

SUMMER
2015

The Loop

THE JOURNAL OF FLY CASTING PROFESSIONALS



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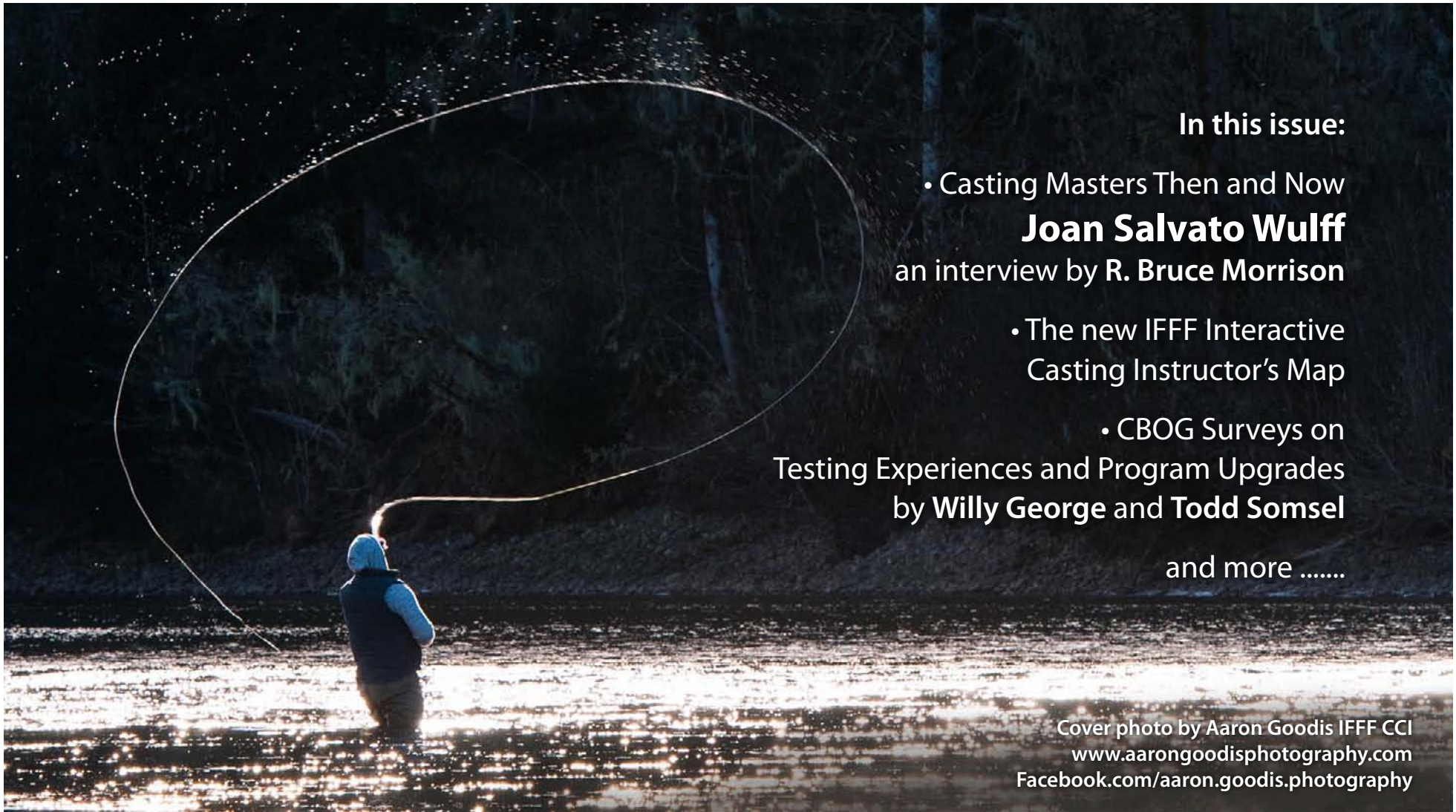
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2015 CICP Annual Report to the IFFF Board of Directors

by Rick Williams,
Chair of Casting Board of Governors

In August, CBOG Chair Rick Williams formally will present to the IFFF Board of Directors his annual report on the Casting Instructors Certification Program. It contains a short history of CICP, its current status, and goals for the program. Below is an excerpt.

[Twenty three years after the IFFF Casting Program began] “ .. the Casting Instructor Certification

Program (CICP) includes nearly 1500 instructors in 40 countries worldwide. The CICP has three levels of instructor certification: Instructor, Master Instructor, and Two-Hand Instructor. The majority of our instructors (70%) live in the United States. We have 60 instructors in Canada, but none in Mexico!

Presently, the program’s growth is split evenly between North America and countries throughout the world. Today (2015) the CICP looks like this:

CICP	Total	US:	International
Instructor (CI)	1423	998	425
Master (MCI)	253	155	98
Two-Hand (THCI)	90	37	53

The CICP has always operated with considerable autonomy internally, but also with considerable support from the Board of Directors. This is much appreciated by the CBOG.



[Click Here To View The 2015 CICP Annual Report](#)

Letters to the Editor

Gentlemen:

I am writing because the Spring edition of the Loop which arrived by email on April 24, contains an error concerning my certification.

On December 3, 2014, I passed my MCI exam with the test team of John Bilotta, Phil Gay and Dan Davala. The reference to me indicates that I received the CI certification with the date on which I did, in fact, pass the CI exam (December 23, 2010).

I also want to point out that my wife, Gail Donoghue Gallo, passed her MCI exam on April 23, 2015 in Portland Maine with the test team of Macauley Lord, Rod McGarry and Dave Benoit. So there will be a Paul Gallo MCI from 12/3/2014 and a Gail Donoghue Gallo MCI from 4/23/2015.

Your truly, Paul Gallo

Dear Paul,

Our sincere apology for the error on your certification in the last Spring edition of The Loop. An addendum with the correct certification has been included in this issue at the New Instructors List page.

Your wife Gail will be listed in this issue as her test date fell within this issue’s listing.

Best wishes, The Loop Editors

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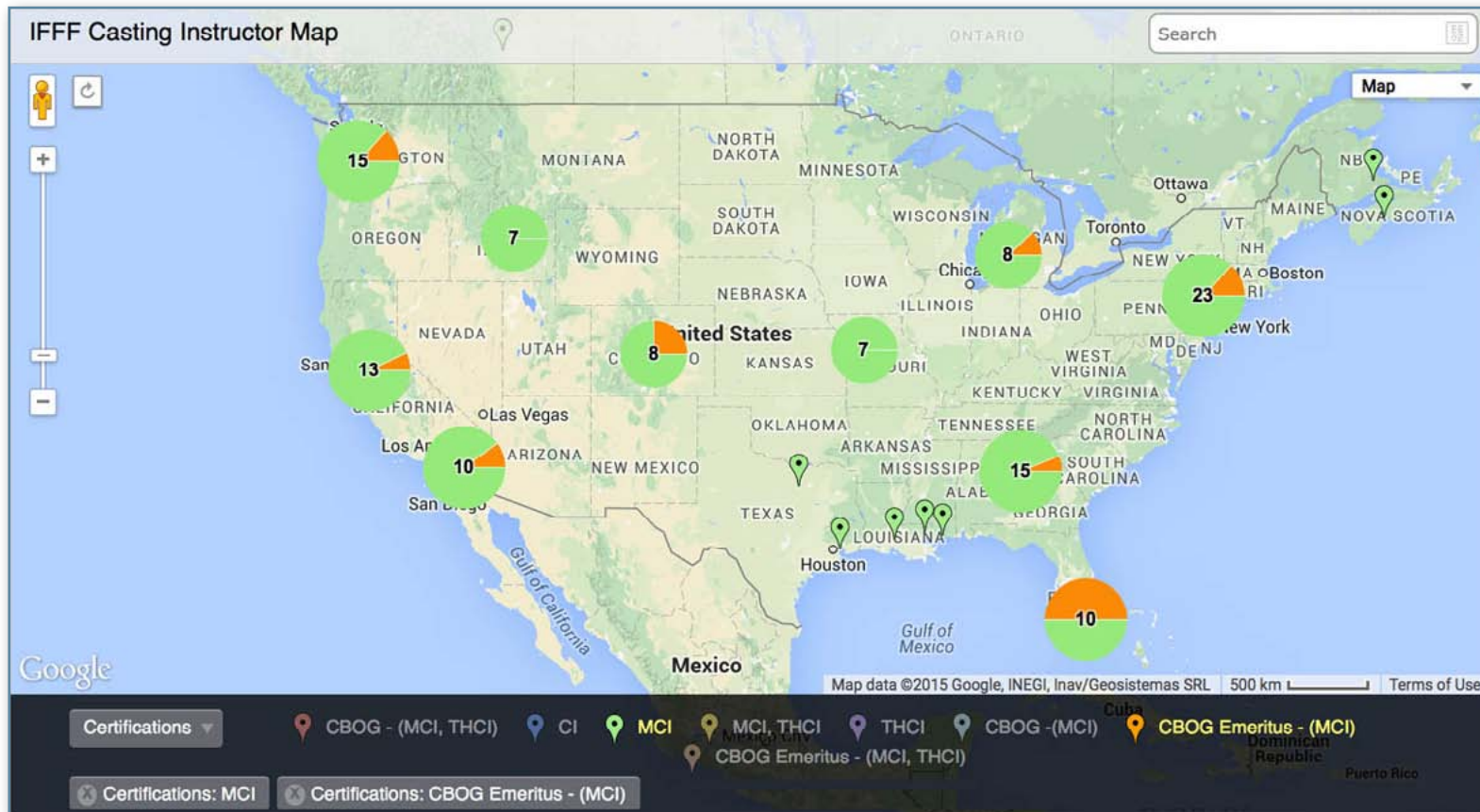
IFF PUBLISHES INTERACTIVE CASTING INSTRUCTOR'S MAP

Good news for certified instructors. The IFF recently has unleashed a simple interactive map with the location of all instructors worldwide. "It's brilliant," said CBOG Chair Rick Williams. "Now folks can search the map for the nearest instructor - CI, MCI, or THCI, or use it to help find a mentor."

