handed rods and nothing else. I think if we in North America were start out with both techniques as they do, more of us would see the benefit of this form of casting.

My journey has certainly not been without its trying times. I have been at this close to four years now and have cast more with this technique in preparation for the THCI than I ever did for the single-handed tests.

Some say it is largely due to the fact that all I cast was single handed rods for years and all those years would add up just the same. Perhaps so, but this journey does feel different to me.

- Year 1 was spent traveling to any gathering I could find to absorb tidbits of information that I could translate into some semblance of a format to train from. I must admit this was time consuming and I may have wasted some time doing things this way but I found the camaraderie enjoyable. Even if we did not know if our casting was being done correctly there was much to be gained from analyzing our casting.
- Most of year 2 & all of year 3 and beyond have been spent at my favorite lake casting and self-diagnosing my flailing of the water. What I did correctly, what I did wrong, and trying to understand what had happened. I have taken my share of lessons in the process but lessons only go so far and if you decide to cast the double-hander there is no substitute for time on the water.

I must confess that more than once frustration set in so deeply that I wanted to slap the rod in the lake and go home. I am not a defeatist but two-handed casting has tried my patience many a time. Hundreds, perhaps even thousands of casts later, it finally has come. Understanding the parts and pieces and putting them all together and making them flow into an elegant cast has been a labor of love to say the least.

Some will never take up the two hand rod and I find that a shame. You should at least give it a fair try. For those that do and pursue the correct way of making these casts I would offer these words of advice. This advice was given to me by a friend when I was tearing my hair out a while back working my way through some of the more complicated casts. His advice went something like this ... "don't worry the casts will come it just takes time on the water, that is the good news, the bad news is they sometimes come a millimeter at a time. "

PEARLS....

From a Master Study Group

Hosted by Gordy Hill

Pearl #1 -A well prepared CI candidate.....

Guy Manning posed this question: What would you mean, if you stated, “the candidate was well prepared for the CI test.”? Some answers below:

From Phil Gay :

I think I have tested close to a hundred Ci candidates and 25 or so Masters.

Well prepared to me means that every task was performed the first time with near perfection. The orals had well thought out answers and the words matched the demonstration. The equipment was set up with a nice stiff 7.5 foot leader with a smallish yarn fly.

I hope this was helpful. Phil Gay

From Tony Loader :

It would mean that the candidate had passed comfortably, having

- a) evidently studied the requirements of the test,
- b) presented appropriately equipped and eligible to test,
- c) demonstrated adequate knowledge,
- d) demonstrated ability to perform the casting/teaching tasks to the required standard.

Regards - Tony.

From Ward Nicholas:

I will get things started.

The candidate would display:

- 1) An understanding and ability to demonstrate each skill
- 2) An ability to analyse a casting stroke
- 3) An ability to teach different levels of student casters
- 4) An ability to work under an assumed pressure by the assessors.

Regards - Ward Nicholas

From Keith Richard:

I would describe a well prepared candidate as one who has reviewed the test from the FFF website. He or she has practiced each of the cast and has been pre tested by at least a CCI instructor, but preferably a MCI

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at least once. They have read at a minimum one of the books from Joan Wulff, Mel Krieger AND Lefty Kreh. They have studied and have a working knowledge of Bill Gammel's 5 Essentials or an equivalent casting model from which they teach such as Lefty's principles.

I am continuously amazed at the candidates who expect to pass yet haven't taken the trouble to check with the FFF office for info on the required readings, videos and test review. In areas where there are no MCIs or CCIs available, I can understand the lack of availability for a one-on-one review of the expectations, however, cell phones and the internet are widely available.

A well prepared candidate takes the time and puts in the effort to seek advice on how and what to study from CCIs and MCIs and it shows when they are answering the questions put to them by the examiners. Lastly, they show up with a line and leader which is visible and turns the yarn fly over well. I once had a candidate show up with a 10 ft. leader and 5X tippet. He rarely ever hit the target.

This is by no means an all inclusive list of how to prepare but at a minimum I believe answers your question (a great one at that). Thanks, Guy. Keith Richard, MCI

Dusty Sprague weighs in on Guy's question :

I hope when I finish testing a CI candidate I have the following thoughts about the candidate and his or her performance:

he candidate appeared relaxed and was confident.

Candidate's equipment was good for demonstrating and teaching:

- line color was easily seen in the air
- leader-to-line connection was neat
- leader length was 7.5 to 8 feet in length
- leader taper provided strong turnover - leader tippet provided strong delivery
- yarn fly was large enough to see hovering over accuracy target and yarn color easily seen, e. g., chartreuse.

Candidate's first warmup casts were well executed with consistently good loops and this consistency remained throughout the test.

The candidate executed each task with ease and confidence.

The candidate's explanations were accurate and concise and were matched by the demonstrations.

Candidate's responses to questions were well thought out and grounded in a solid understanding of casting mechanics. Dusty

From Bob Stouffer :

Candidate would:

1. Be prompt - an absolute necessity
2. self-introduce - set the proper tone for the candidate's exam by showing self awareness and courtesy
3. be appropriately outfitted including back-up rod, targets and measuring tape - showing that you have practiced often for the exam

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4. choose the casting direction and lay out the course and, if necessary because of conditions, confer with the examiner regarding the set-up. It is, after all, the candidate's exam, not the examiner's exam.
5. be able to cast good loops during a brief practice warm-up - this will put the examiner at ease.
6. show the examiner the rod, tell the examiner what the line is, show that there are only allowed line markings and show the leader length without being prompted - this shows that the candidate knows and follows the mandates rather than having the examiner become an investigator
7. work through the exam at an unhurried but optimistic pace - the examiner will stop the candidate and ask for explanations or re-do of tasks as appropriate - get'er done.
8. exhibit deep preparation of the brief choreography for the "show and tell" points - this is about teaching preparation and delivery to beginners.
9. have little trouble with the accuracy tasks - this shows commitment to the preparation process.
10. be able to recount actual teaching experience - the examiner knows that the candidate will not morph automatically into an instructor by virtue of a successful exam.
11. exhibit humility, strength and honesty
12. accept constructive criticism
13. be receptive to suggestions by the examiner

BobStouffer

From Gary Eaton:

Ready to Test? A checklist

Candidates question - **When am I ready to test?**

Guidelines representing my personal opinion follow -

1. Performance is consistently above 90% on each practical-test task under ideal conditions. This means that 9 out of 10 attempts are successful within the published test criteria.
2. You have at least two methods to perform/anchor most Roll Casts. Your Roll Casts on water appear identical to those performed with your on-land anchor methods.
3. You can perform the entire practical test above 70% (7 out 10 attempts successful) with adverse conditions or while over-training.
See "over-training" references here - <http://forums.southerncouncilfff.org...?p=522#post522>
4. You have presented a mock test to at least three different qualified examiners and they say that you are impressive, not just ready.
5. You have written out your own procedures to teach each task on the test (not just the explain and demonstrate portion). Better if these have been reviewed by an examiner and you revised based upon those suggestions.
6. You have read **and STUDIED** each of the books recommended here-
 Absolutely Essential - The Essentials of Fly Casting by Jay & Bill Gammel
 Best Technical casting Book - The Nature of Fly Casting by Jason Berger
 Best overall casting book- Orvis Fly Casting Guidebook by Tom Deck
 Best Practice Book - L.L. Bean Flycasting Handbook by Macauley Lord
 Best Intermediate Book - Troubleshooting the Cast by Ed Jaworski
 Most Impressive Casting - Any video by the late Capt. Tom White
 For Complete Study of Accuracy - Joan Wulff's Fly Casting Accuracy

Be very cautious about Lefty Kreh productions (books and videos) as they have a few incorrect things in them that might prevent you from passing an FFF test.

