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CICP Update for Spring/Summer 2016

Rick Williams, MCI, THCI, Chair, CBOG

Spring brings renewed activity to the Casting Instructor Program's activities, for casting workshops, testing events, and EDP workshops and training.

In 2016 we delivered CICP tests, CI Prep Workshops, EDP Examiner training workshops and testing experiences in Montana, Washington, Oregon, Virginia, and international events in Munich, Germany and Poland.

Our biggest event is the International Fly Fishing Fair in Livingston, Montana, scheduled for August 1-6, where more than 42 fly casting instructional workshops and program are offered.



Click here to view the information on the Various Workshops at The IFFF Fair

The CICP continues its focus on increasing quality and value in the CICP. Last year, a new CI (Casting Instructor) test was released that places increased emphasis on teaching and the candidate's instructing abilities. The test has been well received, with comments from examiners and candidates under review over the winter. Look for an update on that at the CBOG meeting in Livingston on Tuesday, Aug 2.

The MCI (Master Casting Instructor) Test Committee is working on a similar revision and upgrade to the MCI test. MCIs were surveyed for their input on a new

MCI test and several dozen governors and MCIs have reviewed potential performance and teaching tasks for the new test and provided feedback. No release date is scheduled, so look for a progress update by the MCI Committee at the annual CBOG Meeting.

Finally, the Examiner Development Program continues to train and validate CICP Examiners for 2017 and beyond. We have about 30 validated Examiners and expect to have 40+ after the various testing and training events this spring and summer.

One of the best opportunities for involvement in EDP requirements is at the Livingston Fair. Please contact ERC Committee members Chuck Easterling (charles.easterling@sbcglobal.net) or Bruce Williams (bruceloops@cox.net) if you plan to attend the Livingston Fair and desire to attend a Level 1 or Level 2 training workshop or complete one the EDP testing requirements. The EDP Level 1 workshop is scheduled for Sunday July 31 and the Level 2 workshop is scheduled for Monday Aug. 1, 2016.

We are confident we can handle all of the requests for EDP workshops and Peer Performance Confirmations and will do all we can to provide as many opportunities as possible for Observations, Second Examiner Roles and Supervised Leads.

See you in Livingston!

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More on Definitions... Casting Stroke

by Bruce Richards, MCI, Montana, USA

As you all know by now, the CICP approved official casting term definitions last summer. They have been published in the Loop and in the last issue I explained the term "drag" in detail. In this issue I'd like to chat about the key term in our set, the one the rest depend on, *casting stroke*.

For years we've all used the term *casting stroke*, and most of us have assumed we all mean the same thing. As our program has grown and the quality of teaching and testing has improved, it became very clear that casting stroke did NOT mean the same thing to all of us. In general conversation this was merely an aggravation, but when teaching or testing, it often led to confusion, or worse if you were the one being tested.

But now we've finally agreed what the term casting stroke will mean for all of us going forward.

Most people who were asked what *casting stroke* meant to them couldn't write down a meaningful definition. They knew what it was, but couldn't put it in words. But it was clear that the majority thought of the casting stroke as the part of a fly cast that actually resulted in a loop being formed, more specifically,

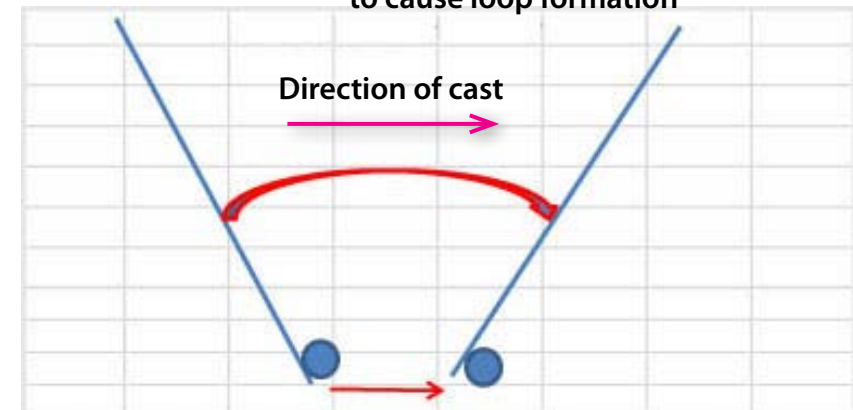
"rod motion sufficient to cause loop formation"

So what does that really mean? It's pretty simple, and specific. The rod motion that propels the line to casting speed is rod acceleration. When rod acceleration reaches a certain rate and is maintained long enough, it is "sufficient" to accelerate the line to the speed necessary to be aerialized and be propelled past the rod tip forming a loop. Not all rod motions meet that standard. The motions of creep and drag are slow and don't accelerate the rod enough to cause loop

formation even if continued for the full extent of a casters reach. Drift is another slow motion that happens during the pause that will not result in a loop. Drift, drag and creep are not a part of the casting stroke, they are too slow.

What does a *casting stroke* look like?

Casting Stroke - rod motion sufficient to cause loop formation



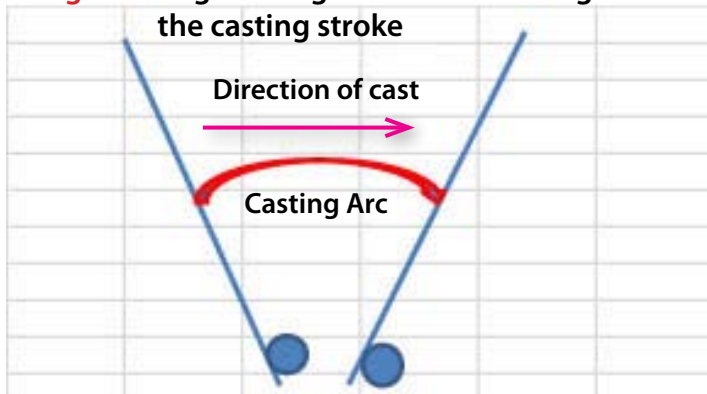
I'm sure you all recognize the drawing above as one of many, many typical casting strokes we see every day. The rod *rotates* from a starting point, to the "stop", and the casting hand moves (*translates*) some distance, often related to the length of line being cast. This drawing shows only the part of the entire cast where rod acceleration was sufficient to result in loop formation, there could also be creep and/or drag before the casting stroke started, and drift after, we'll talk about creep and drift in another article.

Let's break down the casting stroke...

More on Definitions... Casting Stroke *continued...*

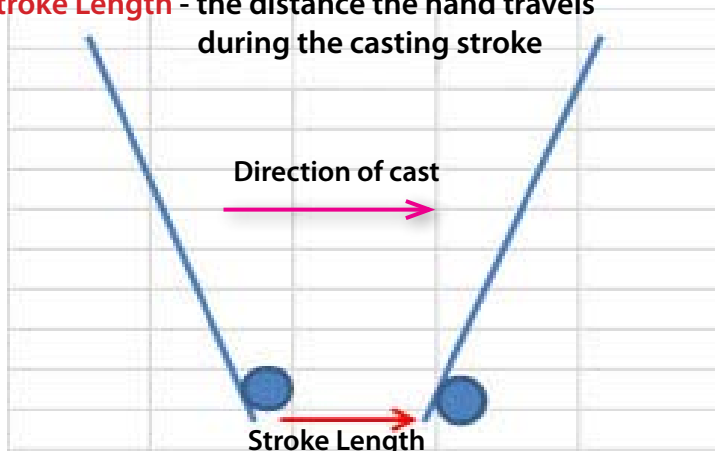
There are two parts to most casting strokes, rod rotation and hand translation. The measurement of the angle change of the rod during the casting stroke is called the **casting arc** (or rod arc), another of our definitions.

Casting Arc - angle change of the rod during the casting stroke



The other part of the casting stroke is hand translation, called "casting stroke length", or just "stroke length".

Stroke Length - the distance the hand travels during the casting stroke



While most casts are made with a combination of rod rotation and hand translation, it is very possible for good casters to make short to medium distance casts with little or no hand translation, rod rotation only. The same can't be said for hand translation, that alone can't develop the tip/line speed needed for loop formation. The reason is that rod rotation takes full advantage of the length of our flexible casting lever, the fly rod.

So, the **casting stroke** is the part of any fly cast that actually accelerates the line to the speed necessary for loop formation. The casting stroke always consists of rapid rod rotation, measured as the **casting arc**, and **stroke length**, the distance the hand travels during the casting stroke.

Our key six definitions, casting stroke, casting arc, stroke length, creep, drift and drag all describe the basic motions of fly casting, simple casting dynamics. The basics of fly casting really are very simple, and the **casting stroke** is the heart of fly casting.



About the Author: **Bruce Richards, CBOG, MCI**, from Montana, USA, is a new associate editor of *The Loop*.

His focus will fall on the technical aspects of our sport -- casting, line development, education. We welcome his help, his critical eye, and his expertise.

The Case For Trajectory As New Task CCI or MCI Tests

by Peter Morse, Leura, Sydney, NSW, Australia,

Not long ago I suggested to the instructor examination review panel that they include a stand-alone task on trajectory, in either or both the CCI or the MCI test. The task should deal with the nature of trajectory and its contribution, positive and negative, to the casting cycle. I suggested that the task might include recognizing trajectory as an undiagnosed underlying problem (the diagnosis), then test for the candidate's ability to identify and explain it, and to teach and demonstrate the variables (the correction).

My suggestion received a mixed response, from "interesting" to dismissive (because it's already a component of several tasks).

But I think it's worthy of being treated as more than just a component. Poor trajectory can be a major fault in many people's casts. Once understood, the correction can lead to a student catching a lot more fish. By isolating the issue and using a stand-alone drill it's a very simple skill to teach and once instructed it becomes one of the building blocks of good casting.

Consider this: I recently taught a student who stood 6'4". He was part of a group of 15 for a full day of instruction, during which I was assisted by several CCIs. He cast with an elbow-out style and a vertical rod with a high hand position. I calculated his casting hand height was a round 6 ft. above the water and he was using a 9 ft. rod. His loops were mostly neat and tidy; they were good loops, and he



was a good caster with a lot of experience, especially on smaller rivers and streams. But he had two issues that immediately stood out – a tailing tendency on the first forward cast, and the classic problem of the torn open loop on the presentation cast.

He was planning on bone-fishing on Christmas Island in a few months, that was why he was here, so I asked him if he had any particular things he'd like to cover. "Anything I might need to know for bone-fishing" was his response.

The Case For Trajectorycontinued ...



So as his points of focus for the day I mentally logged, "dealing with the wind, using heavier flies, and accuracy." He also told me he struggled with presentations on the small streams he fished, especially with short casts. Short accurate casts are also something you do a lot of on Christmas Island. But before we could go on there was one glaring issue that had to be dealt with, and it was related to everything else I would cover with him that day.