Williams worked with Rhonda Sellers, under Marvin Cash's leadership,

to work out the program. "We figured out how to do it using BatchGeo and everyone's postal codes. It also allows Carl Zarelli (International Committee Chair) and me to do planning for international or US regional events, etc."

The program should be live by mid-June. Click the map below to see the new interactive instructor's map:



CBOG SURVEYS BOTH EXAMINERS AND CANDIDATES About Testing Experiences and Program Upgrades

by Willy George and Todd Somsel

At its 2014 annual meeting, the IFFF-Casting Board of Governors (CBOG) agreed to begin collecting survey feedback from CICP examiners on their experiences giving the new Casting Instructor (CI) Test. Survey topics include test clarity, duration of the exam, suggestions for additional improvements, and others.

In early May 2015, during a discussion at the WA State Council Expo, CI Test Committee Co-Chairs Todd Somsel and Willy George and CBOG Chair Rick Williams, realized they were missing an essential element from the feedback loop -- feedback from test candidates about their testing experiences.

They reasoned that feedback from candidates (regardless of the outcome of the exam) about their testing experience would provide important insights into how candidates perceived the tests, their examiners, and their testing experience. Such information would be valuable to individual test committees concerning their specific tests, but more importantly, it would provide feedback on our ambitious Examiner Development Pathway (EDP) program. It would provide a measure of the quality and consistency of our overall CICP examination process, since this feedback would often involve examiners who had gone through EDP training.

Somsel, George and Williams called for a parallel survey from candidates who have completed the new CI examination.



Survey questions for candidates include assessments of the examiner fairness, professionalism, and communication clarity; how the candidate prepared for the exam; what they would do differently if they could take the test again; suggestions for improvements in both the test and the testing process, and more.

Regarding the new surveys, CBOG Chairman Rick Williams said, "I'm excited about the parallel surveys for the new CI Test – one from the examiners and the other from the test candidate.

CBOG Surveys *continued...*



I'd rather manage the CIGP based on information than on hunches or guesses. I'm sure there is an opportunity to learn here and to further improve the program."

The parallel surveys offer the CIGP a chance to see our program through the eyes of others. Are we accomplishing the things we're striving toward? Are we doing a good job? How do the testing candidates feel about their experience and do they have suggestions for improvement?

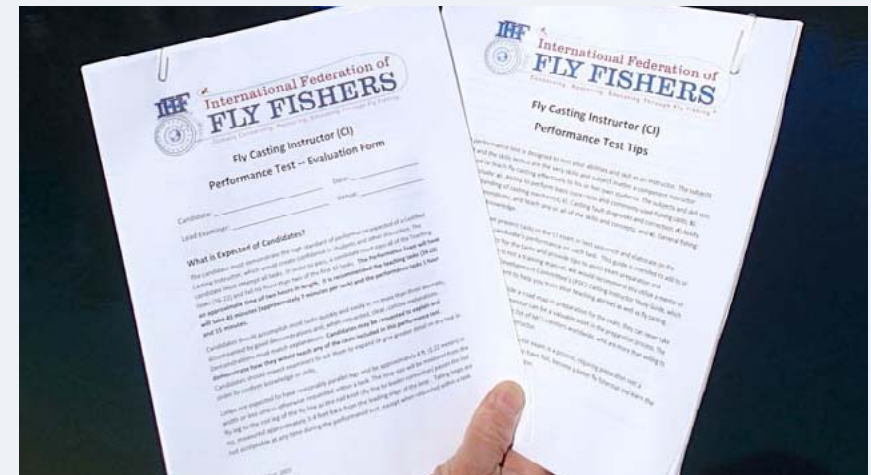
In June 2015, co-chairs of the three casting instructor exam committees (CI, MCI, and THCI) agreed to use a common Post-Test Candidate Survey to gather feedback from instructor candidates who have recently tested for their CI, MCI, or THCI certification, regardless of the outcome of the exam. Examinee input will be used to improve the quality of the CIGP examination process.

New CI Test *Tips* Available to Help Both CI Candidates and Mentor

The CI Test Committee has introduced a set of tips to assist CI candidates to better prepare for and perform during their CI exam.

 [Click Here To View The New CI Test Tip](#)

The CI Tips presents the CI exam tasks sequentially, then elaborates on the expectations for the candidate's performance on each task. Having these tips handy is nearly as good as having your mentor handy to provide expert advice.



 [Click Here To View The Supplement of New CI Test](#)

CBOG Surveys *continued...*

Willy George, CBOG, MCI, is Co-Chair of the CI Test Committee of the IFFF Casting Board of Governors. Willy is on the Pro-Staff for CF Burkheimer Fly Rods, RIO, Simms, Hatch, Far Bank, & the California Fly Shop and teaches casting at the famous Golden Gate Angling & Casting Club in San Francisco, CA, USA where he is Club President. He is also the co-founder of the San Francisco School of Fly Fishing. Contact him at: busygeorges@aol.com



Todd Somsel, CBOG, MCI, THCI, is Co-Chair of the CI Test Committee of the IFFF Casting Board of Governors and is on the Pro-Staff for R.L. Winston and Ballistic Vector Fly Lines. Todd lives in Issaquah, WA, USA. Contact him at: azfishandhunt@aol.com

The CI Tips are intended for use by both CI candidates and mentors. Below are a few examples:

- It is your prerogative to adjust the direction of your casts if the wind direction is not favorable.
- Your demonstration must match your explanation. For example, if you tell your examiner that you will demonstrate tailing loops by an inappropriate application of force, make sure that is how you make them.
- Be sure to exaggerate the reach on the reach mend, making it easy to see.
- When performing a Pile Cast, don't lower your rod tip too quickly after the stop or else it will become a Pile Mend.
- On Task 8 - False Casting, the slower your slow cast, the easier it is to create contrast with the medium and fast false casts.
- Be sure to practice casting on both water and grass.
- For the 20' accuracy target, tip casting is very effective.
- Avoid over teaching. This task focuses on a beginning student. A common fault would be to overload them with technical terminology.
- You could be asked how you might teach any one of these casts. Be prepared!

Since the new CI Test is included in its entirety in the Tips document, we suggest that CI candidates carry the Tips version as their training companion.

Let us know what you think of this Tips document. Send us your own CI Test Tips so that we can include them in the next update.

Willy George & Todd Somsel, co-chairs CI Test Committee

HISTORY OF A CI EXAM TRANSLATION

Montreal, June 21st, 2015

by JF Lavallée, Montreal, QC, Canada

In February 2015 the IFFF held its first ever Continuing Education Workshop (CE) for French-speaking fly casters in Granby, Quebec. Thirty instructors showed up; some were certified, but many were not; in fact, some were not even IFFF members. A few things emerged from this successful gathering, the foremost being the difficulty for a French-speaking individual to find reliable documentation for fly casting mechanics and for teaching fly casting in general. The lack of French translations has prevented people interested in improving their casting and teaching skills from becoming better casters and teachers, let alone becoming IFFF certified instructors. Following this workshop, I started working on a French translation of the CI exam document.

Any type of translation is challenging work, even more so when technical terms are used. To add to the complexity, as we all know, the English casting nomenclature has yet to be formalized, the result being that various terms can be used for different definitions. This difficulty is compounded because casting terms and similar issues have not been clearly identified or approved in the French language.

In order to move ahead, every translation decision was based on three rules in order of priority:

1. Stay as true as possible to the text of the English version
2. Use French terms that everyone would agree to compromise on and see as acceptable
3. Use terms that would help teaching

Seeing this as a teaching/learning/growing opportunity, I contacted interested current Quebec CIs and instructors who had voiced an interest in helping produce a French version of the CI exam. We created a team of five core people, including one MCI, two CIs, one CI candidate, and one dedicated French language expert. In addition, two additional CIs periodically added comments and suggestions.

The core team was *JF Lavallée, MCI; Camil Geoffroy, CI; Pascal Moreau, CI; Michel Rivest, CI candidate; and Linda Prenoveau. Alain Laprade, CI and Louis Lortie, CI* made up our support team.