There are other excellent books and video from Joan Wulff, Mel Krieger, Phil Gay, Doug Swisher, etc.

I also strongly recommend:

[Bruce Richards' Modern Fly Lines](#)
[Fish On! Playing and landing big fish on a fly](#) by Floyd Franke
[The Technology of Fly Rods](#) by Don Phillips
[Fly Casting Techniques](#) by Joan Wulff
[The Wisdom of Harvey Penick](#) by Penick & Shrake on teaching skills
[Rod Rage](#) by Rhea Topping for a broad view of angling ethics
and the FFF Video of The 15 Most Common Casting Errors

You also need to read **The Loop** available on the FFF website and the on-line “how to Teach” articles – <http://www.fedflyfishers.org/Default.aspx?tabid=4787>

Follow this link to see these fundamental study materials. Try not to rely on second-hand interpretations. Read for yourself and consider taking notes or highlighting.

Al Kyte Arm Styles A good description of style versus function and the principles of casting

Bruce Richards

Communication How to solve problems through the use of concise language and simple rules

Denise Maxwell

Principles of Adult Learning The learning pyramid and how adults learn

Denise Maxwell

Instruction Methods A look at a variety of ways to teach and instruct

Jim Watkins

Training Skills What skills are important to develop as instructors? Some useful tools

Mel Krieger

Simplicity How simplicity creates better communication

Steve Rajeff

Casting Analysis An excellent review of how to analyze the cast by loop, trajectory, rhythm and stroke

7. You have reviewed at least half of the videos listed:

Original Essentials Teaching Yourself to Fly Cast by Bill Gammel
NEW Essentials – Casts That Catch Fish by Carl McNeil On-the-fly Media
Best Distance Video - - Saltwater Flycasting by George V. Roberts, Jr.
Best Two-handed Video - Spey to Z Three Amigos Productions
Best Intermediate Video - Fly Casting Faults & Fixes by Mel Krieger
Best Beginner Video - Beginnings: Mel Krieger
Best Presentation Video - Presentation Casts For Trout With Phil Gay AND
Practical Fly Casting With Phil Gay
Essential Instructor Video - 15 Common Casting Errors with Jason Borger from the FFF

8. You have assembled materials for **and** co-taught at least one comprehensive fly casting course with an experienced Master instructor. You should have made initial presentation of instructional material regarding loops, casting essentials, accuracy skills, adjusting to wind, smooth distance delivery, etc. It helps if your mentoring instructor insists that you initially field questions from students.

8a. You have revised your hand-out or course notes after teaching each topic with the goal of prioritizing critical elements and providing reference material for further study. The revisions have been reviewed by at least two MCCI's with critique. You have studied the critical comments and understand the reason that Master suggested changes.

The performance test can be found here - <http://www.fedflyfishers.org/Default.aspx?tabid=4889>

Editor'Note: A new version of the CI test will come into effect on January 1, 2012

Gary Eaton, MCI

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From Jeff Wagner :

if a CI candidate is well prepared they will complete each task easily and effectively on the first or second attempt offering a brief explanation of the tasks function when prompted. They would give a short concise explanation on the explain and demonstrate portion and be able to further explain when prompted. Also, they should be able to pass the written exam.

The tasks are well outlined online and readily accessible. What they need to do to get to that point is up to the candidate and I believe we often make it appear more difficult than it is.

As Tom White told me, and I really appreciated “this is only fly casting”! In other words don’t make it more complicated than it is or needs to be, we are teaching it to people who want to learn to fish not write an equation for component of fly casting or loop formation.

Reading a bunch of books and watching every DVD you can get your hands on (while potentially beneficial) may not be necessary. Knowing a small selection of literature is advisable only to increase the candidates breadth of knowledge, but this could also be gained from working with a mentor, being on sexy loops, etc.

Jeff Wagner

From Bernd Ziesche :

I always would want the candidate to fulfill the requirements of each test like published on the FFF website. No more, no less!

If he passes the test he simply was well prepared. Otherwise why would he have passed the test? :).

As long as there is no specific requirement for a certain number of teaching experience in between the published requirements on the FFF website I wouldn’t care about this point in any exam.

If a candidate knows more than being asked to know by the pure requirements = great. But this does not mean that others weren’t well prepared in my book. Greetings - Bernd

From John Till:

It seems to me that as a result of this great string, another issue is raised. I have already provided an answer wherein I explained what in my opinion was a WELL prepared candidate. I concur with the thoughts of Gary Eaton. It seems to me that the greater issue is, “do we really expect a candidate to be WELL prepared?” I think that it would be invaluable to MCI people if we had some more thoughts in connection with what MCI’s are expecting of CI candidates. I find myself having to usually gear back my expectations because of other MCI or BOG people with whom I have tested.

[I have been fishing all of my life. I took my first fly-casting lessons in 1978 and was immediately hooked on the sport. And yes, I had read every fly casting book that I could get my hands on and watched every VHS or DVD that I could buy before I took my CI and my MCI tests.]

I am concerned with the apparent inconsistency of what we feel is a WELL prepared candidate. If the string is correct, are we generally passing people who are not WELL prepared? Mel Krieger was my mentor and I was fortunate enough to go fishing with him on several occasions and to teach with him. He was of the opinion, that an instructor should know the basic styles including the basic components, for example tournament style casting at an almost vertical angle, a slight tip of the Rod, all the way down to the Kreh, Fernandez, and Jaworowski side arm styles of casting.

The FFF website provides very little guidance for the candidate. As I recall the website refers the candidate to the Borger 15 fault tape and one of Mel’s tapes. There is also a reference to the “fly fishing instructors handbook” of the FFF. Unless the CI candidate has been around fly fishing game for quite a few years, she is left with an overwhelming list of videos and books with no real direction. Unfortunately, some of the books are out of print and impossible to buy, for example, Jason’s Nature of Flycasting; the same is true of the videos.

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In closing, I believe that it is important for CI candidates to know the styles of the various casters and schools of thought. Certainly the Kyte and Moran studies, AI articles and AI Kyte's Orvis casting book are a good place to start for a CI to obtain an overall view of the various styles. At some later time, I would really be interested in having a thread dealing with what we really do or should expect of CI candidates so that some of us are not too tough or too lenient. Perhaps my concerns could be solved by a more definitive list on the FFF website. Thank you for your time, John

John C. Till
Casting Chairperson Golden Gate Angling & Casting Club
FFF Master Certified Instructor

From Gordie: Let's try to put all this in perspective :

In the recent past, there have been discussions which question the actual level of teaching ability which we should expect of our newly passed CI instructors. Opinions have varied all the way from the new CI being an entry level teacher without any significant actual teaching experience to one who has had sufficient experience to be proficient in diagnosing the cause of most common casting faults and their corrections.