I called the two relatively experienced CCIs over, took them aside and asked them to give me ONE word to describe the primary issue with this student's cast that needed to be dealt with before we could move



on. I then asked the student to go through his normal routine again - high backcast, horizontal forward cast with a perfect tailing tendency, followed by good neat loops front and back - then I asked him to make a presentation on the next cast and he brought that rod tip down in a continuous arc from 13 feet to the surface. Of course you can imagine the resulting presentation.

Outside of the tailing tendency on that one cast, and the presentation issue, the CIs couldn't come up with one word that could identify what was going on.

The Case For Trajectorycontinued...

I'd wanted to see if they picked up on 'trajectory' being the overriding issue; it was the one word I was looking for that would fix this guy's casting problems.

This student's standard casting sequence went like this. Pick-up to a high back cast, followed by a horizontal forward cast, then several horizontal false casts, then a torn open presentation cast loop that was a mess. The first issue was breaking the 180 rule. This is an outright trajectory issue which will invariably, with a normal pause and no drift on the back cast, give you a tailing tendency.

Then with this high hand position and a vertical rod he cast his loops parallel to the water, so the tip of his rod, on a 30 foot cast was finishing around 12-13 feet above the water, and he was trying to get the fly onto the water from there. It'll never work – this is also a trajectory issue. One word and one fix, he just needed to learn about trajectory and how and why to adjust it.

It's a classic scenario and a sequence I see countless times a year, but because this guy was so tall, everything was exaggerated. The cure was a quick lesson on the subject and after a brief demonstration I had him going slowly through the angles, from a pick-up with a high back cast and low forward cast, gradually tilting the plane through to horizontal right through to a low back cast and a high forward cast, then back again. For this exercise I don't mind if on the very steep casts the lower point crashes into the surface, that's another lesson in itself. It was a real "Ah ha" moment for him. It's a very simple exercise that involves understanding that 12 o'clock, or the central point of a balanced casting arc, can be tilted.

There are the obvious casts that rely on a high back cast to clear



bushes, banks, and other obstacles behind us, but unless the caster has a good understanding of trajectory, a horizontal forward cast with a tailing tendency invariably follows the high back cast. But sometimes it's all we can do to get a fly in front of a fish.

There are other situations when trajectory will be an issue. It appears with casters who have an open stance and habitually watch their back cast. They've usually put in hours of practice (bless 'em) watching their back cast, but in the process have tilted their clock. If we take 12 o'clock as being the center of our arc, in their case 12 o'clock is permanently tilted behind them, or to put it another way they have more of their arc behind them than they do in front of them.

The Case For Trajectorycontinued...



This leads to issues such as the back casts clipping the water/bushes/grass and either a presentation cast that has a long way to fall to get to the water, or a wide open presentation cast loop as they bring the tip right over the top to get the fly to the water. It's a trajectory problem.

I did most of my work toward my MCI in isolation. I'm one of those who are not good natural students; I need to work this stuff out for myself, to experience it. While casting in a park near home I still clearly remember my own "Ah ha" moment relating to trajectory. I was working through aerial mends and wiggle mends, and struggling to get them right. I got nowhere until I figured out to aim my forward cast trajectory a little higher than previously, to above horizontal, which gave me that split second more to do what I had to do.

So trajectory is a key component in mends and slack line casts, after all, use of trajectory doesn't get much more graphic than in a pile cast.

On the same day that my 6'4" mate turned up I had a guy who'd brought along an integrated shooting head set up. He said he'd been having trouble getting the sort of distance he'd been led to believe he should get. I asked him to demonstrate what he'd been doing. Overhang is always an issue for someone using a shooting head for the first time, and who hasn't had what it is explained and demonstrated to them, but once that was done and under control he was forming good loops - but they were spearing into the water 50-60 feet out. I then explained and demonstrated the affect altering his trajectory, and how to do it, would have on his distance. "Move your weight to your back foot, drop your shoulder a little, then aim higher on the forward cast" BOOM, the thing worked like it should work. So trajectory plays a big part in distance casting as well - CI candidates who are struggling with the 75-ft cast need to take particular note of this, especially those who have fished small streams all their lives. Learn to tilt that clock.

We also need to understand adjusting trajectory when we move from small flies and small streams to larger heavier flies on bigger water. Those who have fished short and tight all their lives may very well need to go the other way and to learn to lift their trajectory on the forward cast. When we use heavier flies all sorts things need to be altered, and trajectory is one of those.

CCI and MCI tasks are selected to reflect what we as instructors should be able to recognize, explain, demonstrate, and teach our students in order for them to become better casters, and most importantly better anglers.

The Case For Trajectorycontinued...

I believe that among CIs in particular there's an absence of understanding of the importance of trajectory, especially as it relates to tailing tendencies, presentation casts, and distance casts. It seems to fly under the radar as an issue, or as a key adjustment that needs to be learned. As a fault it's often not identified or considered.

An instructor's ability to isolate trajectory as an issue, to adjust trajectory, to demonstrate trajectory changes (and why we need to do this) is not examined. There's no clearly defined trajectory task in the exams and I believe there should be. We test the infinite variability of arc, stroke, pause, and power, but not trajectory. We do touch on trajectory in the PULD cast, in accuracy, in the distance cast, in slack line presentations and in the casting into the wind, and with the wind tasks, but it's only a component of those tasks.

It's a fundamental technique for understanding and demonstrating the 180° principle in the vertical plane and many tailing tendencies (and open loops) are blamed on faults other than 180 issues. Correcting these issues often directly relates to understanding trajectory.

Just as there are tasks going from vertical to horizontal, I feel there's a need to introduce a task that asks the candidate to false cast through a series of trajectories, all in the vertical. From the pick up the sequence should be;

- a high BC and low FC
- through the horizontal
- then a low BC and a high FC,
- back to horizontal
- then back to low FC and high BC.

This is the exact exercise I use with my students to get them to understand that we can, and do alter the trajectory, and this teaches them how to manipulate it, and the importance of controlling it and applying changes.

The next time an MCI finds himself in a group of CI candidates, demonstrate a series of casts like those my 6'4" mate threw and ask them to define the single correction that should be made with just one word. You'll get "tailing loop" or "tailing tendency on the second cast" but not why, and you might get "don't tear open your loop on that presentation cast" but nothing about eliminating these issues through simply adjusting the trajectory.

Perhaps as a trial, to see if instructor candidates can detect it as an issue, it should be included as one of the examiner demonstrated faults in Task 22 of the CI test. The simple sequence of casts my 6'4" student demonstrated is a perfect sequence.



About the author:
Peter Morse MCI, was the presenter of the acclaimed Australian television series "Wildfish." A fly fisherman for more than 30 years, he celebrates the diversity of the species and the worlds in which they live.

He's written two books, is working on another, and is fly fishing presenter for the Fishing DVD Magazine. His photographic work is been featured in many magazines, newspapers, and books.

Critique of the Newly Approved Casting Definitions

by Bill Keister,

The preamble to the recently released IFFF-CICP definitions states that:

"The six possible motions during a cast (casting arc, stroke length, creep, drag, rotational and translational drift) must be clearly understood and consistently defined by instructors and examiners."

The preamble goes on to state the importance of these motions by saying:

"Dubbed 'The Simple Six,' this list is the cornerstone of all casting instruction, regardless of the skill level of the student."

The importance of the definitions should not be underestimated. To think that the use of these definitions will be limited to discussions between casting instructors and not find their way into the vernacular of the greater casting community is optimistic. I firmly believe these definitions will have a great effect in shaping the mental image of the casting process for students and instructors alike. They are in fact the 'cornerstone' of the conceptual view of the casting process.

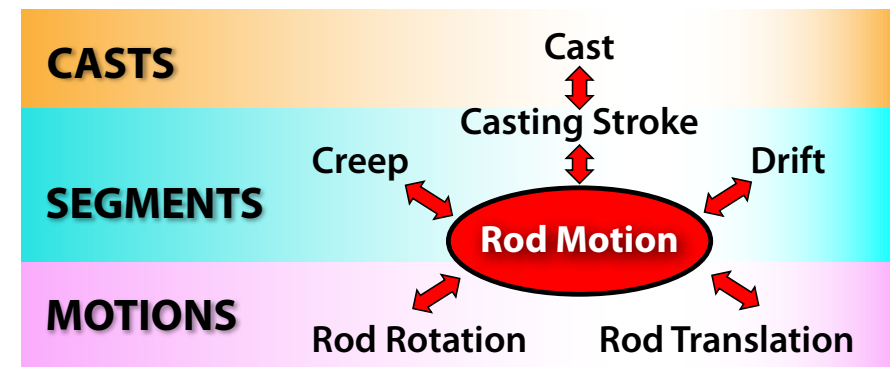
With that in mind, I feel that there is a problem with the way rotation and translation are being named and used. They are not

consistent from one definition to another. This does not promote an understanding of these two basic motions as a common building block to all of the casting processes.

Conceptual Framework

So what is the naming effort trying to accomplish? Three segments of the casting process are named. They are: Creep, Casting Stroke, and Drift. These segments are described in terms of the rod motions that perform them. The rod motions are: Rod Rotation and Hand Translation. These five elements have a logical hierarchical relationship. That relationship looks like this:

Hierarchical Relationship





Critique of the Newly Approved Casting Definitions *continued ...*

There are many casts: overhead cast, single spey, snap-T, Belgium, double spey, rollcast, snake roll and more. There are many parts within a cast: lift, pause, casting stroke, stop, creep, line launch, drift and more. But there are only two fundamental motions that underlie this process and they are rotation and translation.

Critique

The definition of the Casting Stroke as a 'fly rod motion sufficient to cause loop formation' is elegant. What it lacks in precision it more than makes up for in understandability. The addition of 'rod' to rotation and 'hand' to translation moves these concepts from abstract ideas in physics to concrete recognizable part of the casting process. However, in my opinion, the treatment of rotation and translation in the definitions is at odds with a consistent view of the parts they play in the casting process

- Definition number 6 Drift comes closest to being a proper template for the definitions. If 'rod motion' were substituted for 'rod rotation and/or hand translation' the definition would be complete. Rotational and translational drift have been defined implicitly as types of the rod motion. The definition would then name the entity and list two of its main building blocks.
- Creep as a thing in and of itself is not defined. Instead Definition 4 assigns the label Creep to the rod rotation component of creep. Definition 5 then assigns Drag to translational creep. These two definitions should be changed into a single definition following the general template of the amended definition of Drift.