The challenge was this: Keeping the student/candidate in mind, could we come up with a translation that was true to the English version, but would be understood readily by the majority of French speaking people wanting to achieve a certification of that level?

Three months later a strong workable draft emerged after countless hours of translation, revisions and discussions, hours of book searching both in French and English versions, and numerous email threads. What seemed a straightforward exercise became a winding path with unclear directions and avenues. In the end what made it work was the team's willingness to compromise, to seek a common denominator.

The draft, although not as pure as we would have liked, was solid enough that we could accept and move forward with the translation.

History of a CI Exam translation *continued ...*



JF Lavallée MCI



Pascal Moreau CCI



Camil Geoffroy CCI



Linda Prenoveau



Michel Rivest

When this solid draft was achieved, it was presented to the IFFF for review and comments. Since this would become an official IFFF document, it was important for the translation team that the IFFF fully accepted the translation and made it theirs.

The IFFF put together a review committee that commented and suggested slight modifications and adjustments. These were rapidly evaluated and implemented. The final step was to add an important disclaimer in order to eliminate any possible ambiguity. A sentence was inserted at the beginning of the text which deferred to the original English version in cases of discrepancy.

The final version was submitted to and approved by the IFFF on June 6, 2015, four months almost to the day from the Granby CE event. The official document is now available on the IFFF website, under the heading: Casting>Become Certified>Certified Casting Instructor>Resources <CI Exam, French Translation

For the examiners and translators involved, this was a valuable learning experience. It advanced everyone's knowledge and understanding of fly casting mechanics and teaching requirements. Our hope is that this document can serve all French-speaking casters who are interested in growing and learning, and who may one day want to become IFFF Certified Instructors.

We hope this document will help solidify a French fly-casting vocabulary for the various terms being used today. We also hope it will provide an additional tool for French-speaking individuals across the world to get acquainted and become more knowledgeable about fly casting and instructing, which in the end, is the goal of an international organisation like the IFFF.



[Click Here To Download
IFFF CI Test in French](#)

Casting Masters - Then and Now

Joan Salvato Wulff

Interviewed by Bruce Morrison

In the world of fly fishing Joan Wulff is a legend. She entered the sport when there were few women fly fishers.

Her achievements have inspired a generation of women all over the world. Joan has won national and international awards as tournament caster and she has received more than 23 prestigious awards for her work as pioneering casting instructor, angler, writer and conservationist.

The IFFF has presented her with three awards: *The IFFF Woman of the Year*, *The Lifetime Achievement Award for Fly Casting Instruction* and the ultimate award, *The Order of Lapis Lazuli*. Joan was one of the original FFF governors charged with creating the certified casting program. She has written four books which have been well received by the fly fishing community. In this interview Joan shares with us the events which shaped her casting style and her life.



Joan Salvato Wulff - Then and Now *continued ...*

BM: *When you were developing your casting skills, who were the instructors who most influenced your development? Were these instructors' men or women?*

JW: I had three mentors who played important roles in the development of my casting skills. They were: Jim Tracey, William Taylor and Lee Wulff.

In 1937 I joined the Paterson (N.J.) Casting Club. I was 10 years old. There were no adult women for inspiration; I just had men to follow. As well as I could, I copied what I saw the men doing. One of them, Jim Tracey, offered to instruct me. He always told me "it's all in the wrist, you know". In those days casters were told to hold a book against their side with their casting arm. Tracey didn't put a book under my arm; he used a dollar bill instead. This limited my arm movement to my forearm and hand. Casting that way I won my first trophy in 1937 for the N.J. Sub-Jr. (Under 12 years old) Dry Fly Championship. There were lots of kids casting in those days, more boys than girls, but there were girls.

There was no spin casting, just bait and fly casting. The fly accuracy events were Dry Fly and Wet Fly. Dry Fly Accuracy targets were placed from 20 feet to 50 feet. We cast at a set of five targets, going around twice, starting with a score of 100 and receiving demerits based on the distance from the target when you missed - up to a maximum of 10. Wet Fly Accuracy targets were placed in a straight line (one behind the other) from 25 to 55 feet, with no false casting between casts. It was to simulate covering water when fishing for Atlantic salmon or steelhead.

After a couple of summers I could cast accurately to 35 feet, but couldn't cast well any farther. Frustrated, I dropped the dollar bill



and lifted my elbow and found that using my whole arm made a real difference in casting to those longer targets because it gave me longer casting strokes and better use of my strength. I was launched.

When I was 16, another club member, William Taylor, took me under his wing. He was in his late 50s, made bamboo rods, and his casting was the most beautiful in the club. His backcast loops were tight, and the line unrolled to be exactly parallel to the ground. Bill Taylor gave me my style, not by teaching it to me but by saying "Do it like this" and demonstrating. He lifted and lowered his elbow on the false casts and I learned to *hover* the fly over the target before dropping it in. The bamboo dry - fly rod he made for me was very stiff, with just a

Joan Salvato Wulff - Then and Now *continued...*



foot or so of tip action. The grip had a *ramp* for my thumb, which kept it from sliding off the grip on the forward cast Stop! I won my first Women's National Dry Fly Championship with that rod in Chicago in 1943. At that National tournament, there were only two casters who lifted and lowered their elbows when casting: Frank Steel (whose daughter Carol was my competitor) and me, Joan Salvato.

William Taylor was also a beautiful distance caster. He had no car and so, when I got my driver's license at 17, I took him to a park for our practice sessions. I acted as his ghilly, retrieving and laying out the silk distance line on a tarpaulin, to keep it from tangling on his final shoot. He asked me to describe the way his backcast unrolled. That helped me to understand what beautiful casting was all about.

I asked Taylor to teach me distance casting. As a dancing instructor, I knew that distance casting would involve the use of my whole body. I was familiar with coordinating various physical movements to bring about a desired result. It was a natural fit.

At the time, single-handed distance fly casting rules limited the weight of the silk shooting head to 1-1/2 ounces.

There were no distance events especially for women. I could barely

lift the head from the water with Taylor's bamboo rod so he made me a rod that would cast a line weighing only 1-3/8 ounces. The rod itself weighed 6-3/4 ounces. The outfit was so heavy that I couldn't false cast it and so became a one-cast distance caster. I picked up the 52-foot head, shot line on the backcast and shot the rest on the forward cast. Just two strokes! In the first tournament in which I cast that event – 1947 in Toledo, Ohio - I remember my great feeling of accomplishment when the judge called out "One - Two - 0" for my longest cast. It was with this tackle that I ultimately cast 161 feet, in a New Jersey State registered tournament in 1960. It was an unofficial record for women. It was unofficial because there were no women's distance events at the time. Another marker in my career was winning the National Fisherman's Distance fly event in 1951 with the required 9-weight line.

Distance casting introduced me to the *Drift* move which involved a repositioning of the casting arm farther back along the stroke's path, after the backcast stop, in order to make a longer forward stroke. Just as we *follow - through* on the forward cast, this is following-through on the backcast.

Joan Salvato Wulff - Then and Now *continued ...*



In 1952 I left my successful dancing school to try to make a living in the fishing world. Using fly, bait, and spinning tackle, I did trick casting at sportsman shows and casting clinics for tackle shops. In 1958, I signed on to travel the country for The Garcia Corporation, the largest fishing tackle company in the world. There were two of us: Ann Strobel and I were the first women to be paid spokesmen for a major tackle company.

I decided to leave tournament casting in 1960 so I could spend more time fishing. I've had the good fortune to fish for most freshwater species as well as many salt water fish in many parts of the world. After I met Lee Wulff, fishing for Atlantic salmon had a very special place in my life.

Lee was the next person to influence my development as a fly caster. We married in 1967 and Lee, well known for using short rods for his

Atlantic salmon fishing, gave me a six-foot rod for a wedding present. He used an Oval casting technique for the short rod. Because the line went under the rod tip on the backcast, I likened it to the beginning set up for a Roll Cast. My traditional vertical casting strokes were too short for the short rod and I took to the Oval, standing sideways to the target to make longer strokes. I soon learned the Oval's value when fishing on Atlantic salmon rivers with rocks on the shoreline behind me. Because the fly line unrolls upwards on the backcast it was easier to avoid ticking the rocks and losing a fly.

Lee and I toured as a team for Garcia until 1975 when Garcia's top position in the tackle world changed. We then changed course: I wanted to teach and I also wanted the public to have a chance to learn from Lee. In 1979 we opened the ***Joan and Lee Wulff Fishing School*** on the Beaver kill river in the Catskill Mountains of New York State.

Joan Salvato Wulff - Then and Now *continued ...*



The need for a casting language quickly became apparent: instructors to this point in time demonstrated casts – “do it like this” - and expected the student to duplicate the moves. When I developed a set of mechanics that gave names to the parts of the casting stroke and the use of all three parts of the arm, Lee and publisher Nick Lyons thought this was pioneering work which should be shared with a larger audience.

They talked me into writing my first book - even before I thought I was ready. It turned out to be the right move. Writing has been the single most important element in helping me to understand casting, because in order to write about it I had to mentally reduce a three-dimensional sport to one dimension: **PRINT**.