Some of our Masters and CBOG's mentor their CI candidates to the extent that they do become competent to diagnose and correct most common casting faults. Others take the position that the newly minted CI is competent to teach basic fly casting but must continue his/her education and experience by actually teaching under the direction of more experienced instructors to acquire mature diagnostic skills and the ability to correct most casting faults.

As I read the CI written exam and the printed Fly Casting Instructor Performance Test Evaluation form, (Updated, 4/10/09) I see no stated requirement for the candidate to present evidence of actual teaching experience. Few of the questions or tasks are based on the ability to make the diagnosis of casting faults or their correction. The teaching tasks (#'s 18 - 24) come closest. This is one reason why the candidate will not pass the exam if even one of these is failed.

I fully agree that teaching experience will place the candidate in a much better position to pass the exam. Especially if this has been acquired under more experienced CI's or Masters. Best of all, under the direct guidance of a senior mentor. In some areas this is not difficult to arrange.... in others, a real problem.

At present, there is no requirement for the candidate to actually diagnose and come up with a correction for a casting fault performed by the examiner(s). That is reserved for the MCI exam.

Will this remain the status quo for the future? I don't know.

Do we need a comprehensive Study Guide for CI candidates complete with appropriate references as John Till's message suggests? I think so.

I do know that our CI Testing Committee has worked for many months to make the exams as fair as possible. To this end, we have also submitted for approval by the CBOG careful re-wording of the task descriptions as well as clear and concise descriptions of the expectations.

With all this in mind, I was particularly interested to see if any of those who responded to Guy's question called attention to :

1. The CCI Candidate's actual *teaching experience*.
2. Evidence of competence in *diagnosing common casting faults*.
3. Evidence of ability to teach the *correction of casting faults*.

1. Mentioned teaching experience :

David Lambert : "I'd like to see proof or be confident that the candidate actually has taught fly casting for a year or so."

Gary Eaton : "8. You have assembled materials for and co-taught at least one comprehensive fly casting course with an experienced Master instructor. You should have made initial presentation of

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instructional material regarding loops, casting essentials, accuracy skills, adjusting to wind, smooth distance delivery, etc. It helps if your mentoring instructor insists that you initially field questions from students.

Ward Nicholas : Ward mentions teaching ability, though not teaching experience : “3) *An ability to teach different levels of student casters*”

Bob Stouffer: Bob mentions teaching skills but doesn't discuss actual teaching experience : “8. *exhibit deep preparation of the brief choreography for the “show and tell” points - this is about teaching preparation.*”

John Till : John discusses the candidate's ability to teach, though he doesn't mention actual teaching experience: “9. *The applicant should be prepared to provide different explanations or methods by which a particular task might be taught; for example, in teaching the double haul, the applicant might suggest a pantomime without a rod, then with rod alone, a side arm cast (allowing the line to fall to the ground after the forward and then the back cast), etc.*”

2.. ...Mentioned ability to *diagnose casting faults* :

Ward Nicholas: Ward comes close : “2) *An ability to analyse a casting stroke*”

I note that tasks (18-24) under, INSTRUCTIONAL ABILITY do include statements on “error recognition” but do not state that the candidate must actually diagnose a casting fault demonstrated by an examiner.

3. ... Mentioned ability to teach the *correction of casting faults* :

While no one has specifically commented on this, we must take note of the present wording of Task 19 :

Task 19 . Explain and demonstrate the cause and correction of tailing loops. (Communication effectiveness, cause, correction, teaching, fundamentals, loop size, analogies, student involvement, line, rod, body, concave path of rod tip, ways achieved.)

So what do we really expect of our new CI's ?

Ally Gowans, John Till and Paul Arden help sum it up :

Ally Gowans: Of course candidates must meet the stated standards but then as a professional instructor I have one other question to ask myself.

Would I hire this person to teach one of my clients?

John Till: At some later time, I would really be interested in having a thread dealing with what we really do or should expect of CI candidates so that some of us are not too tough or too lenient. Perhaps my concerns could be solved by a more definitive list on the FFF website.

Paul Arden: Hi Gordy,

I think to answer the question as to what is a prepared CI candidate you must first ask what is the objective of the CI certification?

The way I see it is that a CI's role is to be the local tackle shop instructor, the local fishery instructor and the club instructor. And it is a profession, because he charges - quite rightly - for his time and expertise.

So for me, a well prepared CI candidate is one who actually understands the examination, can visibly demonstrate effective teaching skills, and has the level of knowledge sufficient for the above. I think it goes without saying that his or her casting and presentation should be polished. When examining a CI I'm looking for him to instill confidence that he is both a teacher and a student.

Gordy: Food for thought as we consider how to advise, help train, and examine our budding CI candidates.

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From Guy Manning :

“What would you mean, if you stated, ‘the candidate was well prepared for the CI test’ “

My motivation for asking the question was two-fold:

First: I needed a reality check on my own Casting Instructors Workshop curriculum. I wanted to see if my original assumptions of what an instructor should know held true. From the responses to the thread, they do, and I don't seem to be unreasonable in my expectations.

Second: As you noted I did have some concerns regarding the ability of an instructor to diagnose and cure casting faults. So I had hoped the question might bring about some consensus about this. I didn't really see that in the responses.

The main question then becomes, as Kat has alluded to, is the CI a license to teach or a license to learn? To begin with we need to remember that you DO NOT need a certification to teach casting, at least in this country (that varies in others). So there is no reason a CI can't have gained teaching experience. Even if they only teach club members, they will learn what works and what doesn't.

If we go back to Mel Krieger's original intent of the program, we see that the problem he was attempting to solve was the proliferation of poor instruction based upon a lack of skill and understanding of the casting process. Or, to create a program that would identify competent Instructors to the public. To me, a competent instructor would have certain abilities:

1. To be able to discuss casting mechanics with other instructors at a basic level. This DOES NOT include an engineer's level of knowledge and the use of rarified or stylistic terminology that seems to be the vogue on some internet forums. I don't even expect that of MCI's, and for some people to push for that type of familiarity with the physics is taking an extraordinarily narrow view of human nature, teaching and learning. Keep in mind that we are aiming the CICP at instructing beginners and intermediate, non-casting-geek students.
2. The CI should have the ability to help a student solve the most common casting problems through a structured presentation of knowledge both intellectual and physical. By that I mean the student needs to be learning not only simple information about mechanics but needs to be learning physical motion and muscle memory. The second of these should be taught in a manner that allows the student to self-asses and self-correct their own mistakes when the instructor isn't around, thereby insuring they are learning. Otherwise it is wasted effort on the part of both the instructor and the student.
3. Following this, the CI should have the skills to identify the physical motions causing the faults in the caster. This means the instructor needs to have diagnostic skills beyond simply reading the loop.

If the student is tailing, the instructor needs to determine what motion, on the part of the student, is causing the tail. Ultimately, it doesn't matter that the tip is describing a concave path, but it does matter that the instructor recognizes what motion is the cause of the tip path and what cure is necessary for that particular motion, since each motion has its own cure. Because there are numerous motions and cures the instructor should have the ability to diagnose, describe and cure more than just 2 or 3.

4. Have the skills to demonstrate both correct and incorrect casting in a relaxed manner and in a way that the cast is apparent to the student.
5. Ultimately, to have sufficient skill where I would be comfortable having the instructor teach a member of my family how to cast.