- There are two definitions for Casting Stoke. The first one, 'Fly rod motion sufficient to cause loop formation' does not actually describe the entity. Instead it states the necessary condition that must be met for the rod motion to qualify as a casting stroke. I believe the primary movements of the casting stroke are so inherent to fly casting and easily demonstrated that the statement of the qualifier is acceptable in this case.
- The second definition for Casting Stroke substitutes 'rod translation and/or rotation during the fly cast' for 'fly rod motion' in Definition 1.1. Is this an attempt to identify the basic building blocks of the casting stroke? And, how does this definition relate to the definitions of Casting Arc and Casting Stroke Length? Is it redundant?
- The Preamble tells us that Casting Arc is the first of the six possible cornerstone motions. Definition 2 tells us casting arc is the angle change of the fly rod. Is this a description of the figure formed by rod rotation or is it a measurement of that rotation?
- The Preamble also tells us that stroke length is the second cornerstone motion. One might suspect that 'casting stroke length' is the measurement of the length of the 'casting stroke' defined in Definition 1.1. But, it is not. It is defined as 'the distance moved by the rod hand during the casting stroke. Is this not the length of hand translation?
- Are definitions 2 and 3 meant to be further amplifications of translation and rotation of Definition 1.2 of the Casting Stroke or are they meant to define measurement of translation and rotation during the casting process (in contradiction to the preamble)?



Critique of the Newly Approved Casting Definitions *continued ...*

- Why are rod rotational and hand translational during the casting stroke given the specific names of casting arc and casting stroke length when they are labeled rotational and translational drift in the definition of Drift? This is inconsistent in my view.

The selection of labels for concepts and entities within the casting process is arbitrary. But that does not mean that they should not consistent and support an understanding of the relationships between the fundamental processes that make up the casting process. The current labeling and an alternate labeling for the elements of the casting mechanics might look like the following.

Objects Being Named	Fundamental Motions	Approved Labels	Alternate Labels
Casting Stroke	Rotation	Casting arc	Rotational component
	Translation	Stroke length	Translational component
Creep	Rotation	Creep	Rotational creep
	Translation	Drag	Translational creep
Drift	Rotation	Rotational drift	Rotational drift
	Translation	Translational drift	Translational drift

The Unapproved Casting Definitions

In the Approved Definitions, Cast and Stroke are often used interchangeably. I feel this leads to ambiguity. For this reason I have added the definition of a Cast.

What follows is my alternative set of definitions. They are a synthesis of the conceptual framework (see above) and the Approved Casting Definitions.

- **Cast – (fly cast)** – Movement of a fly line from a resting position to a new resting position or back to its original resting position.
- **Casting Stroke** – Fly rod motion sufficient to cause loop formation
- **Pause** – The time period between casting strokes
- **Drift** – Fly rod motion during the pause in the direction of the just completed stroke
- **Creep** – Fly rod motion during the pause in the direction of the next stroke
- **Rod Motion** – Movement of the rod using Rod Rotation and Hand Translation to varying degrees.
- **Rod Rotation** – Rotary movement of the fly rod around an axis (axis of rotation) in the center of the rod handle
- **Hand translation** - Movement of the center of the rod handle (axis of rotation) in a straight or curved path
- **Stroke length** – the total distance travelled by the fly rod tip during the casting stroke
- **Casting arc** – the angle change of rod rotation during the casting stroke
- **Haul (Hauling)** - pulling on the fly line with the line hand during the casting stroke
 - **Single haul** – pulling on the fly line with the line hand during only one casting stroke
 - **Double haul** – pulling on the fly line with the line hand during two or more consecutive casting strokes
- **Mend** – repositioning the fly line after loop formation on a delivery stroke.
 - **Aerial mend** – mending before the line lands on the water
 - **Water mend** – mending after the line lands on the water

Critique of the Newly Approved Casting Definitions *continued...*

- **Curved cast** – Cast in which the fly line and/or leader lands in a curve, caused by rod motion before loop formation of the delivery stroke.
- **Trailing (Under slung) loop** – straight or upward curving top leg that falls below the bottom leg due to gravity

Addendum

The question of defining a tailing loop is a very thorny one on multiple levels. I feel that additional qualifications of loops must be made before a tailing loop can be defined.

- **Loop** - a fold or doubling back on itself of the fly line.
- **Open Loop** – Loop whose two legs do not cross in the vertical or horizontal plane
- **Closed Loop** - Loop whose two legs cross in either the vertical or horizontal plane
- **Tailing Loop** - Loop whose two legs collide.

In attempting to develop an alternate definition for the tailing loop I have found myself in a quandary. For me a tailing loop is a collision between the rod leg and the fly leg. It is not a near miss. I am aware that many other people think that a collision does not have to occur to be a tailing loop. Instead there can be a near miss and perhaps a certain characteristic shape of the loop. The problem is I don't know the rules that separate a near miss from other crossing loops or what that shape might be. The current definition does not provide enough information to allow me to understand those distinctions. In the absence of that knowledge I have defined a tailing loop as the collision of the two fly legs.

Summary

I feel that the approved definitions lack clarity. They name and rename the basic motions of rod rotation and hand translation when they appear in various segments of the cast. For this reason I think that the approval and acceptance of the current definitions should be reconsidered. Further I think that another attempt should be made to develop set of definitions which maintain the identity of basic elements of casting mechanics when they appear in segments of the cast at a higher level.



*About the Author: **Bill Keister, MCI**, fly fished frantically through high school and college then quit until his retirement in 1999. He resumed fly tying, rod building, and acquired his CI and MCI certifications. He attends fly shows to cast rods and had fished in Chile, Argentina, Alaska and Russia. Bill is 'true casting geek who spends a lot of time casting and postulating about the mechanics of fly casting.'*

A photograph of two fly fishers in a river. They are wearing waders and caps, and one is holding a fishing rod. The background is a dense forest with sunlight filtering through the trees.

Masters of the Sport:

Charles Jardine

The Gentleman of
British fly fishing.

by Paul Brown, North West England

I grew up in an industrial town in England's North West region during the 1970s. It was not the most conducive environment for me to learn to fly fish, since local tackle shops mostly catered to bait or spinning anglers and the nearest suitable river was an hour away. Also, my parents didn't drive and my family never had an interest in any form of fishing.

At the time fly fishing had a reputation as a pastime for rich folk in tweed suits from country estates. Since I was neither fortunate enough to be born to it, nor had I been introduced to it by a family member or friend, the odds seemed to be stacked against me.

Despite these obstacles I found fly fishing irresistible. I was obsessed by the desire to cast with ease and elegance. These were pre-internet days; I would wade through fly fishing magazines and books to learn how to cast the beautiful loops I had seen cast by the Americans - names such as Joan Wulff, Mel Krieger and Lefty Kreh - they seemed a million miles away from my hometown.

But I was living in the birthplace of both fly fishing and many of its luminaries, Walton, Cotton, W.C. Stewart, F.M. Halford and G.E.M. Skues - surely, I had the right to someday get good at this fly fishing thing.

Charles Jardine – The Gentleman of British fly fishing. *continued...*

Amongst the influential game anglers and authors at the time were Dick Walker, John Goddard and Brian Clarke, and one fellow countryman who encompassed it all – **Charles Jardine**. Charles was continually demonstrating and teaching fly fishing throughout the UK at the time, so he was accessible to me.

I first met Charles while he was taking time out from a demo. I remember nervously asking him to autograph my fly box. (Remember, for me this was the fly-fishing equivalent of meeting the likes of Jagger or Lennon.) Instead he handed me a signed print of one of his fabulous piscatorial artworks, which I still have.

I attended many of Charles's demos around the country before I finally found the courage to book my first one-to-one lesson with him. So there I was, standing in the middle of a field, about to demonstrate my shortcomings as a caster in front of one of the world's experts on the subject. (We Brits, generally speaking, are good at self-deprecation; I think we use it as some form of defense mechanism, not dissimilar to a stiff upper lip, 'tally- ho' and all that!)

Of course I needn't have worried, Charles, with his humor and his good-natured approach instantly put at me ease. As I progressed through the lesson, Charles had me cast with my eyes closed to



heighten my feel for the constant tension in the cast, a technique I have since borrowed and use with my students. Charles told me how he was inspired by seeing American instructors doing all kinds of wonderful things with a fly rod and line, (these were the same folks I'd read about in books and magazines, yet here was someone that actually knew them). Slowly, things started to make sense. My casting came together and I felt that I'd finally found the code I'd been searching for.

Charles Jardine – The Gentleman of British fly fishing. *continued ...*

Charles managed to make fly casting sound modern, sexy and a little bit rock-and-roll – and I wanted more. Indeed, his infectious enthusiasm, knowledge and skill inspired me to become a better caster. From that point on I understood the need for regular practice and the importance of making learning fun. Of course, I still learn from Charles whenever our paths cross at fly-fishing events. There are very few roles within the UK game angling scene that Charles Jardine has not held at some point, and he continues to inspire new generations through his work with his *Fishing for Schools* initiative.

PB: *How old were you and what inspired you to pick up a fly rod for the first time?*

CJ: I guess I was about six, and it was my Dad. I grew up in a family of fishers, and he had a little chalk stream; strangely enough in Kent, where there aren't very many. He was an avid salmon fisher, so my earliest recollections are of traveling down to Hampshire to fish the rivers there. As soon as I picked up that fly rod I just loved the movement, it just felt like heaven, honestly, it just did! It's like some kind of magical wand that you picked up, and it moved so sinuously and beautifully and I just loved that and it's always stayed with me.

PB: *Who were your early fly fishing influences?*

CJ: Well obviously, my father. I was so fortunate Paul, I really was. I remember going to an early Game Fair, where we had to sit on hay bales, that's how early it was, when there was only one Game Fair. (Editor's note: UK/British Game Fairs are events that celebrate countryside pursuits and traditional country crafts, normally held at weekends within the grounds of large country estates.)

And I watched people like Pierre Creusevaut and Charles Ritz in

absolute awe. There was one man who really inspired me, he was a chap called Frank Sawyer, who you probably know of?

PB: *Absolutely!*

CJ: Frank was well known for designing nymphs, and he was the most delightful countryman you could ever come across. He did give me my first formal lesson, and so yes, he was an inspiration and then of course, Dermot Wilson was another.

In fact, I know it sounds twee, but everyone you come across is a slight inspiration.

My son Alex and his young colleagues are an inspiration right now, because they bring a new sense of wonder and vibrancy to the whole thing.

There are so many, I also think the general public are an inspiration!

PB: *Have you ever taken formal lessons from a qualified instructor?*

CJ: If you think about it, we actually do it all the time, because when we mentor within IFFF or GAIA, we are working with our peers who are instructors.

There's nothing more self-critical than people within your own area of activity, and I think that's so healthy because you have checks and balances on a permanent basis.

Let's face it, we all look at each other and go 'Mmm, I wouldn't do that if I were you,' and then you start to discuss why someone did something a certain way, so it's all a formal way of ongoing education that goes on all the time - and that's really healthy.

Charles Jardine – The Gentleman of British fly fishing. *continued...*



Winning the coveted Arthur Oglesby Award.

PB: *Juliana Berners, Walton, Grant, Skues, Halford and Sawyer. You are undeniably part of a lineage of famous British names that have had a huge influence on our sport, would you agree?*

CJ: No! (both laugh)

PB: *You're being very modest Charles.*

CJ: No, really, the people you're talking about are an absolute part of what we do, they are, historic, lorded. . .and rightly so, for being cornerstones of a sport that goes back centuries, I am nowhere near any of those – none.