Joan Wulff Awards

- Early 1980's: Philadelphia Anglers Club- Shirley Kahn Award*
- 1986** *National Freshwater Fishing Hall of Fame, "Legendary Angler" award.*
- 1988** *Federation of Fly Fishers -Woman of the Year.*
- 1993** *International Game Fish Association Conservation Award*
- 1994** *Fly Rod & Reel Magazine's - Angler of the year*
- 1995** *American Sportfishing Association - Woman of the Year*
North American Fly Tackle Dealer's Association - Lifetime Achievement Award
- 1996** *Catskill Center for Conservation Annual Award*
- 1997** *Atlantic Salmon Federation's - Happy Fraser Award*
Federation of Fly Fishers - Lapis Lazuli Award
- 1998** *New York Metropolitan, Outdoor Press Association's - Lifetime Achievement Award*
- 2000** *Outdoor Writers Association - Excellence in Craft Award*
- 2004** *National Freshwater Hall of Fame (Hayward, WI.)*
Legendary Angler
- 2005** *IFFF Lifetime Achievement Award in Fly Casting Instruction*
- 2007** *Induction into the International Game Fish Association Hall of Fame*
Recipient of the Atlantic Salmon Federation's - Lee Wulff Conservation Award
- 2008** *Recipient of the American Museum of Fly Fishing's - Heritage Award*
- 2010** *Honorary Member of the All-Male Chicago Angler's Club*
- 2012** *Trout Nature Centre, Mountain Home, AR*
Induction into the Trout Hall of Fame
- 2015** *(with Lee Wulff) Induction into the N.Y. State Outdoorsmen Hall of Fame*
(November) Induction into the National Italian American Sports Hall of Fame (Chicago)

Joan Salvato Wulff - Then and Now *continued ...*

Lee challenged me as I wrote. His questions made me dig deeper to understand the nuances of the mechanics. I continued to learn when I wrote a fly casting column for *Fly Rod & Reel* magazine (for 22 years). It was the first regular column on fly casting for any magazine.

There was more from Lee: (1) He came up with the idea of Fly-0 - a three-foot rod with package yarn for line, for indoor practice. Fly-0 enabled me to analyze the use of the parts of the arm in the casting stroke, close up: hand/wrist, forearm/elbow, and upper arm/shoulder. I could not have done without it. (2) It was Lee's film of the late Johnny Dieckman slide loading that made me analyze my own casting to find that I too used that important technique with the Double Haul. (3) In the school, it was Lee who came up with the Salt Water Quick Cast: 60 feet in three seconds. This cast allows a salt-water angler to intercept a rapidly moving target species with a three-stroke presentation.

BM: *One of the things you are known for is your dedication to conservation. You have received many prestigious conservation awards. What motivated you to take such an interest in conservation?*

JW: Over the years I've sat on boards or lent my name to a number of organizations concerned with conserving or enhancing the fishery. I have done this because I believe it is the responsibility of all of us, in whatever capacity we choose, to work to preserve the resource: the fish and their habitat. When we lose habitat, we lose the fishery and this affects us all, whether we fish or not!

BM: *What do you think your greatest contribution to the world of fly fishing has been?*

JW: Pioneering a set of *mechanics*: the specific movements of the



caster's arm to which the rod and line interact, and putting it in language that people can understand. Historically there was no casting vocabulary. Articles about casting covered the result of the cast, not the specific movements of the arm. Photographs required the reader to figure out where the hand or arm had moved from one photo to another. I used drawings to illustrate the specific moves of the mechanics and attached names, thus creating a vocabulary.

The names I gave to the parts of the cast, for both the arm movement (all three parts) and the corresponding rod/line interaction are: a **Loading Move** to begin the loading (bending) of the rod, a **Power Snap** to end the stroke and create a loop, and **Follow-through/Drift** to complete the cast.

Joan Salvato Wulff - Then and Now *continued...*

In the school, having a casting vocabulary enabled the student/teacher relationship to jump way ahead of the rather vague “watch me” and “do it like this” in use at the time. Both instructor and student could focus on a specific part of the cast on which to work.

Another contribution was my **Hands On** teaching technique. The late Floyd Franke, when he was my head instructor, wrote about this in *The Loop*. The instructors’ right hand is placed over the student’s right hand and the left hand controls the end of the rod butt. This technique lets both the student and the instructor feel each other’s moves for four important elements: (1) **the stroke’s path**, (2) the separation of the **Loading Move** and the **Power Snap**, (3) the overall speed of the stroke and (4) when to use tension and when to relax. **Hands On** saves tons of talk.

I believe I was the first to do an Instructors course. (Oakland, CA in 1996) At the school, with Floyd’s help, we also created an intern program so that those who had graduated from the instructor’s course could apprentice to become full-time instructors.

In those early days, women fly fishers were handicapped: by the heavy bamboo rods, or by clothing that was designed for men rather than women. During the 1970’s I worked and campaigned for: women’s rods at Garcia, women’s waders at Royal Red Ball and women’s vests at Stream Designs. When I became a consultant with Winston it was with the understanding that I advise on rods that worked for women.

BM: *You have written that one of the influences you drew upon as a casting instructor was your background as a dance instructor. How did that experience influence your casting and your development as a casting instructor?*



ENSHRINED 2004
JOAN WULFF

Joan’s involvement in the sport fishing began at age 10, when she convinced her father that women could not only catch fish, but also could be competitive. Joan was instrumental in introducing many women to the sport of fishing, through her development of tackle and clothing specifically designed for women. Joan has authored numerous articles and books about fly-fishing.

JW: The influence of dancing came first in the form of shifting my weight on back and forward casts as the length of the cast increased. This helped make up for my physical limitations in height, in arm length, and in overall upper body strength as a woman. The military services have found that women have approximately 55% of the upper body strength of men. I think that the weight of the bamboo rods used by my generation kept many women from taking up fly fishing.

Dancing is three-dimensional: you shift your weight, rotate your hips, bend from your waist and, when you extend your arms the upper arm is still close to your core with no strain on the shoulder joint.

Casting is also three-dimensional: the motion of the basic casting stroke is back and forth **within** the up and down. It becomes dance-like, as an example, when you use Drift time, while the line is unrolling behind you, to change planes between backhand and forehand false casts. There are both weight shifts and hip rotation in this technique.

Joan Salvato Wulff - Then and Now *continued...*

Photo courtesy of Geoffrey Cathers

For long casts in the ***Open Stance/off vertical plane*** you rotate your hips on the Power Snap to extend the length of your stroke without moving your arm one extra inch. These moves do not put strain on your joints.

BM: *What do you think are the most important guidelines for new instructors?*

JW:

- **SUBJUGATE YOUR EGO** – This is about the student!
- Remember that a good teacher **TAKES RESPONSIBILITY** for the student's learning.
- Wear a **VEST** so that the movement of your casting arm is visually isolated.
- Be sure you know how to do what you are teaching.
- Start with where the student **IS**.
- **LISTEN** to what you are saying: presume the student knows only what you have told them.
- Never act annoyed or frustrated – listen to the **TONE** of your voice.
- Tell the student **EXACTLY** which move it is that you want them to concentrate on and, if you demonstrate it, be sure you are doing what you say you are doing.
- If you ask them to watch you, be specific about what to watch, and then **WATCH THEM** to see if they watch you. Don't take anything for granted.
- Demonstrate the wrong way only if you can relate it to the right way.
- Remember that learning to cast is both a **VISUAL** and a **KINESTHETIC** experience. Students must not only see how to cast, but they must learn to feel it. To encourage their feel of the cast, have them cast with their eyes closed.
- Teach the use of the rod hand only, through the Roll Cast and Basic Cast. Have them switch to their **SECONDARY HAND** when they tire. Introduce the line hand in False Casting.

Joan Salvato Wulff - Then and Now *continued...*

- Look for words or phrases to which the student responds; ask them to remember them.
- Find analogies. Examples: screen door handle on forward cast Power Snap; flipping a toasted marshmallow off a stick behind you.
- Give the student time to work without you once they are on the right track – this is *assimilation* time.
- Provide encouragement, but not false praise. Don't say a cast is perfect unless it is - and then say it loud and clear.

BM. *In your book, Fly Fishing: Expert Advice from a Woman's Perspective, you speak to the role of women have had in developing fly fishing's heritage. You have made an enormous contribution. Who are some of the women who contribute to building that tradition today?*

JW. I am pleased to say that there are many women making important contributions today. Their contributions are not just in casting instruction. They work as guides, lodge managers, writers, television stars, world record holders, and presidents of fishing clubs. Let me give you the names of just a few of the women whom I respect in those categories, in alphabetical order: Cathy Beck, Sheila Hassan, Lori-Ann Murphy, Diana Rudolph, Molly Semenik, Susan Thrasher, Rhea Topping and April Vokey.