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Regarding the comments in the thread, most seem to reflect the written expectations on the website. Some go beyond these stated expectations and reflect reasonable and, in some cases, what I perceive as unreasonable expectations of the CI. If we follow one detailed response I should never have taken the MCI test let alone the CI test.

One thing I see as being sorely needed in the CICP is a document for examiners. It should contain statements as to the original purpose of each task, including what primary and secondary skills are being tested, as well as what is and isn't acceptable in follow up questioning, and performance targets. This goes beyond the notes and expectations that we will hopefully see included in the new test versions. Guy Manning

Pearl # 2 - Internet Clave - Quiz

Dennis Grant has come up with what I think is a good teaching exercise.
This from him along with his 3 video links :

I have some video ready and I would like to invite MCI candidates to view them on Wednesday and Thursday and we could respond on Tuesday next week.

The first is a series of 3 videos to be viewed in sequence.

<http://www.youtube.com/watch?v=imvpFDp9xbY&feature=related>

http://www.youtube.com/watch?v=5sKVhHvT_WU

<http://www.youtube.com/watch?v=SixErpNB5kk&feature=related>

The idea is to show you a series of brief teaching exercises. Study all of them before responding. We'll ask you to respond in two ways :

1. Send your brief comments on the things you observe as you study these clips :
 - a.) Problems with the teaching conditions and "set-up".
 - b.) Problems the students may have as they observe.

2. We'd like each of you MCI candidates to offer ONE ORAL QUESTION that you might ask if you were an MCI certified and qualified and subsequently involved on a Master examination team based on what you observed.

From George Foster:

Video 1

From the top, the instructor should have moved the class away from the background noise

Instructor has demonstrated a great example of an instructor giving a complete beginner a poor start in her learning to cast by skipping an explanation of the tackle she is about to use and how to set it up correctly before he gets to grip, stance etc.

Instructor - "*Students never had a rod in their hand before*"

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Explanation might begin with:

Brief explanation of fly some different lines and, the purpose of a fly line
e.g., covering floating, sinking, weight of the line carries the fly to the target.

Brief explanation of a fly rod and its relationship to the fly line and the intended fishing conditions
e.g., cover rod lengths, matching weights, action, presentation.

Brief explanation of leaders and tippet and their roles in presenting the fly to the target.
e.g., design, length, strength, sink, float.

Then; explain and demonstration the correct way to line up the fly rod.

Now we are ready to begin grip, stance ect.

Video 2

Instructor has successfully confused the student from the top by offering an un clear and in complete demonstration of three grip styles that maybe ok followed by an incorrect demonstration of the thumb on top grip.

Instruction might have been:

provided there isn't any physical disability, the particular cast we are to begin with, the finger on top grip is used because ?. there are other grips we can employ, but for this exercise, we will use the finger on to grip. Clear and precise.

Video 3

Explanation doesn't match what the instructor is attempting to or going to demonstrate

We are going to check the set up moved immediately onto a poor wrist driven cast accompanied with un clear verbal dialog

Instructor uses I'm the instructor, you're the student attitude. Poor attribute

One sure way to instantly lose your student

Disruptive throwing the rod about whilst attempting to speak to the student. Background noise distractions continues.

All important contact between instructor and student was been lost in video1, and still the instructor continues. The instructor wants to know if he has done everything ok up to date.

- *there is no structure to his beginners class,*
- *in places his explanations do not match his attempted demonstrations,*
- *the sentence's run from one topic into another, confusing students,*
- *flicking the fly rod about, picking up debris whilst talking looses contact with the student,*
- *the background noise distractions have been allowed to continue*

Lewis Hinks message was actually the first one to come in after submitting the videos and questions AS I will not be available on Tuesday, for the Internet Clave, as my family will be celebrating my mother's 90th birthday, I thought I would send my answers in early.

1. a.) **Teaching conditions:** Instructor is standing in the wrong position in relation to his students. The sun is behind him making the students squint to see and this is somewhat uncomfortable for the students to concentrate on the instruction.

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Also, at one point the instructor tosses a piece of grass which shows wind direction. Going on the assumption that most students are right handed, then the wind will be blowing the line into the students casting arm side, this can be a distraction when learning.

Instructor should check the rod/line set-up before the instruction begins. Make sure the student is using balanced gear, BEFORE the class starts, if they are not using rods supplied by the instructor.

b.) Problems students have as they observe:

Again sun in their eyes. also, background noise and the fact the instructor compounds this by talking about the cast while looking away from the students. Very hard to hear him. I heard now discussion on the essentials and way too much discussion on grip (for a beginner). The instructor is standing with his casting arm, being blocked by his body. He should turn so that the students can see all of the motions of the arm and hand, during the cast.

2. Question: Name some of the more common grip styles (how you hold the rod) and give some benefits of each and which grip style would you recommend to a beginner?

From Jon Burgess :

I would suggest the following:

- 1 a)
 - i) The sun is behind the “teacher”.
 - ii) The engine noise (mower??) in the background.
 - iii) The sound of the wind in the microphone.
 - iv) The actual demonstration of the cast is on the far side of the instructor (possibly because of wind direction??).

- 1 b) Students will find it difficult because of each of the above:
 - i) To see what is being demonstrated (sun in eyes).
 - ii) Noise of motor is a distraction and may also make hearing difficult.
 - iii) Sound of wind is a distraction and may also make hearing difficult.
 - iv) Difficult to see the detail of the demonstration on the far side of the instructor.

Although not part of the question in addition it would possibly be difficult for the TEACHER to “connect” with the students when they are unable to see his eyes or the detail of his face. His personality and emotion (passion?) disappear.

2 When teaching we know the possible corridors of communication with students are visual, auditory and kinesthetic. How could these “corridors” affect your choice and set up of a venue for a lesson?

From Gail Donoghue :

Problems with the teaching conditions:

1. The rods are set up but not in the students’ hands.

2. Based on the shadows on the instructor’s face and across his body when he turns sideways, it appears that the sun is directly behind him and thus in the eyes of the students who are trying to observe him. Beside having difficulty actually seeing the small movements of his hands and fingers, they may also lose interest because they cannot make eye contact with him.

3. The sound of the running lawn mower competes with the instructor's voice and is also distracting.
4. A verbal explanation of casting mechanics before the lesson begins which is not part of a step by step demonstration in which the student can participate has little, if any, instructional value for beginning students.
5. The instructor created ambiguity about the grip the students would learn and could choose to use.
6. The demonstration of the thumb on top grip is confusing because of the constant movement of the fingers of both hands while he is speaking. The grip should be taught step by step with student holding a rod in the hand.
7. The casting demonstration looked like the instructor was just waving the rod, exactly what we don't want students to do.
8. The rod appeared to be a weight 7 or greater line size which is a difficult rod for a beginner to use.

Question we might ask:

1. What is the composition (size, age, gender etc.) of the class and will there be any other instructors to assist with this class of 12?
-

Another point of view from Don Pendleton :

1 a. This instructor needs to: 1. Position his students so that they are not looking into the sun. 2. Choose a better background situation. Plain building wall or trees instead of blue sky. 3. Move the class if someone is going to be mowing in the area! 4. Eliminate any possible distractions to the students when choosing site.