I do what I do because I love to do it, it is probably the most selfish thing one would ever do because, if I'm casting or fishing I do it for me, if I'm painting I do it for me, or writing I do it for me. It's selfish. This is what I'm doing; if you like it great, but I'm going to carry on doing it even if you don't. . .it sounds awful really, (laugh) but it's true. But you know, it's really lovely to even be considered as an inspiration, I hope I am, but you know. . .I don't know, eh? You're better the judge of it than I am.

PB: *You are in my books, that's for sure Charles.*

CJ: Well thank you. The main thing is... you know, I still really like doing it – thank goodness!

PB: *Europe has a plethora of game angling instructional*

organisations, how do you view the role of the IFFF within this mix?

CJ: Well, I think the IFFF is absolutely crucial, it's the central core, and I say this with all the gravitas that I can bring because it is the only organisation out there that is truly international, that touches people in Japan, Australia, New Zealand, South Africa, Argentina, you know – it's just global.

Without it we don't have this worldwide community, which is what we strive to have. I mean, it is a global village out there, we've got the internet and I'm chatting with Jason Berger and all sorts of people because of the internet.

But to have an organisation in the way that the Federation has evolved, that crystalizes everything that one is doing in the overall casting sense: and then be able to echo those beliefs and ideals, but with, I suppose, a national slant is pretty revolutionary, much needed and in fact the embodiment of the organisation. However, because

Charles Jardine – The Gentleman of British fly fishing. *continued...*

not every country casts in quite the same way; if you then take those regional differences, accept them, nurture - even celebrate them, then you can truly call yourself International as the Federation can. Let me give you an example: In Italy they don't cast the way - or I should say, in the same style - that we do, here in the UK. As we know, there are vast regional casting variations in areas of the USA. Simply, people don't cast the same way. The Federation, I believe, effectively combines all these view points and coagulates the disparate and regional nature of casting, effectively. That is huge "call" and a massive accolade for the organisation.

So I do actually think that it's really important that we have that international feel. . . and I stress 'international' because it brings us all closer together. . . and we're back to the original question – as an inspirational platform.



PB: How do you motivate your students to practice?

CJ: Get them to laugh. I've said this before, you cannot teach anybody anything unless they are on your side – you just can't do it!

Every teacher who deals with the public has to be part psychologist, has to understand why students are there, what they want from the teacher, and what they want from the experience - only then does the teacher go about offering professional expertise.

So, your first job as an instructor is to get students to relax, and open the door to that learning, to some extent, you have to be beholden to them to give you the clues.

Laughter is the key, just make light of it and that will open up that portal, and on they go!

PB: What was the most memorable demonstration or lesson you have ever given and why?

CJ: It would have to be the last demonstration I did for the really big game fair when I decided to retire. People came in by the hundreds to watch it. . . and it was just amazing. And I just wanted to go out with a bang really, and did that rock-and-roll thing of throwing rods into the audience, I think they all thought they were Sage rods, and there was this mass scramble and I just looked at this chaos that I'd created and I creased up(??). I think that has got to be one of the most memorable, it was arguably one of the worst I've ever done, because I was so nervous I think.

And of course, just like a tired old rock musician, I've come back to tour subsequently. There have been a number of demonstrations at Chatsworth House that I've really enjoyed, but you know, every time I do one they're all kind of memorable, because I just love to do them. The best thing of all is people coming to watch this stupid, old fool

Charles Jardine – The Gentleman of British fly fishing. *continued ...*

wave a wand around, and a tired old labrador, I mean, that's the greatest privilege you can ever have – so they're all memorable really, but for slightly different reasons.

PB: *How do we get more youngsters to fly fish?*

CJ: Paul, I think that the vital thing is to get youngsters fishing – irrespective. Let them come to styles by osmosis and not by urging one style over another.

Fly fishing is inordinately difficult to learn - even adults wrestle (as we both know) with the demons and intricacies of the cast. Try being a young person and suffering frustration. That is a recipe for disaster. Nope: I am clear, get them fishing – any fishing. Even, heaven forfend, Tenkara.

And I simply won't buy the 'all they want to do is watch and interact with is Xbox™ and computer games.' Let me be clear; these are parts of young people's lives and they will not be going away. Our job is to present fishing as an exciting alternative or adjunct to the more sedentary elements of a young person's recreation. Smash down the barriers to get them into the sport and participate. Take them fishing, for goodness sake!

It has become all too easy to hide behind regulations and stipulations. Excuses. Excuses, sadly used by folk who simply do not want the inconvenience of sharing their day with another less able. Sorry: it had to be said. Don't believe me? Watch some of the body language of a fishing group with kids and adults.

What I will admit is the USA has done a brilliant job in portraying fishing as family orientated pursuit – it is happening in Scandinavia, increasingly. The Czech Republic, Portugal, Poland all have burgeoning young angling groups that are vibrant and exceptional.

The last three have used competition as the compelling interest; and let us not forget, that young people are intensely competitive. But the root and branch of the issue is that we must portray our sport as fun. Not stuffy, but compelling, exciting – a little edgy. It can be done. Short skateboard-esque films, such as those made by Matt Dunkinson and others, are vastly exciting and show really feral, heart-stopping action. That is how we will attract the young. Not rows and rows of sedate folk, huddled, motionless, under umbrellas. . .or stuffily waving a rod around in the Test valley, wearing tweeds.

Sorry if that offends anyone out there. . .but my eyes are to the future, not the past. Unbowed.



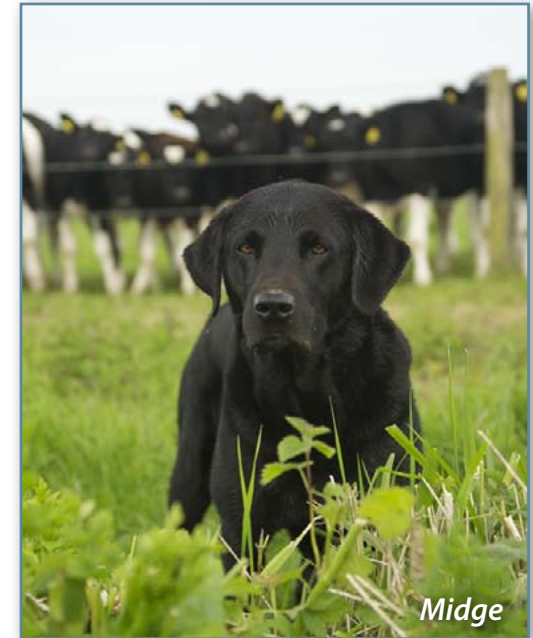
Charles Jardine – The Gentleman of British fly fishing. *continued ...*



Teaching the young at Game Fair



by David Icke
Midge showing how to do the perfect fish loop



Midge

PB: You seem to have a relentless work ethic, constantly demonstrating and teaching throughout the British Isles, how do you manage to fit it all in?

CJ: The answer is, I have no idea. Someone recently actually asked, 'Are there two of you?' Today, I'm having one of the most relaxed Sunday's since I don't know when. But I have one thing in the back of my mind – I have one life, just one. . .I'm not looking to have any more than this one, so I want to cram as much as I can into it; I haven't got time to waste.

It might look relentless, it might look over-the-top, it might look odd that I don't give myself any leeway, but I just want to fit it all in before I can't!

PB: Charles, you have been involved in so many areas of our sport; from tackle design, angling author, artist, journalist and educator and a leading advocate of teaching fly fishing to children, but what part of that contribution are you personally most proud of?

CJ: Starting Fishing for Schools – that's the simplest question you've asked me. Personally, my time with Fishing for Schools has been life changing and affirming: certainly, it has given me a view of life that has altered my world and perceptions. In essence, I have come to realise just what a vital role Fishing for Schools can play in young people's lives.

I suspect most of us are evangelical about our chosen pastime, recreation - passion.

Charles Jardine – The Gentleman of British fly fishing. *continued ...*

But the chance to share that passion with others, grow a pastime in areas of society, religion and geography that are utterly alien to a rural concept is a rare and special opportunity.

That is Fishing for Schools; an initiative that knocks on the door of society in all its shapes, colours, creeds and prejudices and simply wants to take young folk fishing and explore a world of related educational topics. Just that. It's my opus, my defining point.

(Ed. Note: Click the link to learn more about fishing for schools. www.countryside-alliance.org/the-foundation/fishing-groups)

PB: *If you could only pass on one piece of advice to an instructor who is just starting out on their journey, what would it be?*

CJ: Get mentoring, work as a team, know your craft, and then when you think you're an instructor, go back and learn it some more. Then go out, get practical experience, watch other casters, watch the good the bad and the dreadful, and then determine what's good and what isn't, and build it into your repertoire, then hone yourself and your communication skills.

It's all very well being the most brilliant person at that particular task, but if you can't convey what it is, you're never going to inspire anybody to do anything. So learn how to put your point across really well.

PB: *And finally, Midge - your ever-faithful black Labrador, attends almost all of your demonstrations and must surely by now, be the most knowledgeable canine in casting, so can we expect a book from him shortly?*

CJ: Yeah, I think you probably can, but not everybody will be able to understand it. He's lying at my feet, after a very long walk, he's actually

thinking up words to convey what an idiot owner he's got, and just what a prat he makes of himself in the public gaze. . .and he wants that to be public knowledge.

Books by Charles Jardine:

- *The Sotheby's Guide to Fly-fishing for Trout*
- *The Classic Guide to Fly-fishing for Trout*
- *Dark Pools: The Dry Fly and the Nymph*
- *Flies, Ties & Techniques: A Practical Guide to Tying 50 Irresistible Flies*
- *Pocket Fly Fishing*
- *The Fly Fisherman's Catch*
- *Small Water Trout Fishing*

About the Author: Paul Brown is an associate editor of The Loop. Based in the North West of England, Paul has been fly fishing more than 40 years. A qualified IFFF Master Casting Instructor, Paul is also a member of the UK's Game Angling Instructors' Association (GAIA) and holds the Advanced Professional Game Angling Instructors' qualification (APGAI) and is also a qualified GAIA Mentor and Assessor.



The Improvement LooPPPP

by JF Lavallée, Montreal,

When I ask newly minted instructors (and experienced ones as well) about what is their greatest challenge as instructors, their answer will often revolve around the difficulty of choosing what to work on with the student.

In this article, I want to share with you the result of my reflection and experience on this subject and offer you a frame work to assist you in addressing this issue.

Therefore, I introduce to you... the Improvement LooPPPP.

The first P – PURPOSE

Our first job as instructors should be to find out where our student is

at in his mind, where is his or her attention focused. How often have you started your instruction only to realise that the student is either not understanding (you have lost him/her) or sometimes he/she is 3 steps ahead of you? Either way they are not getting what you are talking about because their mind's focus is elsewhere.