It's been 78 years since I jumped into what was considered to be a "for men only" sport. I'm thrilled to have lived long enough to see women take their place in it for the same reasons I did: a love of the outdoors, and the creatures inhabiting it; the chance to be connected to the life force of one of those creatures-which I can leave unharmed-and

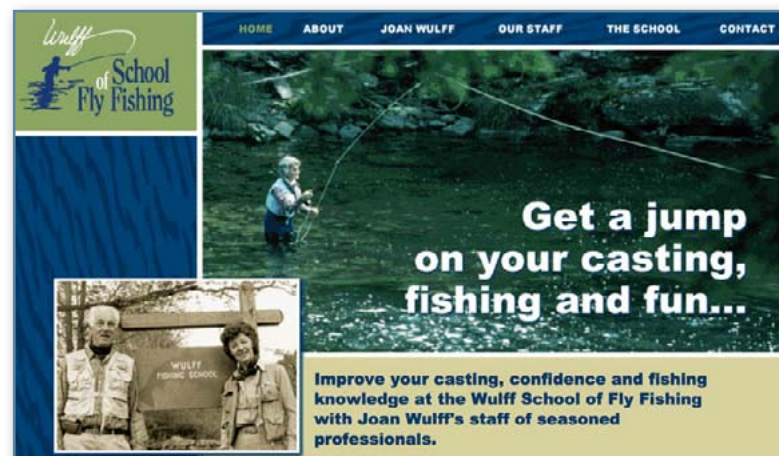
bonding with the exceptional people who make up the fly fishing community.

Purchase her books and DVDs at your favorite fly shop or your local book purveyor.

Books and DVD's by Joan Wulff

1. *Joan Wulff's - Fly Casting Techniques. (1987)*
2. *Joan Wulff's - Fly Fishing: Expert Advice from a Woman's Perspective.(1991)*
3. *Joan Wulff's - Fly Casting Accuracy. (1997)*
4. *Joan Wulff's - New Fly Casting Techniques. (2012)*
5. *Joan Wulff's - Dynamics of Fly Casting (DVD) (nearly 50,000 copies sold)*

Click here to visit The Wulff School of Fly Fishing website:



Interview by **Bruce R. Morrison** - Associate Editor of The Loop



FLY FISHING

A Different Approach

Mauro Mazzo, Villasanta, MI, Italy

One of the most important goals for a fly fishing instructor should be to make the sport as attractive to the widest possible audience. Unfortunately, in the recent years, fly fishing is seen as a sport for wealthy people, those who can afford to spend \$1000 for a rod and reel or five times that much on the cost of a “real good fishing trip.”

This certainly does not make our sport attractive to many newcomers. So, together with my friend Yvon Chouinard, outdoorsman and **Patagonia founder**, we started thinking about what could be done to portray a simple, more realistic image of fly fishing. We wanted to show that fly fishing is a way of living, one where love and respect for nature comes together with the desire to spend hours out of doors, far from our everyday worries.

We decided to write a book about fly fishing, where, more than giving simply technical information, we presented a broad view of fly fishing, in the simplest possible way. Craig Mathews enthusiastically joined us in this venture. Our aim was to explain to the non-fishermen that fly

fishing is a simple art, and to give them a few simple tips that would help them to quickly catch their first fish on a fly. We also wanted to encourage experienced fishers to consider a more simple approach to the river – one where they’d spend more time reading the water and trying to learn to think as a fish, rather than worrying about the best outfit to carry on the river.

The success of our book: **Simple Fly Fishing** bears testimony to the fact that interest is high, especially when you present fly fishing for what it is, a simple sport that everyone can learn.

We believe it’s important that people understand that fly fishing is not rocket science. The easiest way for them to start fly fishing is to use simple gear with a fixed line. We recommend starting with a Tenkara rod. Tenkara is the name of an ancient Japanese fly fishing technique.

We have a lot of respect for that tradition and we have no intention of re-inventing it. In our book we use the term Tenkara rod to define

Fly Fishing - A Different Approach *continued...*

a fixed-line rod and we invite people to try to fish streamer and nymphs as well as the more traditional Tenkara flies, although the use of such flies is far from the original Tenkara technique.



The tradition of fixed line fly fishing is also found in the west, in fact, it is the oldest form of fly fishing. We found references dating back to the Roman, Claudius Aelianus at the end of Second Century, who recorded his observations of fly fishers in Macedonia.

In Italy, my native country, we still have some people using Pesca Alla Valsesiana, a fixed line style of fly fishing. This technique dates back a few hundred years. It employs a fixed line rod, often made of cane that is from 11 to 16 feet long. Anglers attach a fixed braided horsehair line, a nylon tippet and one to five wet flies.

The reason these old techniques are still used is simple, they still are very effective, they offer superior control of the fly, and they are very easy to learn.

I started fly fishing when I was nearly eighteen. Back then in Italy, the people who fly fished liked to portray fly casting as difficult. They told beginners that they needed countless hours of lawn casting before they could approach a river. The tales I heard about fly fishing did not make it very attractive to me. But one day, after a few hours of lawn casting practice, I decided I knew enough to try the real thing. Fish were rising, because I didn't know much entomology, I put on a fly that looked good. I made a sloppy cast. Voilà, to my great surprise, a fish came up and took my fly! The fish was hooked, and I was hooked too, to fly fishing for life.

Soon I realized there were advantages to having a thorough knowledge of casting fundamentals. I studied casting and eventually received certification in both single and double handed casting. That process cemented my desire to teach, to share my love of fly fishing with others. The more I thought about it the more I came to believe that it is important to introduce beginners to a simple form of fly fishing, one that could get them catching fish as quickly as possible. Because of its simplicity, as well as its effectiveness, the Tenkara rod is the ideal tool.

You don't need much gear to start fishing with a Tenkara system. Let's start with the rod. Considering that there are a variety of Tenkara rods on the market. I suggest looking for a rod that feels light in your hand, and is well balanced, with a medium progressive action. The balance is quite important because you do not have the extra weight of the reel on the bottom of the rod to adjust it.

Fly Fishing - A Different Approach *continued ...*



If the student is a beginner, avoid rods with very fast or a very slow actions, because with a fast action rod it is difficult to feel the weight of the line, unless you use quite heavy lines. Slow action rods make you think that the rod is loaded, even when it is not. In addition, handling wind with a slow action rod is quite difficult. For kids, my preferred setup consists in a 8-9' rod. But for adults, I prefer a 11-12' rod, with a properly balanced line.

There are a lot of Tenkara lines on the market. Do not get lost in this variety. All you need is a line that makes it easy for a beginner to feel when the rod is properly loaded. A section of level line, such as a running line with .025" or .030" diameter, can be perfect.

To begin with, use a line of the same length as the rod, then cut another section of about 8 feet, to be used as extender. When you need to make longer casts, you will add the extender to your line with a Turtle knot on each end of the line, or with a loop to loop connection. There is no need for a very long leader, and with a shorter rod 5 feet will be fine, with longer rod you can go up to 8 or 9 feet. The use of a knotted leader will help in getting a better presentation when fishing wet or dry flies. When fishing weighted flies such as nymphs or streamers, a piece of monofilament with a length of about 5 feet, will do the job.

Although you can do all of the conventional casts with a Tenkara rod, the best way to start beginners, is with two casts that are quite easy with a Tenkara rod. The first one is a variation of the classic overhead cast, an oval cast, often called Belgian cast. I suggest starting with this cast, because being a constant tension cast, it will be easier for the student to keep the rod loaded, and because with this kind of cast he does not need to deal with proper timing and stops. The Belgian cast greatly reduces the chances of another very common mistake, crossing the path of the fly line, and ending up with tangled flies.

The second cast, the Circle C, is particularly useful when there is limited space for the backcast, and when the caster wants to make a change of direction. Since this Spey cast is familiar to both single and double handed casters I won't go into detail to describe it.

The last step in teaching beginners to fish with a Tenkara rod is to explain how to land the fish the student will eventually catch, and hopefully release. The shorter the line, the easier this operation will be. If the line is the same length as the rod, you just have reach for the line with your free hand, grab it, and pull the fish towards you.

Fly Fishing - A Different Approach *continued...*

Do not hold the line very firmly, because if the fish makes a last run, you will immediately have to let the line go. When the line is longer than the length of your rod, you have to get the line close to your hand, raising your arm backwards, with your rod hand turned up 180° until you can reach the line, and pull the fish in. This retrieve, well known to all the people using cane rods, will avoid an exaggerated bend of the rod tip, which can cause it to break.

In conclusion, I personally find teaching students to use Tenkara tackle, wonderful for newcomers who are eager to go fishing, and who want to catch fish in the shortest possible time. It is also lots of fun! However, classic rod and reel outfits, are still the best tool for people that already have some experience, and are interested in improving their casting skills.

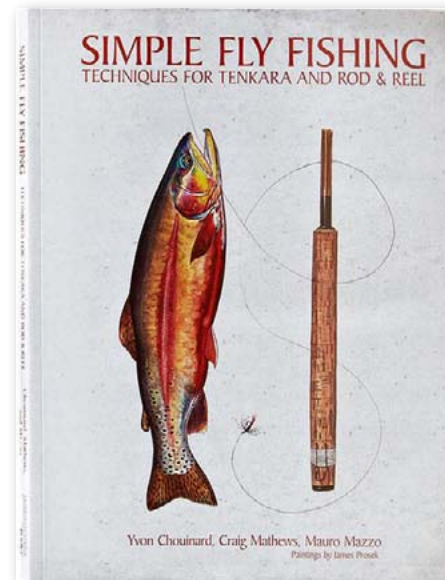
As instructors, remember that Tenkara fishing is not just a good tool for teaching beginners. Going fishing with only a small box of flies, and a fixed line rod, can make you a much better fisherman, because you will have to focus on understanding what's going on in the river, rather than picking up the right fly from the hundreds you carry in your boxes.