1b. His demonstration was very hard to follow. He needs to slow down and keep in mind that his students may have never seen what he is about to teach. I would suggest that he pantomime the casting stroke slowly with each of the three grips that he is demonstrating. Show this to the students from different angles. The students need to know why his chosen grip is better. He should shortly elaborate on the positives and negatives of each style. In the last video his introduction to the casting stroke should be several slow pantomimes of the hand and rod movement without the distraction of the students looking at the line travel. Then add the stroke with the line in the air. Let them watch the line and loop travel then tell them to focus their attention to the rod tip bending as it move thru the arc. Finally have them focus on the hand/arm positions during the stroke. This must be done with the students observing from his casting hand side.

2. Explain why these different grips are used.

Gordy: I look at the hand grip as style. Some favor one grip for all tackle and casting circumstances. For them, we might call that, "default style".

Most expert fly fishers will have a favorite grip style, but will depart from that to suit varying casting challenges and the use of different rods. This, then, becomes a matter of style dictated partly by body habitus and partly by the fishing/casting situation and/or the tackle.

Summation by Dennis Grant :

Very good answers. Certainly the issues that we wanted MCI candidates to find:

1. Poor orientation - Sun behind the Instructor and into the face of the students
2. Uncomfortable casting direction - Wind direction on the rod hand side
3. Distracting - background noise
4. Confusing - unnecessary rod hand (grip) instruction
5. Brief casting demo not easily observed by new casters

If you responded or not I hope candidates picked up on most of these points. It's the little things that get a lesson off to a poor start.

Thanks for participating - Dennis

Pearl #3 -Curve Casts....

From Dennis Grant: How many ways are there to make a curve cast? Here are 2.

1. http://www.youtube.com/watch?v=S5bivnWO_Pi

2. Curve - front view

Underpowered or collapsed curve, positive curve or curve to the line hand side, negative curve or curve away from the line hand side.

<http://www.youtube.com/watch?v=P95zuprS5wQ>

After reviewing these videos and using your own experience in performing and teaching curve casts, go ahead and tackle these questions with brief answers. These may be followed by longer answers if needed.

- 1) List as many techniques as you can to make curved casts.
- 2) Briefly describe each one as though you were teaching a student who had already mastered a good basic cast.
- 3) Describe some differences between curve casts and aerial mends.
- 4) Can the curve cast be combined with a mend ?
- 5) If you answered YES to # 4, describe the casting moves and the results.
- 6) How would you make a right angle curve cast most efficiently?
- 7) Can you think of a reason to use a right angle curve cast rather than a smooth curved layout?
- 8) Under what casting/fishing conditions would you prefer to use an underpowered curve cast?

(continued on page 34)

- 9) When would you prefer to use a powered curve cast rather than an underpowered curve cast?
- 10) Name one thing you cannot accomplish with an underpowered curve cast that you can do with a powered curve cast.
- 11) For what purpose(s) would you use the curve cast ?
- 12) Your student is confused. She says she's heard of something called, 'positive curve casts' and 'negative curve casts'. What is your explanation to her ?
- 13) Can you give us a reference in the fly casting literature for something called the 'corkscrew curve cast'?
- 14) Give one use for the "corkscrew curve cast".
- 15) We've heard Lefty Kreh teach that it is easier to learn to make curve casts if you use a weighted fly or small popper. Why do you think he did that?

Have fun with these questions. Better, yet..... go out and try them before answering.

1.) List as many techniques as you can to make curved casts.

Keeping in mind that these are to be presented to a student I would use the following categories:

1. Overpowered Casts
 - A. Vertical and Off Vertical with forward power snaps
 - B. Vertical and Off Vertical with twisting wrist flips.
2. Underpowered Casts
 - A. Off Vertical with rounded loops
 - B. Vertical with curved tracking
3. Just Right Powered
 - Vertical and Off Vertical with slow wrist twists

***Gordy:** Most discussions involve only two of these categories; POWERED CURVE CASTS AND UNDERPOWERED CURVE CASTS. I, for one, have no objection to your classification.*

2.) Briefly describe each one as though you were teaching a student who had already mastered a good basic cast.

Overpowered with power snaps:

"Make your normal vertical cast, put a little extra "snap" in the power snap. Watch what happens to the fly....Once the line straightens, the fly tucked down under the line...a 'tuck cast' "

"Make the same cast with the extra "snap", this time with the rod tipped to one side of your body. Notice that the fly is now kicking to the opposite side of your body.... a 'curve cast' The curve will always be in the direction opposite the rod tip".

Overpowered with wrist flips:

"Make you normal vertical cast with the extra snap...this time instead of snapping the knuckle forward, you will snap them toward your nose...the curve goes in the direction of the twist. Save this cast for times you can't use an off vertical cast...too much quick twist will cause a sore elbow."

(continued on page 35)

“Make this same twist with the extra snap... this time the twist is away from your body. Be extra careful here about sore elbows... if a slightly off vertical off shoulder cast works, use it instead.”

“The flats cast – make a slightly overpowered horizontal cast off either side of your body, make the wrist flip with the knuckles moving skyward, the fly will kick up and drop gently to the water.”

Underpowered Casts Off Vertical with rounded loops:

“This cast starts at normal speed toward the target where you want the fly to land. Once you start, continuously slow to a stop, slowly sweeping the rod sideways toward where you want the back end of the line to fall. These are ‘feel casts’ you will learn them by playing with the power and the rod sweep.”

Underpowered Casts Vertical with curved tracking:

“When there is no room to lean the rod to the side and the cast must be made vertically, we will still start at normal speed toward the target and trace a crescent in the sky as we bring the rod around to where we want the back of the line to fall.”

Just Right Powered Vertical and Off Vertical with slow wrist twists:

“Start these casts with the reel pointing away from your body to the side. The cast will begin with the rod tip moving toward the target with enough power for the line to just straighten. Once the cast starts maintain the power precisely and twist the reel inward directing the rod tip in the direction where you want the back end of the line to land... This is a comfortable version of the underpowered casts because you do not need to change the power throughout the cast. Play with it and it will become your underpowered substitute.”

3.) Describe some differences between curve casts and aerial mends.

By definition the cast happens before the mend, pre stop vs. post stop. Typically whatever you do first effects the front end of the line with later action altering the back end of the line. The biggest difference between casts and mends is not what they do but when they do it.

4.) Can the curve cast be combined with a mend?

Yes

5.) If you answered YES to # 4, describe the casting moves and the results.

Typically the cast positions the front end of the line, the mend positions the back end of the line.

There are exceptions, e.g. the overpowered cast with a “pull back”. The pull back is a mend which repositions the front part of the line, the fly leg, the still moving line in the cast.

6.) How would you make a right angle curve cast most efficiently?

Add a pull back to an overpowered cast.

7.) Can you think of a reason to use a right angle curve cast rather than a smooth curved layout?

Yes, on the retrieve the fly will follow the path of the line. A right angle cast would allow the retrieve to move in a straight rather than curved path perpendicular to the caster.

Gordy: Yes. One example, which I often use, positions the right angle layout so that the line forward of the angle lies along a shoreline. By placing the rod tip down at water level, the retrieve will result in the fly traveling parallel to the shore. This can be very effective when forage (minnows, etc.) are moving along the shoreline as they oft do.

(continued on page 36)

8.) Under what casting/fishing conditions would you prefer to use an underpowered curve cast?

Underpowered curve casts are comfortable, relaxing casts to make, they can be made with slow motions in light wind conditions, somehow they seem perfectly suited to spring creeks for delicate presentations with light or air resistant flies casting along the near side of obstructions when distance casts are not required.