Finding the purpose of the student, his current objective, should be our first task, always, without exception.

The best way to do so is simply by asking questions. The student will gladly let you know what he is focusing on. Questions such as What are you working on? What is your objective? What are you trying to do? are all good questions.

To find the purpose or objective of your student, his objective, lead

with a question. . .so that you can pick-up your student where he is at.

The second P – PRIORITY

At this point, get your mental casting analyser out of the box. As instructors, we should all have one that runs constantly in the background. When we see a cast, various 'pop-ups' should appear in overlay in our minds about such things as timing, stop, trajectory, follow-through, acceleration, etcetera. While keeping the student's purpose in mind, watch the student's cast with your analyzer running. Ultimately you should have all good elements tagged green in the left column and all elements to improve tagged red in the right column.

If it's green, it works, we leave it alone. We need to address the red items. But the million-dollar question is . . .which one do we tackle first?

My simplest of simple answers is this:

I. . .don't. . .care. . .as long. . .as you pick. . .only one.

Your answer will variably depend on several factors, such as your experience as an instructor, your style and approach, the current conditions, as well as the student's skill level, his preferred way of learning, his pool of knowledge to draw from etc.

You and I would approach a particular teaching challenge from various directions because of all of the mentioned things above. And in the end, they could all succeed equally well.



The Improvement LooPPPP *continued ...*

If you are a new instructor, the choosing a priority can feel intimidating. I believe that experience is the best teacher here. But to avoid going at it randomly, pick the one thing that is causing the most trouble.

You will find through time that certain approaches seem to work better/faster than others, that certain things when corrected first seem to have positive impact on other issues etc. Picking one and making it your priority will avoid overwhelming your student (and yourself in some cases).

Third P – PROMPT

Now, you must prompt a change.

Was it Einstein who said: “Insanity is doing the same thing over and over again and expecting a different result?”

Your role as instructor is to instruct your student in how to change his current casting in order to improve it and help him reach his desired objective. Enter Bruce Richards’s Six Steps Method with which we should all be familiar with as instructors.

The six steps are:

Look at the loop because it is the signature of the cast (1), observe the rod tip in its movement to generate that loop (2) and examine what the body did to generate the rod movement and cast (3).

Prompt a change and watch if the body executed the desired change (4), look at the tip as it executes the cast (5) and witness the resulting loop to confirm the correction (or not)(6).

One thing people often neglect in this process is how much more efficient it is when you involve the student in it. Yes, it is your job as instructor to do the six steps, but you are generating a much higher degree of learning and understanding when you make your student part of the process.

The result of this process should be the following question asked to your student: “What could you do to change it? Go ahead, try it!”

Now some people may say: What if the solution proposed by the student is the wrong one and will not improve his cast? The answer is: If he is not going to hurt himself, by all means let him try it any way. There is as much learning in failure as there is in success (if not more).

The fourth P – PRAISE

There are four elements to praise: positive, negative, generic and specific.

Everything concerning praise is a result of the various combinations of these four elements.

Examples are:

“AWESOME CAST” ... would be positive and generic.

“That SUCKED” ... would be negative and still generic.

“Smooth acceleration, well done” ... would be positive and specific

“Crappy trajectory”... would be negative and specific.

If we wanted to avoid having kids running around a pool, how would we convey that message to them?

The Improvement LooPPPP *continued...*

“Kids, don’t run around the pool!”

What would be the first action word they would hear? Run. . .so they would run while thinking about the rest of the sentence. “Run. . .don’t run. . .don’t. . .do not. . .do not run.” They would then perhaps stop, but then what?

A much better way of conveying our message would be, “Kids, WALK around the pool please.” They would hear the action word “walk,” and probably comply almost instantly. This is to say that negative reinforcement can stop a behavior but usually cannot generate a new one, whereas positive reinforcement can generate a new behavior and de facto eliminate a bad one which will diminish with time.

So let’s only talk about positive praise then.

Generic vs specific. Generic is ok, but if you want to generate a new behavior, a positive change, you better be explicit as what you deem acceptable.

Specific and positive praise is the strongest and most potent tool you have to change and solidly anchor learning. Every time you see a positive change, make a point of saying it in a specific way. For example:

“That last cast was so much better because your stop was higher!”

This rule can be summed up this way: “You see it, say it, specific” (we assume it’s positive of course).

The beauty of this is that it will always work, even with the most discouraging student.



The Improvement LooPPPP *continued ...*

You can always find something positive to praise, if only their determination, their patience, their perseverance. By constantly praising the specific positive things you see being accomplished by a student, you are modeling a behavioral change that will help build confidence, improve his casting, further his enthusiasm about the task at end etc.

Praise is a tool which is unfortunately too underutilised and wrongly applied.

How many of us use the following when we teach? 'Don't break your wrist, don't use so much power, don't twist your body, etc?' Sometimes it is necessary to highlight an unwanted movement/behavior, but this should not be how we praise our students.

Positive and specific is the way to go!

Putting the four Ps together

So, you have defined the student's purpose/objective, prioritized your intervention, prompted a change and have praised him for his good work.

Either it all worked and the improvement occurred, in which case you close the loop and end the session or, the improvement did not occur. In the second instance, you stay within the loop and circle back to Priority. You do not need to go through the Purpose since you are presently working together with the student on the same thing.

Quickly re-asses Priorities, since we all know that changing something may impact something else. Red items may have become green

and vice versa. Re-assess, re-prioritize and move on to Prompt and continue the loop.

For any given item you are trying to correct, you may need multiple cycles in the improvement loop before a successful outcome. The more you use the method, the more you will become familiar with it, the faster the revolutions will occur.

As you grow as an instructor you will also discover which correction works best in each circumstance. Again, experience is the best teacher and this method gives you a framework for gaining that experience.

Purpose – Priority – Prompt - Praise.

These four P words constituting the Improvement LooPPPP can become your teaching mantra, enabling you to build your interventions on a solid framework which will help you to move on with confidence and greater clarity.

To paraphrase Bruce Richards, "It's amazing how much faster your students will learn as you become a better instructor!"



About the Author: : JF Lavallée, MCI, Canadian national fly fishing champion, owner and instructor at the Modulus fly fishing school in the Montreal region, Canada.

Yellowstone Angler's 2016 8-WEIGHT ROD SHOOTOUT

by Dusty Sprague, Florida, USA



(Ed. Note: The 8-weight Shootout is a recurring event that is orchestrated by George Anderson of Yellowstone Anglers. This year many of the participants and judges were IFFF Certified Casting Instructors, including Dusty Sprague, MCI, and CIs Skip Zink and Jamie Allen.)

How often do you get a chance to cast 28 of the best 8-wt. rods in one place at the same time, side by side, all with the same lines, leaders, reels and casting conditions? Not a random test at a show or shop,

but an honest comparison, head to head, toe to toe shootout. It was a pleasure to be invited to participate this year in the Shootout, and, it was an eye opener. The process is telling.

Having several rods laying in front of you — all with the same lines, leaders, and reels, with lines stretched out to 35, 60, or 80 feet — pick up a rod make a few casts to the selected distance/target - lay it down - pick up another rod and repeat the casting to the same distance/target - you very quickly can tell the differences between the rods. Go through several at the same distance/target and you can identify the one(s) you prefer over the others. Subtle differences between the rods quickly emerge.





8wt Rod Shoot Out *continued...*

Objective Observations		Best In Test					
Rank		Length and Line Weight	Numbers of Sections	Price \$US	Overall Weight in Ounces	Swing Weight in Ounces	Cloth bag and Rod Tube?
1	Scott Meridian	9' #8	4	\$865	3.9	9.1	Yes
2	G. Loomis NRH	9' #8	4	\$805	4.1	10.9	Yes
3	G. Loomis Cross Current GLH	9' #8	4	\$690	4.8	11.6	Yes
4	Sage Motive	9' #8	4	\$450	4	11.2	Tube w/ Sleeves
4	Orvis Helios 2 (Tip Flex)	9' #8	4	\$850	3.4	8.9	Yes
4	Orvis Recon	9' #8	4	\$450	3.5	9.8	Yes
4	Temple Fork Outfitters BUK	9' #8	4	\$279.95	3.4	11.8	Cloth Bag Only
5	Hardy Zephrus SWS	9' #8	4	\$689	3.9	11.3	Yes
6	St. Croix Legend Elite Saltwater	9' #8	4	\$490	4.6	11.5	Tube w/ Sleeves
6	G. Loomis PRO 4x	9' #8	4	\$360	4.5	11.7	Yes
7	Sage Salt	9' #8	4	\$850	3.9	10.5	Yes
8	Fenwick Retos	9' #8	4	\$189.95	3.8	11.5	Yes
9	Loop Cross S1	9' #8	4	\$765	4.6	11.3	Yes
9	Mystic Reaper	9' #8	4	\$249	3.6	10.5	Tube w/ Sleeves
10	R.L. Winston Billix	9' #8	4	\$845	3.7	10.4	Yes
10	Beulah Opal	9' #8	4	\$620	4.6	11.7	Yes
11	R.L. Winston Bill Plus	9' #8	4	\$895	4.3	11.4	Yes
11	Fenwick HMG	9' #8	4	\$159.95	4.1	12.1	Tube w/ Sleeves
12	Echo Base	9' #8	4	\$99.99	4	11.3	Yes
13	LTS Explosive	9' #8	4	\$645	4.2	10.8	Yes
14	LTS Zait	9' #8	4	\$625	4.1	11.7	Yes
14	St. Croix Imperial	9' #8	4	\$260	4.2	11.7	Tube w/ Sleeves
14	Redington Predator	9' #8	4	\$279.95	4.1	11.7	Tube w/ Sleeves
15	Douglas DHF	9' #8	4	\$395	4.2	11.8	Yes
16	Temple Fork Outfitters Impact	9' #8	4	\$349.95	4.4	10.7	Cloth Bag Only
1	G. Loomis NRH PRO1	8'10" #8	1	\$725	4.3	9.6	Yes
19	G. Loomis CrossCurrent PRO1	8'10" #8	1	\$460	4.5	10.5	Yes
20	Hardy Zephrus SWS 1pc	8'10" #8	1	\$709	3.6	9.6	Yes