Mauro Mazzo - MCI, THCI, and has been fly fishing nearly 35 years. He has fished all over the globe, catching and releasing a variety of fish, from Atlantic Salmon to Golden Mahseer, from Trout and Grayling to Tarpon and Sailfish. He writes in Italian and international fly fishing magazines. Mazzo co-authored *Simple Fly Fishing* with Yvon Chouinard and Craig Mathews.



Click the book below to order.



CONCEPTS FOR FLY FISHING INSTRUCTION

George Simon - MCI, Greentown, PA, USA

While a nice walk through the woods or a ride on a boat brings you close to nature, a cast made to a fish allows you to actually connect with it. Seeing the cast unroll towards your target gives life to your line. It is this feeling that one gets from fly fishing that makes it so personally rewarding. Sharing your fly fishing teaching skills with those that seek it will enable them to experience this comfortably.

Once you've passed your CI exam, it should be the beginning of more learning. With further study, practice and experience teaching, you will develop into a much more effective teacher. I would like to share some of the things that helped me grow as an instructor. I consider myself to be still learning, still growing.

To give an effective presentation, be it to an individual or to a large group, you need to do three things. You need to plan, to prepare and to execute your program. When this process is followed you become the best instructor that you can be.

Planning begins with thinking about what you want to cover. Whether your topic is casting techniques or fishing for a particular type of fish, try to bring in your own experiences. Your presentation should have a beginning, a middle and a conclusion. How skilled or inexperienced your students are, will define where you start. It is better to assume that some of your students are total novices. Keep it as simple as possible (brief) while explaining all the terms that you use. I tell my students that I will repeat myself using these terms many times so they will remember them easily.



with 3 generations of fly fishers

I like to start by stating that fly casting is a process that is built up from increasing skill levels. Use the analogy of building a brick wall. You start with the bottom level (the basics) and work upward. This allows you to be competent at one level while making it easier and faster to move on.

As the groups grow in size, there is often a diversity of experience in your audience. Try to include something for everyone to learn. Seeing everyone paying attention with smiles and nods is satisfying for you as well.

CONCEPTS FOR FLY FISHING INSTRUCTION *continued...*



Once you set your order of presentation, you need to practice. Your practice should include what you say for each of your points. Speak loudly, clearly and slowly so everyone can hear you. In the excitement of the presentation, you may forget any one of these. If you are demonstrating, have your casting down pat. Make believers of your audience. This will make them eager to learn and your presentation a success.

When the time comes for your presentation, get there early. Set up and get a feel for the situation so you can start as relaxed as possible. With your program outlined and all the tools to be used ready, you will give your best presentation.

If you are not introduced by your host, make sure you do so for yourself. A "brief" description of your qualifications and experience should suffice. Mention your goals. These should be appropriate for the group you are addressing, whether they are private students, fishing clubs, boy scouts or at a fly fishing show. Everyone needs an introduction to your presentation, so they know where you are going and how you mean to get there.

Some of the effective tips I have learned come from working in a professional fly fishing school with, my friend and mentor, Floyd Franke.* Other things I discovered on my own over the years. They help me to remember the techniques needed for a good cast. When the students cast, be sure to tell them when they are doing it properly. To improve a casting technique, ask the students if they know how to improve it. It is always good encourage students to correct their casting problems. Always give them time to digest what you are teaching. Do not supervise and criticize every cast. Tell them they will have to correct their own miscasts when fishing. The mind learns quicker than the hands. The application of these skills takes time and practice to master.

Even though there are specific parts to a cast, I tell people the cast is like a dance. It has a fluid motion. Good style gives life to the line. Remember if they are not getting it, you are not working hard enough. Look at the situation in front of you as a challenge. Don't be frustrated. You will have to, at times, go beyond your usual explanations. There may be a better way of saying something or maybe reducing what you are saying to smaller bits, will make better sense.

CONCEPTS FOR FLY FISHING INSTRUCTION *continued ...*



Teaching a medium sized group

Floyd Franke liked to ask CIs and candidates questions that would lead to a correct answer. When you have them answer their own questions, it gives them good teaching techniques. Never exhibit a know-it-all attitude. You need to be pleasant and entertaining with a little humor thrown in. It helps people sustain their desire to learn. You are showing that all things are possible, and that fly casting is fun.

One item that is needed even after the best instruction, is the need to PRACTICE. Twenty minutes sessions several times a week will work wonders with all students. When students are practicing a new skill and it is not going well, I suggest they go back to a comfortable skill level and proceed from there.

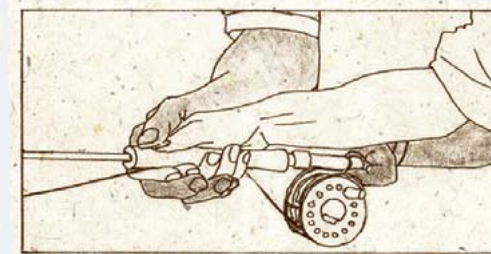
A TEACHING TECHNIQUE: HANDS ON

By Floyd Franke

Hands on is the practice of using your hands, as the instructor, to guide the student's rod hand through the casting stroke. I was first introduced to the technique at the Wulff School where the stroke is divided into two elements: a Loading Move and a Power Snap in addition to Follow Through, which lies outside the casting stroke.

Ideally the use of hands on allows the student to feel the cast and with the aid of the instructor, be able to identify the following:

1. The Path
2. The Speed
3. When to use tension and when to relax
4. The separation of the Loading Move and the Power Snap.



Place your right hand (for a right handed student) lightly over top of the student's rod hand. Place your thumb on top of the student's thumb as he or she grips the rod. Your left hand grips the end cap on the rod butt lightly between the thumb and index finger to control the degree of wrist rotation.

CONCEPTS FOR FLY FISHING INSTRUCTION *continued ...*

This prevents bad habits from entering into their casts. The admonition to practice should be stressed at the end of your presentation with a quick summary of what you covered. These points have worked very well for me and should help you be the best instructor that you can. Enjoy the challenge.



George Simon of Greentown, PA, USA became a Certified Instructor in 1996 and Master Casting Instructor in 1999. He ran a fly fishing school on Long Island NY and is a former president of the Long Island Flyrodders, a club with nearly 500 members.

He has fished in Ireland, all across Canada, and 22 states, in both salt and fresh water. He guided Larry Czonka for "North to Alaska" television series and has instructed

at West Point. He was involved in setting up the Bahamian National Guide Association and will be giving fly fishing instruction in Belize this fall.

*Floyd Franke

The late Floyd Franke Ph.D. was a retired educator. He was an MCI and chairman (CBOG). Frank received several awards for his service and his skills from the IFFF. The "Floyd Franke Ward for Contributions to the CICP" was created in his honor. He taught at the Wulff Fly Fishing School for five years and was chief instructor for three years. He was an author and he was honored by Fly Fishing magazine as being the "Best Fly Tier in the world."

My use of hands on, as my primary teaching technique, has clearly demonstrated its value. It is without exception the most efficient way to teach the three-dimensional movements of the casting stroke, reducing the amount of time usually spent trying to talk your student through a cast.

In its most misdirected form, hands on would see an instructor standing behind a student on his or her casting side and reaching over the student's shoulder to grip the rod or the student's casting hand. Unfortunately this over the shoulder approach usually ends up with the instructor pulling the student's hand out of alignment with the target.

Click here for the full article in The Winter, 2006 edition of The Loop - log in required



[The Loop - Winter 2006](#)

Ed. Note: Floyd Franke was a member of the FFF Casting Board of Governors (CBOG) and served as CBOG Chairman for 5 years. Floyd also was the lead instructor at the Wulff School of Fly Casting.

Extra if needed

Maximum benefit from hands on can only be achieved when careful attention is given to the positioning of the hands and where you, as the instructor, stand.



Using Slow-Motion Video Analysis to Improve Your Instructor's Skills

Tom Gadacz, Florida, USA

Editor's Note: From July 16, 2015 - *Ubersense* is changing its name to *Hudl Technique*. Therefore all reference to *Ubersense* in this article has been replaced with *Hudl Technique*.

Former *The Loop* editor and Master Fly Casting instructor Macauley Lord recently presented a two-morning program on slow-motion video analysis of fly casting to fly fishers in Tampa FL, USA. Assisting Macauley were IFFF MCIs Dayle Mazzarella and Pat Damico.

Macauley introduced *Hudl Technique*, a free easy-to-use video application for smartphones and tablets (now both iPhone and Android), which allows slow-motion video analysis of any activity. Slow motion (slo-mo) analysis often detects problems in technique that may not be evident in real time. Slow motion analysis has been

used by Olympic teams to improve performance in bobsledding and has been shown to be more helpful than real time impressions. It is widely used in many sports such as tennis and golf. Until now, slo-mo video required highly specialized equipment and technical skills to analyze performance.