9.) When would you prefer to use a powered curve cast rather than an underpowered curve cast?

In windy conditions, for longer casts especially when casting to the far side of tall obstructions or where more rapid motion won't startle the fish.

10.) Name one thing you cannot accomplish with an underpowered curve cast that you can do with a powered curve cast.

Casting around tall obstructions.

11.) For what purpose (‘s) would you use the curve cast?

Fly first presentation to fish.
To compensate for currents.
To deal with obstructions

12.) Your student is confused. She says she's heard of something called, "positive curve casts" and "negative curve casts". What is your explanation to her?

"Positive refers to more than zero or neutral and negative generally refers to less than neutral. Neutral in fly casting is when the line "just straightens". So if a line straightens and then continues to bend further it is a positive curve. If it fails to reach the straightened point it is considered a negative curve. These terms are not always use consistently even in the literature. The terms overpowered and underpowered may be easier to understand."

***Gordy:** Yes. Putting it another way; the word, "positive" is used by some to mean "powered", while, "negative" means underpowered.*

Still others use the word, "positive" to mean a curve with the fly going in the direction of the line hand and, "negative, meaning a curve with the fly going in the direction of the rod hand.

To avoid confusion, I agree with you that it is best to avoid those words for this application.

13.) Can you give us a reference in the fly casting literature for something called the "corkscrew curve cast"?

"Corkscrew Curve Cast" Gary A. Borger and Bob Pelzl. Fly Fisherman Magazine, May/June 1980.

Later the article appears in The Nature of Fly Casting, Jason Borger, 2001, pp.184-186.

14.) Give one use for the "corkscrew curve cast".

To make an overpowered curve cast with a line shoot.

15) We've heard Lefty Kreh teach that it is easier to learn to make curve casts if you use a weighted fly or small popper. Why do you think he did that?

He's correct as usual, whatever his reasons. The extra weight on an overpowered cast really helps the fly snap around. By the same token the extra weight on an underpowered cast helps the fly fall to the water and keeps the breeze from straightening an otherwise good underpowered cast.

(continued on page 37)

Teaching the Saltwater Casts

by Capt. Pete Greenan

Saltwater fishing, regardless of the location, presents a series of problems that require specialized casts. These are often overlooked by instructors from venues not associated with the salt. Knowing how to teach them and when they are needed requires only a little information. Here are some of the problems encountered;

Wind – it is unfortunate that the wind direction and speed are often working against the saltwater caster. An instructor needs only to remember the several wind casts we already know well. The key to the application for these casts is power. The larger rods used in the salt help a great deal, but the caster still needs to learn to apply enough energy to create a good turn-over in either direction. Driving the back-cast into a strong wind dictates a longer, stronger translation and a powerful rotation. The devil in this is to not over rotate the back-cast. The trajectory of a cast into the wind is critical; I teach a downward trajectory into a head wind. The same is true for the backcast. Power, speed and targeting handle the presentation effectively.

Timing – the timing of the presentation is important. Often saltwater species give us only a short window to get the fly into the right place. It helps if the angler can reduce the number of false casts, thereby taking advantage of the correct presentation. Many saltwater fish move at up to five feet per second when cruising and often turn unexpectedly. Being on target in as little as three seconds can mean the difference between a spooked fish and a great battle. To teach this technique, start with 60 feet of line off the reel and 30 feet out of the rod tip. Make a standard smooth backcast and on the forward cast slip about 10 feet of line. Continue to the next backcast without slipping line and then shoot on the forward cast. When holding the line while looking for fish I teach anglers to start with an aerial roll cast before starting their backcast. I encourage casters to not slip much line in the backcast because it releases the tension on the rod at a critical point often causing loss of power.

Distance – Saltwater fly fishers often cast 60 or more feet of line. Although this is not always necessary, it is a huge asset when dealing with shallow, clear water. Here the double haul is important. Essentially, the hauls will help speed up the cast and make for more effective loading. Because speed is usually a component of power, distances become more achievable. Beyond the basics, teaching the haul warrants close inspection. The alignment of the hauls with the rod shaft is one key element because it gives maximum pull length for the least effort. Another aspect of the hauls needed in all casting, salt or fresh, is the smooth, slack-free line control. Allowing slack at any time reduces rod bend and, therefore, power. I always make sure my students use the full length of the possible stroke when double hauling.

Line flash – many anglers enjoy sight casting to saltwater species. False casting in the vertical plane will often spook shallow water fish. The angler needs to be able to lower the plane of the cast to prevent the fish from seeing the line in the air. Casting in the horizontal plane is the answer. By casting this way the angler can keep the fly line out of the fish's cone of vision allowing only the leader to enter into the strike zone. Surf casters have a disadvantage here because they are often launching long casts over breaking waves. To solve this most have resolved to use a fly line color that matches the sky color as much as possible.

(continued on page 39)

CONGRATULATIONS

New Casting Instructors

Federico Prato	– Argentina	Keith Oxby	– Kimberling City, MO
John Patrick Rivera	– Rodeo, CA	Shiro Fukada	– Japan
Alan Kato	– Morton Grove, IL	Yutaka Kakiuchi	– Japan
Dayle Mazzarella	– Carlsbad, CA	Ivan Streif	– Excelsior, MN
Borkur Kristinnsson	– Iceland	Katherine Lansing	– Duluth, MN
Steven Rowe	– Cornich, NH	Hiroya Sukegawa	– Japan
Stephen Yeomans	– United Kingdom	Kuniaki Sakai	– Japan
William Ciaurro	– Hampton, NH	Satoshi Aizawa	– Japan
Glen Rhyne	– Paso Robles, CA	Kim Wroble	– Cape Canaveral, FL
Yutaro Sugisaka	– Japan	Jim Hund	– Lubbock, TX
Jose Colon	– Irvington, NY	Tadanori Ikeda	– Japan
Brock Curtis	– NB Canada	Bill Ackourey	– Coconut Creek, FL
Hiroyuki Sugiyama	– Japan	Eugene Geppert	– Margate, FL

New Master Casting Instructors

Mark Huber	– Anchorage, AK
Mark Surtees	– United Kingdom
Magnus Hedman	– Sweden
Andjelkovic Djordje	– Serbia
Roger Miles	– United Kingdom

New Two-Handed Casting Instructors

Leslie Holmes	– Ireland
Carl Zarelli	– University Place, WA
Christopher Price	– United Kingdom
William Holmes	– Northern Ireland

continued from page 37.....

Leaders – it is not unusual to cast 1/0 weighted flies with 15 foot leaders. Leader design is critical. Butt diameter is normally about 80% of the fly line tip and, hopefully, suppleness should be closely matched to the fly line. I have found through experience and speaking with well informed anglers that a very long butt section can be a tremendous advantage in turning over heavy flies. This, followed by a moderate step-down to the tippet will insure a good presentation. When the fly is collapsing at turn-over, shortening the leader often solves the problem. Kicking is solved by adding a longer or lighter tippet.