Performance Only		Best In Test						Swing Weight	Performance at 35 feet	Performance at 60 feet	Performance at 80 feet	Performance at 100 feet	Perfect #8 Performance	Grand Total
Rank	Maximum points available in category	20	20	20	20	20	20	20	20	20	20	20	120	
1	Scott Meridian \$865.00	20	20	20	19.5	19.5	20	119						
2	G. Loomis NRH \$805.00	17	19	20	20	20	19.5	115.5						
3	G. Loomis Cross Current GLH \$690.00	16	19	19.5	20	20	19	113.5						
4	St. Croix Legend Elite SW \$490.00	16	19	19.5	19.5	19.5	19	112.5						
4	Sage Motive \$450.00	17	19	19.5	19.5	19	18.5	112.5						
4	Orvis Helios 2 (Tip Flex) \$850.00	20	19.5	19.5	18.5	17	18	112.5						
5	Hardy Zephrus SWS \$689.00	17	19	19.5	19	19	18.5	112						
5	Orvis Recon \$450.00	19	19	19.5	19	17.5	18	112						
6	Sage Salt \$850.00	18	19	19.5	19	18	18	111.5						
7	G. Loomis PRO 4x \$360.00	16	19	19	19.5	19	18.5	111						
7	Temple Fork Outfitters BUK \$279.95	16	19	19.5	19	19	18.5	111						
7	Loop Cross S1 \$765.00	17	18.5	19	19	19	18.5	111						
8	R.L. Winston Bill Plus \$895.00	16	19	19	18.5	18	18	108.5						
8	Beulah Opal \$620.00	16	19	18.5	19	18	18	108.5						
9	R.L. Winston Billix \$845.00	18	18.5	18.5	18	17	18	108						
9	Mystic Reaper \$249.00	18	19.5	19	18.5	16	17	108						
10	Fenwick Retos \$189.95	16	18.5	18.5	18.5	18	18	107.5						
10	LTS Explosive \$645.00	17	18	18	18.5	18	18	107.5						
11	Fenwick HMG \$159.95	15	18	19	18.5	18	18	106.5						
12	LTS Zait \$625.00	16	18.5	18.5	18	17	18	106						
13	Echo Base \$99.99	17	17	18	18	18	17.5	105.5						
14	St. Croix Imperial \$260.00	16	18	18.5	18	17	17.5	105						
15	Redington Predator \$279.95	16	17	18.5	18	17	17	103.5						
16	Douglas DHF \$395.00	16	18.5	17	16.5	16	17	101						
17	TFO Impact \$349.95	17	17	16	15	12	14	91						
1	G. Loomis NRH PRO1 \$725.00	19	20	19.5	19.5	19.5	19.5	117						
19	G. Loomis CrossCurrent PRO1 \$460.00	18	19	19.5	20	20	19	115.5						
20	Hardy Zephrus SWS 1pc \$709.00	19	19.5	19	18.5	18.5	18.5	113						

The keys to this are having all the same lines, leaders and reels and selecting a single distance and comparing rods at that chosen distance/target only, before going to another distance/target.

The differences between rods will not emerge as profoundly if you cast one rod for 15 minutes or more at several distances, then pick up a different rod and repeat the process. After a short while with any rod

you adapt to it. Nor will the process work as well if you have to take the time to change lines and re-string the rods between casting. You lose something in that time-consuming delay between casting. It's best to have it all set up identical to start, to get the most profound feel of the differences between rods.

This year's lineup of 8-weight rods was impressive ☒ 28 rods tested.

TWO PATHS TO THE MCI

Paul Gallo and Gail Donoghue Gallo, New York City

October 2014. It's a beautiful day with the grand old trees in Riverside Park in full autumn dress, the sun dancing on the Hudson and the squirrels carrying nuts in through the spaces between the stones of the staircase wall. We are walking home and we are not speaking. It was a bad day on the field and casting didn't go well. Neither of us could tolerate the other's "suggestions."

December 2014. It's still autumn and we are in Maryland where Paul is taking the MCI exam. Gail is watching in a state of heightened anxiety, pulling at the joints of her fingers with every lay down. The test ends. The examiners approach smiling and Paul has passed.

April 2015. It's Spring. We are in Maine. It's a cold, overcast, blustery day. Gail is taking the MCI exam and Paul is watching, coaching her silently in his head. It starts to sleet and he wants her to put on her gloves, but she is in the zone. The test ends. The examiners approach smiling and Gail has passed.

February 2016. It's winter. The temperature in Riverside Park is 15F and the wind chill makes it feel like 10. Paul and Gail are walking home after 45 minutes of "we can do it" practice. Everything has changed from a year ago but nothing has changed. We cast until our fingers don't move any more. It's warm inside and we start this article. We want to share a bit of our journey to the MCI. It's a journey we made together. We hope it will be helpful to whoever takes a similar path.



Two Paths to The MCI. *continued ...*

General Knowledge and the Orals

Paul: The MCI is about more than casting, because casting is about fishing. The length, line weight and action of the rod, the taper of the line, the type of leader and the size and weight of the fly are important to your casting and fishing success in a given situation. Knowledge about these things is best learned from doing, from fishing, fishing and more fishing. You can think of fishing as the fun part of working toward the MCI.

Gail: Fishing for bonefish, steelhead, baby tarpon, northern pike, roosters, trout, bass and even blue gills gave me broadened knowledge and confidence for the orals. Rivers, flats, lakes ☒ no matter. I knew how to fish in those environments and could extrapolate to other situations. Frankly, I don't think reading can provide the same knowledge or confidence as doing it.

Casting Knowledge

Paul: It's interesting that after you pass the MCI test, you practice for different reasons and work on very personal goals. You are refining and distilling knowledge. But when preparing for the test, you feel you are supposed to know everything about casting and it's a little overwhelming. But I told myself this kind of knowledge is what a master is supposed to have. I read a lot of books on casting and tried to understand the differences in language and approach. I stayed true to my own vertical, elbow forward style, but experimented with other styles and methods. Everything I tried taught me something and slowly, the five essentials came to have new meaning.

Gail: At first, it seemed to me that knowledge about casting mechanics was different than casting skill. I learned about mechanics



when I read, but developed skill on the field in the park. But then I hit a wall. Not only did I stop getting better, but I got worse. In a state of confusion and panic, I dove back into the books. I read them aggressively because I really needed to understand what they were saying. Sometimes I took notes which I put in my pocket with the hand warmers and Kleenex. So, Joan says to keep the hand moving along the hand/eye/target line. I focused on the trajectory like never before. Finally, I made the connection that what I read had to come to the field.

Performance

Paul: I never thought performance was a problem. I was a professional clarinetist. I liked to perform and was comfortable doing it.



Two Paths to The MCI. *continued...*

But this was a little different. There was the training that had to be done before the performance would have any value. Well, I told myself, I know about training. I spent most of my life moving my fingers up and down on a clarinet so I could play anything, and at any speed, any time, under any conditions. I understood that it was critical to monitor the casting movements so that what I embedded in muscle memory would make me a good caster. I broke each task down into small components and worked on each one individually. Then I would put it all together, often only to take it apart and start all over. But as hard as it was I knew from years of the “other” practice that this was the way to mastery.

Gail: Now here Paul really had a leg up. I didn’t have a clue about physical practice. I was not an athlete or musician and I never did anything that required me to do any more than navigate on my two feet while thinking. So I put a lot of bad things into my muscle memory because I didn’t give enough attention to the preciseness of the physical movements I needed to make. And the sad thing was, on this point, Paul and I passed like two ships in the night. He couldn’t see from where he stood what my hand was doing and I didn’t know what I didn’t know. I figured it out eventually but had to undo a lot of muscle memory by casting with the rod butt in front of the mirror for hours.

Practice

Paul: Practice is really the key to success and what everyone says about practice is true. A little bit, often. Practice also has to be disciplined. Always put the tape down and cast to the required distances. Don’t be easy on yourself. If you can’t get your aerial mend around the 35-foot cone, figure out why. Is it line speed, timing, trajectory? Making the “not good enough” cast over and over won’t do

you any good. This might be the very moment to see your mentor (or ask your wife who is right there in the park) for ideas.

Gail: After Paul passed his exam, I was condemned to going to the park alone. There were two feet of snow covered with a thick crust of ice. Sticking out of the ice were twigs, prickles and soda can pull rings that snagged my yarn or leader knot every few casts. I was in casting practice hell. But it turned out to be a very productive practice time for me. I think it had to do with the fact that Paul was done, and I was a little scared being alone with this. I was struggling with the long cast. Passersby took pictures of me which I think if I were to see now would show a very uptight face, determination ☒ nothing was going to stop me from passing this test. I practiced all the tasks every day. I cut myself no slack and debriefed myself on the way home, planning what I would work on the next day. I could hear the clock ticking.

Helping Each Other

Paul: We didn’t make the most of the opportunity to help each other. We are both competitive people, but amazingly, not with each other. We had the perfect opportunity to be each other’s detached observer, the eyes and ears to help you see what you could not see about yourself. But we didn’t achieve that until the end. In the two weeks before my test, Gail became an MCI examiner. She grilled me about fishing, casting, teaching, casting, fishing and more casting. She administered the test many times with just the right amount of edge in her voice to put me on the spot. Her approval was food for my soul when I earned it, and her presence at the test a blessing.

Gail: Two weeks before my test Paul returned to the casting field. I was so happy. What a coach! I couldn’t understand how I didn’t know this about him before. He helped me go the last tenth of a mile and I approached my test feeling like a master in my mind.

Two Paths to The MCI. *continued ...*

When my test team huddled, I stood calmly with my rod at my side, reminding myself that I was a master, seeing Paul across the field, hearing his coaching words in my head.

Teaching

Paul: This is where we really helped each other. Gail was a lawyer and knows about words. I would write something for one of the teaching tasks and she would say, "NO. Too many words." "Less is more." Over and over again she said "Less is more." I dreaded reading what I had written to her, but in the end, I got the unruly words under control. I really believe that if you can't perform the teaching tasks in a tight, concise way you are not ready to take the test.

Gail: In my dogged way, I worked on the teaching tasks until I felt like throwing up a little. I started by reading a lot about spey casts, for example – Gawesworth, Burr, Mortensen and Maxwell. I compared their explanations, digested them and then wrote my own. I practiced them out loud with my yarn rod in front of the mirror and did them for Paul on the field until it felt natural, until it was natural. I learned a lot about what it takes to effectively explain and demonstrate. I also came to see that preparing for the test is mandatory teacher education. You have to push yourself to refine the way you teach.



More in Bullets

Paul and Gail:

- Take the test to pass, not to practice.
- Make notes of what you read with page number references for later review.
- Learn the criteria for passing each task and hold yourself to them.
- Practice with standards and get help for what isn't working.
- See your mentor when you hit a wall.
- Ask someone to video tape your casting, specifically tasks that challenge you.
- Have someone give you the test.
- Experiment with rods and lines for the test. Your ultimate choice will be a compromise. No one rod does it all well.
- Practice teaching and teach.
- Practice training your hand and arm movements in front of a mirror, indoors.
- Trust that you will succeed, because you will.
- For relaxation, go fishing but. . .be sure to make some notes.



About the Author:

Paul Gallo and Gail

Donoghue Gallo live in New York City where they practice and teach casting in Riverside Park. They are members of the board of directors of the Eastern Waters Council of the IFFF and are founding

members of the Catskill Mountain Casting Club. They have fished together for nearly 40 years.

“Why CI?”

by Nick Blixt, California, USA

When I first met my mentor, Jim Solomon (MCI), he asked me one question: Was I pursuing the C.I. certification to become a better teacher, or did I just want a feather in my cap that broadcasted my casting ability?