What Does This Offer the Fly Casting Instructor?

A heck of a lot! Its recent application is for fly casting and casting instruction. You don't need special equipment or specialized training. You can use your smart phone, pad, or tablet. You can analyze the loop of you line, the arch of your cast, the length of your stroke, the timing of your haul and much more. So where do you start.

Two of the better slo-mo video apps are *Hudl Technique* and *Coach's Eye* (see links at end of article). Both are free apps available for both Apple IOS and Android versions.



Using Slow-Motion Video Analysis *continued ...*

Coach's Eye is also available for Windows tablets. We will use **Hudl Technique** as our example.

The only equipment you will need is a video recording device such as a smart phone, iPad, or Android tablet. **Hudl Technique** has apps for Apple IOS or Android devices. If you have an Apple IOS device you need an iTunes account and you acquire it through the App Store. If you have an Android device, use Google Store. You need a recent Apple IOS device with version 4.2.1 or later and for Android devices you need Android 4.3 or later.

What is the advantage of Slo-Motion Video Apps?

- Instant video recording and replay in HD (high definition)
- Analyze frame by frame play in several slow motion speeds
- Zoom and panoramic views
- Drawing tools of lines, circles, and angles
- Side by side comparisons
- Import video from a camera or an app such as Dropbox
- Share videos with other fly fishers and casting instructors

Some Recording Suggestions

The amount (time or space) of recording will be determined by the space (memory) on you device. You can store videos in the iCloud or insert SD card into your device to increase the memory. Usually limit each recording to two minutes or less or it will take more time to optimize and save. The use of the software has some basic functions and you will need to play with the app to learn all the possibilities. (See links below for tutorials.)

Using Hudl Technique

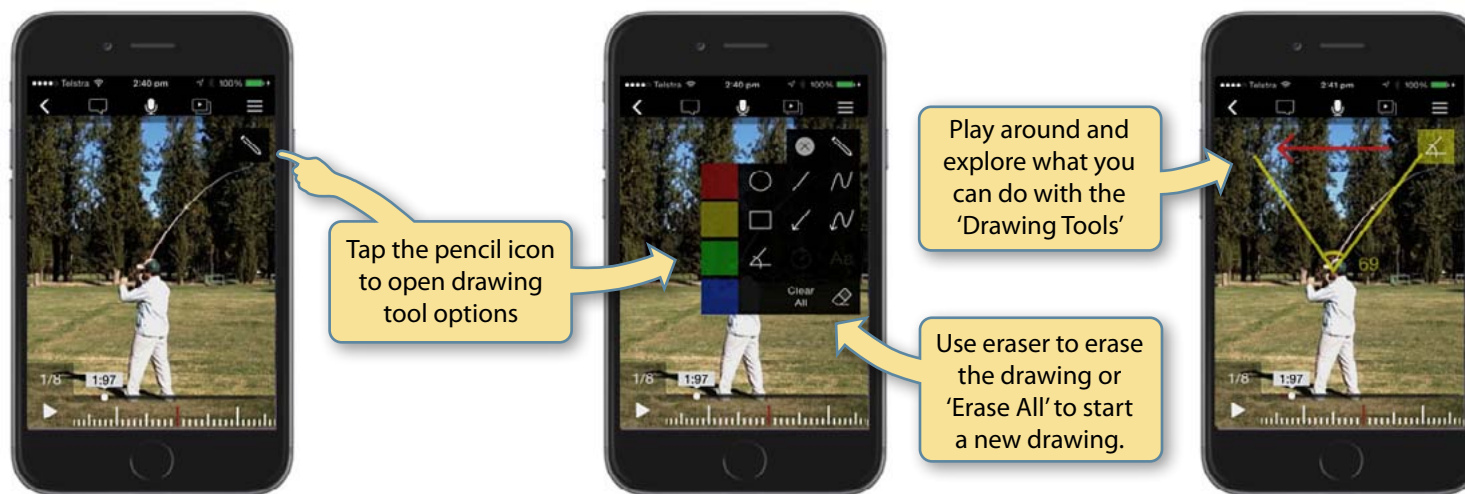
Once you load the app you will see a video camera with a white circle in the right upper corner. Touch the camera icon and it will turn on the camera and the image that will be recorded is on your screen. To start recording, touch the white circle with an inner red circle on the right middle of the screen. Framing what you want to record requires some planning which we will address latter.

When the caster is framed, record several casts by pressing the record button. Once you are in the recording mode, you will see a clock at the top of the screen, and on the middle right side a white circle with a red box. To stop the recording, press the red box. The session you just recorded will be represented by an icon in the bottom of the screen, as will all subsequent recording sessions. You can continue recording additional sessions and each will be stored at the bottom of the screen. All the sessions will be stored in the Ubersense app by date and time. You can label them any time.

Viewing your videos

To view your videos, touch one of the recorded icons at the bottom of the screen. A panel of recent and past recordings will appear on the screen, identified by date and time. Touch one of the icons and the video clip will appear on the screen. Along the bottom of the screen is the time and in the left lower corner is a triangle pointed to the right. Touch this triangle and the video starts. The triangle is replaced with two vertical bars – the stop/pause button. Touch this icon and the video stops. On the bottom left corner is the slow motion speed. Touch this area and you can select the speed of the play back, full speed to 1/8 speed. Advance to any part of the video by touching the rectangle with the time and white circle and moving it to the right or left.

Using Slow-Motion Video Analysis *continued...*



Using the Drawing Tools

To use the drawing tools go to the upper right corner to the icon that looks like a slanted pencil. Touch that icon and three colored boxes (red, yellow and green) appear. To the right of the colored boxes are the drawing tools (line, arrows, and circles). The line will be a line segment. The arrow will draw an arrow. If you need to change the direction of the arrow lift your finger and then touch the tip of the arrow and draw another arrow. Same for the circle. To draw an angle touch the lower middle icon with the angle shape and use it to determine the arch of you cast.

A square will appear with "Erase All" and touch that to erase all drawings.

There are many other things you can do and will discover by playing with the drawing tools. To delete, share, or export a video touch and hold on the selected video until the options appear.

Framing and Recording Tips

- Don't try to capture both the front and back cast at the same time; record six of each separately.
- Use an orange fly line for best visibility.
- Employ a dark background- trees or bushes will give the best contrast to see the orange line.
- Shoot the video from a distance where the caster is on the far left or right side of the screen, to video both caster and loop formation.
- Set the position of the caster and the video recorder before you start filming. Have the caster do several cast to ensure you a getting a good view of the caster and the fly line.
- Try recording from other angles, including the front and back. Make sure you have a friend to help if you record in front of or behind a caster.

Using Slow-Motion Video Analysis *continued...*

Hudl Technique Video Tutorials



*Click here for **Hudl Technique** free download*



When you've completed the recording the real teaching begins. Your skills as an analyst and diagnostician really come into play. So have at it - and help improve your student's casting skills at an accelerated pace by using slo-mo video tools. It will all so improve your coaching and teaching skills.

Practice, practice, practice -- is still the best way to improve, but these slo-mo video apps will help you practice correctly!

**Casting images on the devices courtesy of Martin Aylwin IFFF MCI.*

Coach's Eyes Video Tutorials



*Click here for **Coach's Eyes** free download*



*About the Author: **Tom Gadacz** is president of the Florida Council IFFF. He started fly fishing in 1991 and his first casting lesson was with Jack Dennis in Jackson Hole. He now fishes the flats in the Tampa Bay area and is very active in his local club, Suncoast Fly Fishers, and the Florida Council. Tom enjoys working with veterans through Project Healing Waters Fly Fishing and with youths in summer fishing camps.*

The Armchair Angler

by Jim Solomon, Culver City, California, USA

Howard Schecter called me in May. He had booked a trip to the Bahamas and needed help with his double haul. We worked furiously for two sessions with moderate results - I was not happy with Howard's loop formation or his positive stops. I reasoned that Howard's excessive hip, shoulder and arm rotation were the cause of his open, non-parallel loops.

Howard's issues highlighted two important fundamentals of fly casting: 1) The rod tip should follow a straight line path, and 2) there should be a positive stop during the back and forward casts. How successfully we perform these fundamentals is determined by our body movements.

Howard did go on that bonefish trip and he did catch fish. However, what he realized was that he could not present the fly comfortably any greater than 40 feet away, and he could not cast into a headwind.

When he came back, we went back to the drawing board and began with the basics. I knew that Howard's uncontrolled body movements prevented him from casting tighter loops, but my words were not working. I needed a tool help me correct this problem.

We went to the park on a Sunday. I brought a Coleman camping chair to sit down and observe. As I watched Howard cast I thought, 'Why not sit Howard in the chair?' He could only cast with his shoulder and arm and this would neutralize his body movement.

The first step was simple. I had Howard sit in the chair and rest the tip



of his elbow on the armrest of the chair. I removed the butt section of his rod and placed the remaining mid- and tip-section in Howard's hand with 10 feet of line out of the tip. Then I asked him to make a cast while keeping his elbow on the armrest. I asked him cast the rod tip, stopping at twelve o'clock on the back cast and 10:00 on the forward cast. This created only two points of rotation - the wrist and elbow.