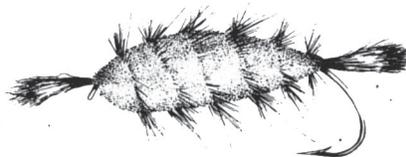
Bigger rods – rods from 9 wt. to 12 wt. need more power to cast well. Although you can make slow, easy casts with a big rod, fishing is a different story. The casts must be quick and accurate. Good salters conserve their energy so they can fish all day without tiring. Constantly blind casting with a 12 wt. will wear you out in an hour or less. Cast only when you have a target, a fish or location that holds fish. Practice with the rod you will be using in the salt. If you are traveling to a destination, poor casting can be extremely frustrating and can ruin a trip of a lifetime.

Hooking up – Teaching the strip strike. It is frustrating to lose a good fish because the hook was not set tight. Saltwater anglers use the “strip-strike” to get tight to the fish. It is amazingly simple. Capt. Jamie Allen, CI from Boca Grande, Fl., says simply separate your hands. He means if you move your left and right hands apart quickly, you have affected a strip-strike. Eric Cook, MCI from Atlanta area, at a CE event in Florida demonstrated the loss of pulling power as the rod moved away from a straight pull; from about 14 lbs. pressure when pulled with no rod bend to about 1 lb. when pulled at 90 degrees to the fish. I teach anglers to keep the rod in the horizontal plane with only the butt section under load unless there is an obstruction to deal with. Fighting big fish, like tuna and tarpon, is quicker and more successful this way.

Weather – everyone has trouble with weather. Fishing a river with ice in your guides and 15 knot winds is tough, but standing on a tossing boat deck in 95 degrees with 95% humidity is no picnic. Having 45 degree water crashing over your waders while you are trying to stand and cast is something else altogether. Surf casters have to fight for footing constantly as the water washes the sand away from their feet. For the tropics the angler needs cool clothing that covers them as much as possible, wide brim hats and sunscreen with no oil in it. We all need good sun glasses, amber for the back-country and grey for off shore. Drink lots of water and don't drink much the night before. Eat, we have ways of making you!

Changing your mind – Teaching the student to get into the game. Getting casters enthused about fishing saltwater means changing their mind-set. I try to get them to think tougher, think stronger, think faster and be more aggressive. I use analogies that make them more alert, daring and expansive. I want them to know they can hook and land a 100 lb. fish. I want them to challenge themselves to make an extraordinary cast to a once-in-a-lifetime fish. Saltwater flyfishing can be as euphoric as watching the rolling sea break over a pristine beach or scanning a crystal clear flat for cruising fish and all are punctuated by periods of hysteria. I want anglers to feel like they can be on the cover of *Saltwater Sportsman*.

Fish Hard - Capt. Pete Greenan – MCI, CBOG - www.floridaflyfishing.com



Greetings from Malaysia

by Wirianto Ng



Wirianto with a jungle perch

November 18, 2011

Dear Denise,

I hope this e-mail finds you well. I just came back from our fishing outing to neighboring country; Malaysia two days ago.

Please find attached some of the photos taken during the trip. The water level was so low and not much rain (although we expected to get some rain in the area). We stayed on our houseboat, parked at one of the rivers at the Royal Belum State Park. Our target species are Giant Snakehead and Jungle Perch. I managed to land a sizeable Jungle Perch on fast sinking line and lost a big giant snakehead (as it bit off my leader).

The attached photos of Giant Snakehead were taken from my previous trip to another dam in Malaysia, called Kenyir Dam, hooked both of them on Gurgler. Just to give you an idea on the beauty of this creature :)

Hope you can fish with us in near future if you happen to travel to Asia.

Cheers, Wirianto Ng

(continued on page 41)



The houseboat



A giant snakehead

(continued on page 42)



Calm waters



A happy angler

Editor's Note: Wirianto is our first certified instructor in Indonesia. We are proud to have him as a member and hope he is only the first from Indonesia.

Upcoming Events for 2011

Denver, CO	Jan. 6-7, 2012	Instructor	CLOSED
Denver ISE Show		Master	CLOSED
Jeff Wagner			

Sacramento, CA	Jan. 20-21, 2012	Instructor	CLOSED
Sacramento ISE Show			
Jeff Wagner			

Marlborough, MA	Jan. 20-21, 2012	Instructor (3)	
Fly Fishing Show		Master (0)	
Rod McGarry	CI testing will be given on Jan. 21st (Saturday)		
	MCI testing will be on Jan. 20th (Friday)		

For more information on the testing, contact Rod McGarry

Continuing Education Workshop for Certified Instructors - Saturday January 21 - 1:00 to 4:00

Somerset, NJ	Jan. 27-29, 2012	Instructor (1)	
Fly Fishing Show		Master (0)	
Gary Kell	Testing will be on Jan. 27th & 28th		

For more information about testing, contact Gary Kell

Continuing Education Workshop given on January 27th - for more information about this contact Jim Valle

Glendale, AZ	Feb. 24-25, 2012	Instructor (4)	
Phoenix ISE Show			
Jeff Wagner			

Sandy, Utah	Mar. 16-17, 2012	Instructor (4)	
Salt Lake City ISE Show			
Jeff Wagner			

Mountain Home, AR	March 24, 2012	Instructor (3)	
Sowbug Roundup			
Chuck Easterling			

New Brunswick, Canada	March 24, 2012	Instructor (4)	
New Brunswick Sportsmen Show		Master (2)	
Dennis Grant			

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

The 7 Core Casting Concepts

by Frank LoPresti, MCI

The loop is the iconic signature in our sport of flycasting, without it there would be no sport of fly casting as we now know it. The loop also happens to be the vehicle that delivers the fly to its target in search of its quarry. Each and every casting instructor or potential instructor is tasked with aiding others in pursuit of that very same goal.

How we accomplish that task will vary from one instructor to another. No two instructors will use the exact same words to describe to a student how to form the loop as each and every instructor brings his own unique style or teaching methodology to describe how that process happens.

Often during the examination process a candidate's 'stylistic' teaching methodology or language can interfere - to a greater or lesser extent - with what is actually being asked of the candidate when asked to explain while performing certain tasks. Areas of gray emerge as to whether or not the candidate truly understands a particular concept being discussed or called into question. The answer to communication issues involving casting jargon used by instructors, candidates and examiners alike, is to remove ambiguity of regional or international word choices from the critical examination process. The goal is to break down the cast into black and white core components, as being distinct from one another, before adding gray areas of teaching methodology or language back into to the picture. Simply put, it is a matter of Substance versus Style.

The language of Substance for the Casting Stroke should be black and white. Stylistic teaching methodology or language can be gray, or ambiguous. Removing ambiguity from the testing process puts all participants on a level playing field and leaves no room for misunderstanding each another.