Three years prior, the Southern California surf revealed a sad truth: I was a terrible fly caster. Faced with an infinite body of water and lacking a visual target, I would try to cast all 100 feet of my heavily weighted sinking line, which usually resulting in a 30-foot cast and a fly in the back of my neck. Sick of repairing gashes in my Gore-Tex™ shell and ducking on every forward cast, I made it my mission to improve, surf be damned.

My first six months of dry-land practice were an exercise in futility, including tantrums and a broken rod. I found a YouTube™ video of Mel Krieger demonstrating the mysterious double haul (which I believed to be the root of all my troubles), and so I would watch the two-minute clip in my bedroom, run outside, and try to imitate the motion on my sidewalk. After complaints from neighbors and no visible improvement to my casting, I gave up and returned to the surf, where I resolved to spend the rest of my life fooling whatever surfperch was dumb enough to swim within 20 feet of me.

This was around the time I met Jim. I knew little of the CI process, but I was impressed with Jim’s ability to quickly diagnose my casting faults

and provide simple drills to address them. I began meeting with him every two weeks. Soon my double-haul ambitions were replaced by tip casting drills and a focus on loop control. Eighteen months later, I passed the CI exam in Bishop, CA, in what was one of the most fulfilling and rewarding days of my life.

Oddly, right up until my exam, Jim’s initial question still dogged me. Was it vanity that motivated me? Was I just a con with the hidden agenda of using the CI process to reach those larger surfperch farther out in the surf line?

Shortly after my exam, a colleague approached me and commented that he had observed me casting in the park outside our office. He admitted that he had always wanted to try fly fishing but hadn’t known how or where to start. And I was relieved, because I finally understood why I undertook this journey in the first place. If I could save just one person from standing on a sidewalk for six months fruitlessly trying to teach him- or herself how to double haul, then this would all be worth it.



*About the Author: **Nick Blixt** is a CI from Santa Monica, CA. When not working the surf, he can usually be found living out of his 4Runner in the Eastern Sierras or in the Berkshires of his native western Massachusetts.*

He recently attended the Sweetwater Travel Company’s guide school on the Bighorn River in Fort Smith, MT. Nick also serves as Communications Director of the Southwestern Council of the IFFF.



Observations from the MCI Trail

by Brian DeLoach, Cleveland, Tennessee, USA

You've passed the CI exam, but for some reason it isn't enough. So you start the journey toward attaining your MCI certification. I've been on that road for a year, now, but along the way I've encountered specific obstacles and idiosyncrasies within the IFFF which I will attempt to describe for the benefit of aspiring MCIs. These issues include inconsistencies within the literature, how to manage your own disagreements, the issue of access to outrageously expensive yet vitally important books, and how to view humility as a virtue and as a skill.

Many MCI examiners and most IFFF literature strongly recommend that MCI candidates work with a mentor, since the failure rate for non-mentored MCI candidates is very high. But MCI candidates invariably study independently, outside of mentoring sessions (and you should, including reading everything you can get your hands on). In those studies, there will come a time when you disagree with your mentor on some disputable matter of rod mechanics. This happens often. . .and it's a good thing; it means you're exploring the theoretical, the debatable part of fly-casting.

But you also see that the 'right' answer is no longer set in stone like you thought it was. You find that groups of instructors have differing opinions and theories.

And they use different terms. You listen in as their debates last late into the evening and into the early morning. Many a gentleman's disagreement has arisen from these sessions, but what a great thing! I've learned nearly as much from listening to the masters argue as from my personal study.

After reading and listening and growing, you've developed one of these dissenting, debatable ideas. It is inevitable. Do you argue with your mentor? Do you choose this disputable matter as your hill to die on? Do you find only MCIs who confirm your opinion?

Check your excitement; the answer is no; as an aspiring MCI, it's important that you understand that there is a vetting process taking place as the community of masters evaluates not only your skill and knowledge but also your character as a teacher, one who is going to represent the values of the IFFF. There is a time and a place to explore creative differences, but there is never a time to stir up discord over nuance. It's good that you discover your own understanding of the deeper parts of the sport and that you don't merely regurgitate what others have said. Still, it's a sign of maturity to show humility, to understand that you must first prove your knowledge of the baseline of casting. This helps establish your credibility.

Humility should be practiced as often as reach mends or the 85-foot cast. By exercising humility as a part of your instructor education, you solidify the bond between you and your mentor. You also become more approachable to future students and more effective as an instructor. There will be a time for you to advance your theories, but right now, it's important that you prove your ability and character as a teacher. There is no easy way to accept this, maybe that's the point, but I think we must learn deference before we can practice responsible authority.



Observations from the MCI Trail *continued ...*

Let's look at the recommended fly casting literature for the aspiring MCI. The IFFF requires that you buy the Study Manual, which includes articles, representative test questions, and a suggested reading list. After making my way through the manual, I purchased every book I could find from that list. Some of the books I could not get; they were either out-of-print or outrageously expensive. Yet some of the questions in the appendix can only be answered accurately if the candidate has read these hard to find works. For example, an MCI must be able to explain effective rod length and be able to describe how energy is dissipated in the front taper. MCI Larry Allen quizzed me once and asked several questions concerning these deeper parts of the mechanics; I was stumped, and he said he was not surprised since this information was only available in prohibitively expensive books.

The books I could get came with a whole new set of problems. I read 15 or so of them before I began to look at the representative test questions. I would often cite direct quotes from the authors in my answers. I put my answers before a dozen masters who provided invaluable input but took issue with some of the works I cited, even though the books were taken directly from the reading list, which I assumed represented orthodox IFFF thought. A candidate may be confused by this seeming disparity between what the masters hold as truth and what is put forward on the bibliography, but what an aspiring MCI should keep in mind is that this too is part of the creative tension—the continuous conversation that ultimately aids in complete understanding of the fly cast. Don't be confused. Take it with good humor. I urge you to listen to the gripes about a certain author's work, investigate for yourself, evaluate the validity of the argument, and learn from it.

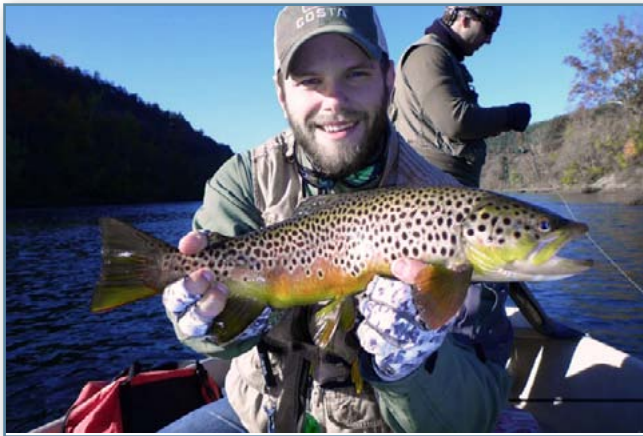
As you study the list of works, you'll notice that Jawororski and Kyte passionately disagree on the drift in their written works. You'll wonder how Lefty's critical angle can be reconciled to the more mainstream angular rotation or arc. You'll read extensively about counter-flex from one source which discusses rod action, yet not a word of it from another master. Tensions within the literature? Maybe. But I believe the list was constructed deliberately to show the chronological development of understanding as new models replace outdated or incorrect systems. If you see a contradiction, check the dates of publication. You may well be reading a casting conversation in the process of evolution. For example, the rod's spring effect was once thought to contribute as much as 20 percent to the energy of the cast in the 90s, but 20 years later, most studies value the spring effect much lower. There will be many more tensions to come as the technology and our understanding of it advances.

A third issue students on the MCI trail will encounter—the bloated ego. This requires a certain sense of political awareness. Certain MCIs paid dearly to become masters, in time, money, and sweat. Some passed their exams after a couple years' study, others take far longer and test multiple times before they pass. It is simple a fact of life that an MCI who has studied for years to pass his exams may not be willing to recognize you as a potential peer, and he or she may treat you accordingly. You've not 'earned your stripes,' so to speak. Stop. Breath. Think why you're pursuing this goal – to achieve excellence in teaching and advancement of the sport? Or to seek validation? Engage this issue with good humor; however it stings, this is one of those issues that will lead to growth and reflection. You should always use discretion and be aware of another's time investment, especially since the IFFF makes no formal distinction between senior MCIs and brand new MCIs.

Observations from the MCI Trail *continued ...*

As I wrote above, practicing humility during your MCI journey is as crucial as practicing parts of the exam; it should be viewed as a skill as much as virtue.

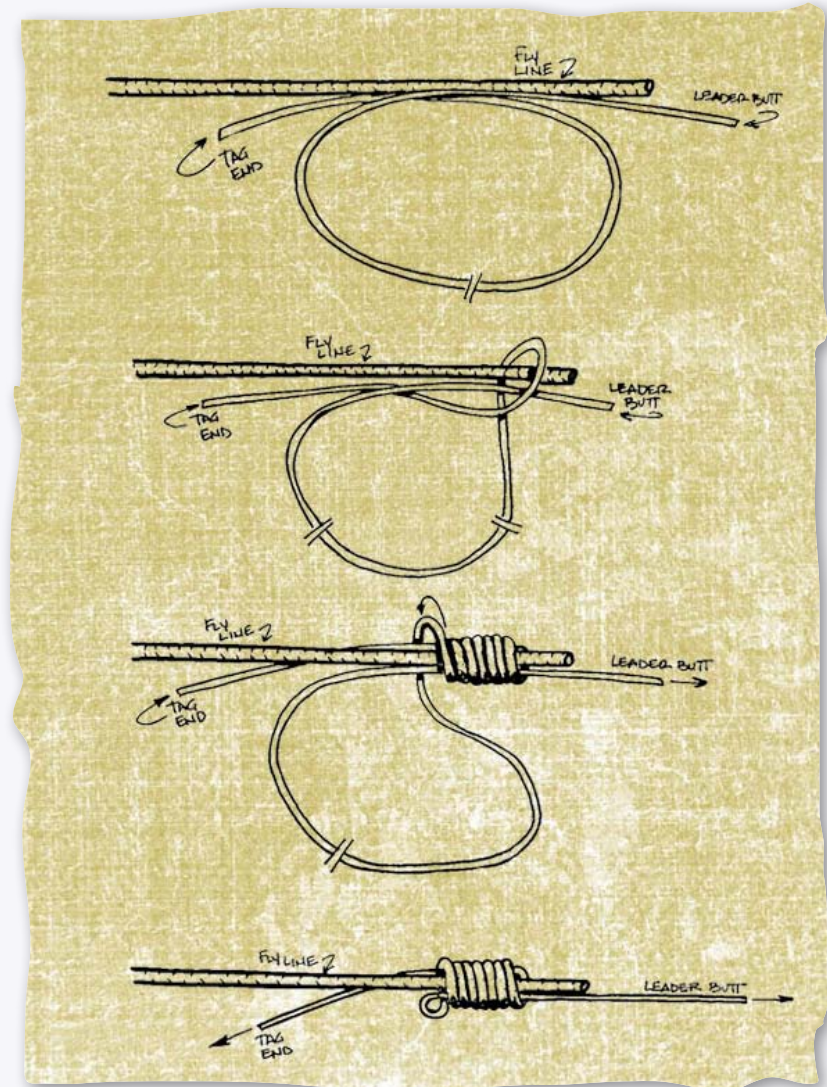
These are a few of the idiosyncrasies which I've encountered, and surely there are more to come. One day, though, we'll be ready to pass this giant exam, and we will be able to spend those pretty days on the water or with students instead of on lonely fields with measuring tape and orange cones, as joggers and cyclists zip by and ask if we've caught anything.