Right away Howard started casting tight loops on a straight-line path. (Finally, we found a tool that worked.) Next, Howard assembled the whole rod and lengthened the line out of the rod tip. Casting a longer line requires longer casting strokes, which meant lifting the tip of the elbow off of the armchair rest. Howard had no problem. As long as he stopped the rod at 1 o'clock on the back cast 10 o'clock (with the elbow landing on the armchair rest), his forward cast loop remained tight. In fact, Howard was able to cast tighter loops sitting in a chair than standing up.

The Armchair Angler *continued ...*

The next step was to take Howard out of the chair and onto his knees. Well, guess what? Howard had no problem casting from his knees. His loops were tight and effortless.

Casting from a camping chair has helped me and my students realize that it does not take a lot of physical effort to cast a fly rod properly. In fact 40- to 50-foot casts are achievable. Heck most fish are caught within 40 feet.

Eliminating rotation from the feet, knees, hips, and most of the upper body except for the shoulder and arm has really helped my students focus on keeping the rod tip on a straight line path, correctly stopping the rod and developing greater line speed. In fact, two close friends of mine are having foot and ankle surgery this coming Friday. They will have downtime for six weeks, so I have proposed 'The Chair Games- Who Can Cast the Most Accurate and The Farthest?' No double hauling allowed.

I suggest next time you have a student with tracking and body control issues, you sit them in a folding camping chair and give it a try. You may be surprised.



Jim Solomon is an MCI since 2004. He resides in Culver City, California and loves to sight fish for corbina on local beaches.

Contact him at Jim@iticorp.net

Teaching for Two

In the process of giving casting lessons, we often prefer to give lessons for two casters in the same session. While we can't quote formal research, we're certain this form of interactive learning benefits all involved.

Why? Teaching two students expedites the learning process. It reduces the perceived intense focus on one student - sometimes referred to as the 'Coach Effect,' where a student feels more pressure to perform (or sometimes can't perform) while the coach's gaze is solely upon him or her.

A second [possibly more important] benefit comes from that learning one does while another is being taught. A competent instructor can use Caster 1's performance as a visual and audible learning aid for Caster 2. The interaction between both students and the instructor often becomes less intense and more affable. Both casters learn faster and seem to retain that learning.

We sometimes ask Caster 2 to repeat what we've advised for Caster 1. The repetition reinforces the learning of both casters while allowing the instructor to assess whether both casters have retained the info and can translate it for their own purposes. If not, then the instructor has another opportunity to teach-all this with the participation of both casters

Participation is the operative word when teaching for two.

- The Editors

New Best Days On the Water

Harry Merritt, Florida, USA

The other day a fellow fly fisher asked what was my 'best day ever' on the water? I have had many great days with a fly rod, in both fresh and salt, but my best days keep changing over time. When I was young my best day was when I caught my first fish on a fly rod - a small bluegill. Nothing could get better than that, I thought. I still remember the fly, a yellow Snake Doctor. It was 1935 and I was six years old, fishing a mill pond. I wore that fly out. When I finally lost it I cried like a baby.

My father was one of the best fly fishers I have ever known. He took me fly fishing every chance he had during my adolescent years, and we had many best days. He is now fly fishing the River Jordan, probably helping St. Peter with his double haul.

In 1953, after college, my work took me to Florida and I discovered that people actually fished in salt water with a fly rod! This was a revelation and I had to change my 4-wt. bamboo rod to an 8-wt. fiberglass. This was still in the early days of saltwater fly fishing. I was lucky enough to fish with greats like Al Pflueger and Billy Pate; and, as I remember, we didn't have many best days, but I learned a great deal about fly fishing the salt from them.

During the past 50 years, my best days include stripers, snook, tarpon, redfish, flounder, salmon and many other species of salt- and freshwater fish, but I have caught only one permit, even though I have spent hundreds of hours stalking this evasive critter. I tie my own permit crab flies and give many to my friends. Everybody catches permit on my permit flies except me. To make matters worse, I caught my only permit on a Del's Merken Crab fly as I had lost faith in my own

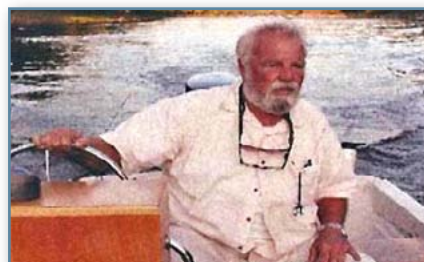
concoction; however, it was one of my best days, as I got that damned monkey off my back.

Now, as a much older (and wiser?) fly fisher, I am having my very best days-better than all of my past best days, all without catching a single fish. I am now mentoring Boy Scouts to help them fulfill the requirements for the Fly Fishing Merit Badge.

When they complete their written requirements and their casting tests, I take each boy fly fishing and get to watch him catch his first fish on a fly rod. It is a magic moment to see him present the fly, (a topwater, since the strike is so dramatic) hook the fish, play the fish properly, land the fish and return it to the water. The best part is watching his mouth drop open at the strike, then get serious when playing the fish, and finally break into a wide grin when his first fly-rod fish is brought to hand.

I have not caught a single fish during any day on the water with a Boy Scout, but I have caught something more important - I have caught a fly fisher for life and he will have many best days fly fishing. Our youth is our capital and they will be the future of the International Federation of Fly Fishers. Any economist will tell you, you have to grow your capital to remain a healthy and successful organization.

Will you join me in mentoring young Boy Scouts, Girl Scouts or any of the other youth groups around the world in the pursuit of learning to fly fish? They will be some of your best days on the water too.



Harry Merritt is a Certified Casting Instructor with the IFFF. He is a professor emeritus of architecture, University of Florida, USA.

NEW REGISTERED INSTRUCTORS AND TEST EVENTS

Incorrect certification and test date in the last Spring 2015 issue of The Loop.

First Name	Last Name	City	Region	Country	Certifications	Test Date
Paul	Gallo	New York	NY	United States	*MCI	**12/03/2014

**Corrected certification, **Corrected test date*

Certified between April 15, 2015 to June 20, 2015 listed according to test date.

First Name	Last Name	City	Region	Country	Certifications	Test Date
Gerhard	Wimmer-Etz	Graz	Steiermark	Austria	CI	04/15/2015
Marco	Pegoraro	Muri	Aargau	Switzerland	CI	04/17/2015
Uwe	Utzel	Rietberg	NRW	Germany	MCI	04/18/2015
Gail	Donoghue Gallo	New York	NY	United States	MCI	04/23/2015
John	McKinnie	Big Sky	MT	United States	CI	04/26/2015
Joshua	Berry	Big Sky	MT	United States	CI	04/26/2015
Bob	Spencer	Bellevue	WA	United States	CI	05/01/2015
Bill	Wheeler	Fall City	WA	United States	MCI	05/01/2015
Chris	Madison	Bainbridge Island	WA	United States	CI	05/02/2015
Brad	Stansberry	Ketchum	ID	United States	CI	06/16/2015
James	Sommercorn	Scottsdale	AZ	United States	MCI	06/16/2015
Pat	Lee	Hailey	ID	United States	CI	06/16/2015
Timothy	Rolston	Cape Town	Muizenberg	South Africa	CI	06/20/2015

2015 -2016 Test Events

TEST DATE	VENUE	TEST No	CERTIFICATIONS
Aug 12-13, 2015	IFFF Fair, Bend, Oregon, USA*	N/A	16 CI, 10 MCI, 4 THCI**
Aug 28-31, 2015	Les Escoumins, Quebec, Canada	#0715	4 CI, 1 MCI
Sept 11-12, 2015	Bellingham, England	#0515	6 CI, 4 MCI, 2 THCI
Sept 19-20, 2015	Gargazon, Italy	#0115	6 CI, 4 MCI, 3 THCI
Oct 22, 2015	Dania Beach, Fort Lauderdale	#1510	6 CI, 2 MCI
Sept 21-25, 2016	Wentworth Falls, NSW, Australia	#0116	12 CI, 4MCI, 2 THCI
Sept 19-20, 2016	Wanaka, South Island, New Zealand	#0216	6 CI, 3 MCI, 2 THCI

**Workshops offered during the IFFF Fair - CI (Workshops #24 and #40 - 2 parts), MCI (Workshop #23) and THCI (Workshop #4), **THCI Test – date to be determined by the examiners.*

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

The Editorial Team



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



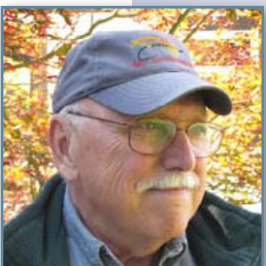
David Lambert is an editor of print and digital media. He also writes for outdoor-oriented publications. He is an MCI who lives in North Florida, USA. He was youth chair for the FFF-SEC for 12 years and is an IFFF - Florida council director. Lambert is managing editor of *The Loop*.



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*.



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



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

All correspondence to be addressed to: loopeditors@gmail.com - Website: www.fedflyfishers.org

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