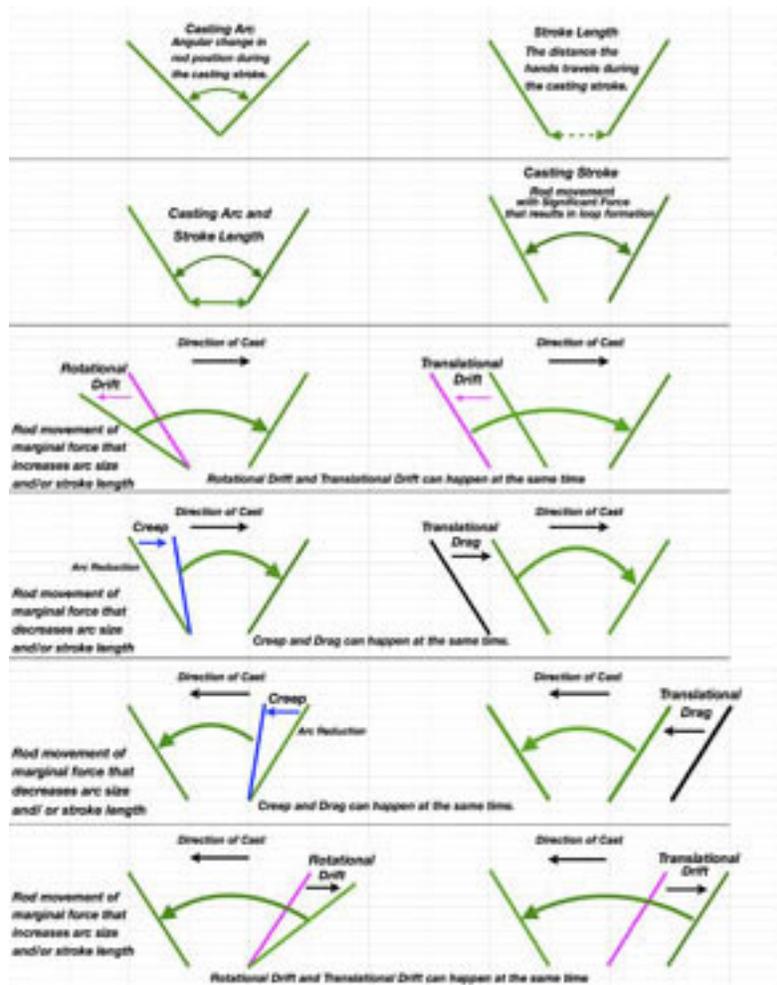
To that end it is the purpose of this exercise to make some simple suggestions as to the use of 7 core casting concepts that could be used by examiners, candidates and instructors alike that removes the ambiguity of imprecise language during the examination process and replaces it with concise simple language in preparation for the exam and the actual testing process itself. The idea of concise effective communication represents the thinking of many in the CICP program.

In the end what is being communicated with our words should include the core substance of any and all casting strokes in the hope that we may more easily communicate with each other, during what is for many, a stressful exam process.

What follows are some suggestions as to common a casting vocabulary that would facilitate the easing of the testing process between the candidate and the examiner as to the mutual understanding of core casting concepts.

What follows are some suggestions as to common a casting vocabulary that would facilitate the easing of the testing process between the candidate and the examiner as to the mutual understanding of core casting concepts.

(continued on page 45)



7 Core Casting Concepts

1. **Casting Stroke** - Rod movement of significant force that results in loop formation.
2. **Casting Arc** - Rotational change of the rod's position during the casting stroke.
3. **Stroke Length** - The distance of hand travel during the casting stroke.
4. **Tip Path** - Movement of the rod tip during the casting stroke
5. **Drift** - Rod movement of marginal force that increases arc size and or stroke length.
6. **Drag** - Rod movement of marginal force that decreases stroke length.
7. **Mend** - Rod movement of marginal force that repositions the line.

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(Marginal force simply means a small change of force starting from some base line level that is applied to the rod by the caster. Drift as well as Drag are often referred to as rod movements of ‘little force’, ‘little power’, or ‘without power’ at all.

Creep - Rod movement of marginal force that reduces arc size.

In conclusion I would only add that each of these **7 Core Casting Concepts** apply to any and every type of cast, whether it be Overhead, Oval, or Spey Casts.

Tight Lines ! Frank LoPresti

This will be the first in a series of several articles for the Loop. The author welcomes any questions and would respond to them in a future Loop .

The 7 Core Casting Concepts reflects the current language that the Glossary committee worked on, but the diagram and the 7 Core Casting concepts added 2 additional definitions, Mend and Tip Path that the author included on his own.

Editor’s Note: The CBOG voted on the definitions in November, 2011. The vote was on the definitions as presented to them at the Conclave, 2011. The vote was not to accept them.

So candidates and instructors may wish to utilize these definitions or look elsewhere for them. There are many to choose from. These are not official FFF definitions.

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We welcome your submissions via e-mail. However when you submit an article(s), please attach a short (1-3 sentences) author/instructor biographical statement, including your location and Certification level on every article.

Also be aware that the back issues of the Loop are posted on the FFF web site. Any illustrations should be in JPEG format, articles in word format and submitted separately, if possible.

The Loop reserves the right to decline any submission for any reason, and to edit any submission.

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From The Editor

A lot of our readers may not know much about me, so I thought I would bring you up to date as this was a discussion point recently by some CBOG members.

First of all, I am a female. Yes - that scarce gender in the CICP. There aren't a lot of women members in the program. I have been a member of the Casting Program for over fifteen years now and believe it or not, I was not the first woman on the board.

I joined two women on the CBOG who were founding members. The first was Barbara Rohrer, who together with her husband, Allan, were strong, active members for many years and helped shape our future. Barbara & Allan also worked extensively at the Long Beach Casting Club in California. The second was Joan Wulff, who needs no introduction. Joan was active on the CBOG for many, many years before leaving and still follows what we are doing today. So it was a privilege to join them on the CBOG.

The second point is that I am a foreigner! Yikes – who would have thought - a woman and a foreigner on the board? I was the first 'international' member of the CBOG but because I live in Canada, we exist in a tough spot in the FFF world. Members outside of North America are our international members and members in the US are domestic members. So where does Canada fit?

I pay international membership fees and I only live 30 minutes from the US border. I can only add that Canada is a great place to live, especially in these tough times and it has really good fishing!

And lastly, Dan McCrimmon is my friend. Actually he is my best friend! He has been my casting friend, my fishing friend and he made sure I made it through some tough times. I can only add that I am proud to have such a loyal friend. Sometimes we don't value our friendships – don't recognize how fortunate we are to have good friends and sometimes, we discard them for obscure or imagined reasons.



Bulkley River steelhead

In the past year or so, I have also come to realize and accept that events usually happen for a reason. Some things we cannot change such as the high water this year during my guiding season. Harder to accept is when events are manipulated in the background and then you have to re-evaluate your opinions of people. So enough about me. I had a tough steelhead guiding season and there is nothing worse than a fishing guide who can't get in the water – makes you cranky.

We are coming to the end of another year. The years seem to fly past lately. I hope that it has been a good one for you.

The FFF is starting to prosper again and we can look forward to a new FFF web site in January 2012.

I want to wish you the very best for the New Year - 2012. May your fishing and casting opportunities be fantastic and come true.

And in closing, I want to thank my readers for reading the Loop. I hope you find something in each issue that is new and exciting.

I also want to thank my contributors - the Loop is a showcase for our members and many of you are listening and contributing....my thanks to all of you.

*Talk to you soon.
Denise*

Attention all CICP Members

The FFF will go live with their new web site in mid-January 2012. You will be notified of the change.

However some of you have not been paying attention.

You should have received an e-mail from the FFF asking you to update your instructor information that is currently on the web site. This is the search portion or 'Find an Instructor' info. If you have any questions, please ask Barbara or find that e-mail.

The FFF office will be moving the database to the new web site in a week or so and wants your info to be current. They have over 500 e-mails that have not been opened, so please do so.

You won't be lost - but your user name will be your e-mail address.

One of the complaints we have had about the web site was the poor search function. We want people to find you and bring you business.

Please help us do that.

Cheers and thank you - Denise