*About the Author: **Brian DeLoach** teaches high-school English at Cleveland High in Cleveland, TN, USA. He also teaches for Lee University's Fly-Fishing Program (also in Cleveland, TN) and he's a member of the SoBro Anglers IFFF Chapter in TN. Brian is studying for the Masters Exam with MCI Tom Rueping as his mentor.*

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IFFF/CICP Expands into South Africa: Six Days and 15 Tests

by Timothy Rolston with Thomas Berggren

Background and History

In 2012 Cheryl Heyns captained the South African ladies team to the Commonwealth fly fishing championships in Tasmania. Cheryl is former chair the South African Fly Fishing Association (SAFFA), which administers competitive fly fishing. While in Tasmania, she met with IFFF MCI Peter Hayes and invited him to come to South Africa to run workshops in all our major centres.

Peter stayed with me during the Cape Town leg of the 2013 workshops and we spent virtually every waking hour discussing fishing and casting. He was an exceptional ambassador for the IFFF program and was keen to have the IFFF program set root in South Africa. He inspired me to looking into the program. I had taught fly casting for years and had already written a book on fly casting, so it was perhaps a little easier for me to move forward with the concept. Two obstacles stood in our way: weak local currency and distance

from the main fly fishing centres of the globe. Getting tuition, mentorship and setting up exams and workshops was and is extremely expensive for us. Cheryl managed to secure R50, 000 (\$3.5k USD) to initiate the project and thus we were able to have William Van der Worst (MCI) visit us and promote the program further, this time with dedicated workshops aimed at those wishing to gain IFFF CI certification.

After William's visit we set about planning CI exams here in South Africa and I passed my CI exam in Somerset, UK, in June 2015, which made me first IFFF certified instructor in South Africa.

On my return, with the assistance of SAFFA, I ran workshops for prospective CI candidates in Johannesburg, Durban and Cape Town. In November of 2015 I assisted Thomas Berggren, when the IFFF tested 15 candidates in three major centres. Out of those candidates five new IFFF CI's were born.

IFFF/CICP Expands into South Africa *continued...*



Pre-test workshop at Tim's kitchen

CICP and a Test event report – South Africa Johannesburg, Durban and Cape Town, 23 -29 November 2015 by Thomas Berggren

During this period, Cheryl contacted Carl Zarelli (IFFF-International Committee Chair) to look into setting up a South African test event. I was selected as lead examiner. Since we had had 25 candidates show interest in testing over the week-long event, we would need to be very structured and organized. To control the costs, SAFFA members would volunteer with transportation, meals and accommodations. Once our time and cost plans were in place, the decision to go was made.

A few weeks before the event the number of candidates winnowed to 15, which is difficult for a single instructor. Still, it's easier than 25. As a Level III examiner I am approved to test CI's alone, but we asked



Written test - Johannesburg

Tim Rolston, to volunteer as my testing assistant. Tim's tasks were to help me with logistics and observe and confirm fairness in the testing. We clearly explained to all candidates that they would get a fair and correct test. We also clearly stated that I was responsible for the exam and all decisions were made only by me.

To get Tim engaged and focused, I asked him to take notes, as though he were an examiner. Acting in this way, Tim could better confirm that I had given a fair test, regardless whether the candidate passed or failed.

November 23

After a long flight from Sweden to Johannesburg, I was met by Jonina Fourie at the airport. We picked up Tim Rolston and 30 minutes later we arrived at St. Stithian's private school, which was to be the location for the CI Workshop and the written test for all Jo'Burg candidates.

IFFF/CICP Expands into South Africa *continued...*



*CI Passed - Andre Van Der Verff
with Tim Rolston*



*CI Passed - Evert Minnaar
with Tim Rolston and Thomas Berggren*



Tim's backyard

First, though, I had a special quick workshop about the procedures and testing routines with Tim. All candidates passed the written test and we had a quick lunch before we did the afternoon performance tests. Unfortunately, there was one cancellation and the second candidate didn't reach all the way.

One of the day's candidates, Lyle Smith (and his wife Rebecca) had volunteered to put me up while I was in Johannesburg. Rebecca comes from Sweden, and that night I realize even Lyle understand some Swedish. Tim at the house of Jonina and her husband.

November 24

We set up early on November 24 with casting tracks and a cooler of drinks. This day we tested four CI candidates, and we had two pass -- André van der Verff and Evert Minaar. Congratulations to them both for the pass and we welcome them as IFFF instructor colleagues.

November 25

Because we originally scheduled to more than 14 CI candidates, it happily happened that we could get this day off and go fishing. This super-compressed testing and work-schedule had suddenly room for vacation. Tim Rolston, Evert Minaar and Jonina Fourie and I were joined by Lyle Smith on the River Vaal. It was a bright and sunny day at the Vaal and we focused our fishing in the fast current parts for Small Mouth Yellow fish.

November 26

On Thursday, Nov 26, Tim and I flew to Durban. Durban volunteers Linda and Richard Gorlei met us and drove us directly to testing venue, where we set up for workshop and written tests for all Durban candidates. All candidates passed the written test.

After a quick lunch, we had two scheduled two CI performance tests in the afternoon.

IFFF/CICP Expands into South Africa *continued...*



A Durban coastal storm came in and the conditions were windy, but acceptable. As examiners, we told the candidate we would allow for windy conditions. Unfortunately, he didn't pass the test and by the time next candidate was scheduled the wind increased. By the middle of the second performance test, the wind blew at storm level and we postponed until the next day.

November 27

Friday the wind was milder. We picked up where we stopped the day before, then tested three other CI candidates. Two of the candidate passed the test, Richard Gorlei and Gillies Mc David. Congratulations to them both for the pass and we welcome them as IFFF instructor colleagues.

After testing Tim and I flew from Durban to Cape Town. Tim and I had a dinner at airport then reached his house in Cape Town very late.

The next day we tested three more CI candidates. Tim's kitchen was the venue for workshop and written test. A field close to Tim's house was the venue for the performance test. All three passed the written test but only one of the candidates passed the performance. Matt Rich passed his CI. Many congratulations to him and we welcome Matt as a IFFF instructor colleague.

November 29

Regarding lack of water in Cape streams this day was turned into a tourist day. Tim showed me the scenery around the Cape coast -- a most memorable ride. Later that night I was back on the "Kafka-flight" back home to Sweden to complete the paperwork and reports to send in to IFFF headquarter.



*About the authors: **Timothy Rolston** is the first Certified CI in Africa. Tim live in Cape Town, WC, South Africa.*



***Thomas Berggren** is an MCI, THCI, and Level III examiner who owns and operates Lilla Malma Fishery just outside Malmköping, Sweden.*

He has 30 years experience as guide and instructor in both single and two-handed fly fishing.

NEW REGISTERED INSTRUCTORS AND TEST EVENTS

Certified between January 29, 2016 to May 12, 2016 listed according to test date.

First Name	Last Name	City	Region	Certification	Country	Citest Date
Bjorn	Gunnarsson	Reykjavik		CI	Iceland	04/08/16
Thomas	Cammarata	Seatte	WA	CI	United States	04/29/16
August	Julian	Bainbridge Island	WA	CI	United States	04/29/16
Jeff	Hogan	Woodland	CA	CI	United States	04/29/16
Jesse	Robbins	Bainbridge Island	WA	CI	United States	04/10/16
Doug	Florence	Ludlow	VT	CI	United States	03/05/16
Ray	McKeeman	Newtownabbey	Antrim	MCI	United Kingdom	04/03/16
Sekhar	Bahadur	London	KEC	MCI	United Kingdom	04/08/16
Jonathan	Connelly	Oregon City	OR	THCI	United States	03/11/16

2016 USA & International Test Date

TEST DATE	VENUE	TEST No	CERTIFICATIONS
August 3-4, 2016	IFFF International Fly Fishing Fair Livingston, MT, USA		16 CI, 10 MC, 4 THCI Registration opens May 18th
September 9, 2016	Grapevine, TX, USA	Test #1607	4 CI
November 3, 2016	Crystal River, FL, USA	Test #1606	4 CI, 2 MCI

TEST DATE	VENUE	TEST No	CERTIFICATIONS
June 8-12, 2016	Pilchowice, Poland	Test #0416	12 CI, 8 MCI, 4 THCI
Sept 21-25, 2016	Wentworth Falls, Australia	Test #0116	16 CI, 8 MCI, 4 THCI - CLOSED
Sept 29 - Oct 1, 2016	Wanaka, Sth Island, New Zealand	Test #0216	6 CI, 3 MCI, 2 THC I- CLOSED
October 7-9, 2016	Shinagawa, Tokyo, Japan	Test #0716	17 CI, 7 MCI - CLOSED

All information above are correct at the time of publication. For the latest up to date information, please visit:
<http://fedflyfishers.org/Casting/BecomeCertified/CalendarofEventsTestingDates/tabid/616/Default.aspx>

The Editorial Team



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



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



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



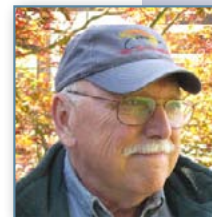
Paul Brown, MCI, NW England, is a GAIA mentor and assessor, an APGAI member, and an instructor with The British Fly Casting Club (BFCC). Paul has 30 years media experience, much of it with some of the best ad agencies and design companies in England. He is an associate editor of *The Loop*.



David Lambert, MCI, Florida, USA, is a journalist and editor who works in both print and digital media. He is managing editor of *The Loop*.



Bruce Richards, MCI, Montana, USA, designed many great lines for Scientific Anglers and wrote the seminal work, *Modern Fly Lines*. He is a former chair of CBOG and was instrumental in the development of the Casting Instructors' Certification Program (CICP). He is an associate editor of *The Loop*.



Bruce Morrison Bruce Morrison of Vancouver Island, BC, is a veteran casting instructor and a retired professor of anthropology. He has both authored and edited books. Bruce is an associate editor of *The Loop*.



Bintoro Tedjosiswoyo is a CI & THCI who lives in Melbourne, Australia. Bintoro is a commercial graphic designer and illustrator, he is *The Loop's* graphic design editor and illustrator.

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