The loop

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GORDY HILL GOES TARPON FISHING IN THE FLORIDA KEYS

Gordy Hill and tarpon

Some way out real World flats fishing. More stuff you won't find in books!

I learned that poling up on fish and jumping down from the platform to make the cast usually doesn't work for obvious reasons. I never need to turn the skiff because I can just as easily make a back cast presentation as a forward one.

We old guys figure out easy ways of doing things. (Like the one about the young bull and the old bull.)

I don't use a guide, and often fish out there alone in my skiff. Sometimes I stake out or anchor from the bow. Other times, I drift and let the weather (wind & current) take me over the flat. I only cast to the fish I can reach. **NOT** the way it's usually done, but I get my share of fish partly because I've been doing this in the Florida Keys for over 50 years, so I've developed some "horse

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sense" as to where and when it will be productive. I'll sometimes pole the skiff until I get a sense of how the fish are moving, etc., then do it this way.

Here is the ultimate "slow" modification of the salt water quick cast !!

Line from the reel on the aft deck against the net. Wind keeps it there. Line from the rod tip to the orange fly stuck in the Velcro patch on the reel seat, belly dangling down into the water. (That will be a problem if those weeds drift any closer.)

HOWEVER: You might be surprised at how quickly I can take that rod and fire off a cast to an approaching fish ... even from the 'Lazy Sitting Position'.

Note: The rod is on the line hand side. As the fish approaches, I'll quickly grasp the rod and line with my line hand and transfer the rod to my rod hand (I'm Rt. handed). That leaves the line in my line hand.
All that and the taking of the fly between the thumb and forefinger of my line hand can be done rapidly. I've done it so often, I don't have to take my eyes off the fish and can do it all in a heart beat. The sparse weed line to my left holds bait ... fish and shrimp.

The tarpon are attracted to it.

If I hook a big tarpon from this position, I'll slide down. Then with the rod in one hand, as he screams out toward the horizon, I get behind the wheel of the skiff, start the motor with my left hand, and go as far as I need for him. My anchor line is on a quick release such that I simply pull a release cord and it detaches leaving the anchor / rode / buoy in the water for later retrieval.

What follows is almost comical.... and real sporty. I run the skiff and at the same time tend the rod and reel. Sometimes, once a big fish has settled down, I turn off the motor, get way up in the bow and let the critter tow the skiff as I apply max pressure.

More "sport" as I get the fish up to the skiff, hold the rod in one hand, grasp the leader with the other, they lay the rod in the cockpit, remove the fly (if I can) and make the release.

I really get my jollies fishing like that.... because I DID IT ALONE.... Rigged my tackle, tied my own leader, designed and tied my fly and then fished this way.

Gordy Hill

Big Pine Key, Florida

Photo by Peter Lami

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These are pics of real World fly fishing on the flats for tarpon from a skiff rocking with the surge on the flats. Sun protection and all.

..... *Photos by Peter Lami*

Half Haul

by Roger Maler

Many times a fly fisher transitioning from fresh to salt water fishing has some coordination problems mastering the much needed double haul to even get the line past 50 feet in breezy conditions.

Although most can carry 40 feet in the air and shoot 10 feet with 6 wt. tackle, when grabbing their first 8/9 wt. faster action rod, the majority try to compensate with overpowering the cast, opening loops and or tailing loops greatly reducing their distance and accuracy. Thus adding to the frustration of possibly their first salt water experience.

In addition, most will attempt to gain more distance with false casting 3/4 times upwards of 60 feet (the heavier 8 wt.) while high stepping around their line coiled around and under their feet on the bow of a moving boat. Not going to happen! Further, the trout guy tends to creep forward to the 10 or even 12 o'clock positions before the forecast.

The proper forecast (stroke) starts maybe at the 5 or even 6 positions (a Krieger technique) well behind the shoulder, something the trout guys can't fathom. Angling the body often aids in the ability to double haul as well which many find allows the longer stroke.

I have found a technique to begin the teaching process I call the half haul. To some degree, the issue is separating the hands somewhat unnaturally and contrary to the classic 10/2 position casting arc. This is compounded by the need to lengthen the stroke while separating the hands on the back stroke and then bringing them together at the height of the back cast. Then with little pause the caster must again separate the hands on the forecast to again accelerate to line.

A further hindrance is the timing pause for the trout guy who has engrained a certain timing which tends to bring the fore cast forward too soon. Open and tailing loops on the back and forecasts are usually the end result. No rocket science here!

My solution to this seemingly unnatural movement (to the trout guy) is bringing back both hands TOGETHER on the back cast and then continuing the standard forecast haul. Most will be able to master this and grow into the full double haul with a little practice once the feel of the haul and its line acceleration are experienced.

The author is a Certified FFF casting instructor with many years of teaching experience and suffered the transition himself. The 2 handed back haul worked for me, but it was an arduous journey.

My 'Lefty' story goes to this effort at a conclave somewhere USA about 10 years ago. Hacking (casting) on the practice pond, I was blessed to get Lefty alone during a lunch break for 30 minutes. When the oaths and "tsks" had subsided Lefty turned toward the show building with this over the shoulder remark,

"Roger, you are never going to learn how to double haul!"

Well, I can say it only took me another few years, getting my CI from Mel Krieger in 2004. I might add that Mel also spent a few hours with me too, the day before. The "fly fishing elf" I affectionately called him.

Tight loops - Roger Maler, Prez Tarpon Coast Fly Fishers
Past prez Southern Council
FLC board
FFF National Board 2001-2011

How To Be a Happier Fly Fisher:

An Emotive MCI Approach

Part II, The Casting Instructor

by Cesar de la Hoz

After the first approach on the happiness of the fly fisher, we need to talk about another important character in this equation, the fly casting instructor. Why? Because the fly fisher speaks with himself, he only has to care about his own happiness. The instructor also talks with others, so he is responsible for the happiness of his pupils for a time of their lives. To achieve this goal is a huge responsibility.

How many of you remember a very good teacher? All of you, for sure. How many of you remember a bad one? All of you, for sure. And what kind of emotions bring back these memories? Of course, you are the one to answer these questions, but I can imagine... Happiness or sadness. I choose the first one, so I chose the teacher of the first question, the one who woke up good vibrations. This is the key as a Casting Instructor: If you want to be one of the best CI or MCI, you need to transmit happiness with a fly rod in hand.

ENGINEERS VS POETS

One of the most interesting discussions there is in the fly casting world. One in which you have to choose, Are you an engineer? Are you a poet? You can find this kind of conversation today on a river bank, a fly casting course or during a demo in a fly fishing fair. You can find a lot about fly casting physics in forums, boards, threads... And yes, people like to be a fly casting instructor "engineer". This probably makes you cool and attractive in the casting field but not to women because women want happiness. Just joking: All Human beings want happiness.

And on the other hand we have the poets, these days underestimated. Oh man!, if you´re a "poet" casting instructor its because you´re no good in physics and hide yourself under the wings of assonance, rhymes, sonnets and stuff like that. In fact, Mel Krieger talked about poet and engineers at a moment when almost no one knew about fly casting physics (well may be Alejandro Viñuales did…) but today things are different, so now we need to redefine these terms.

My purpose is to create a new word, one word derived from two: poet and engineer. Maybe a casting instructor is a POETEER, half poet and half engineer. Lets try.

POETEERS

Do you remember Super Grover in Sesame Street? Hey I´m from mid 70´s! A Poeteer is like Super Groover. Neither an engineer, neither a poet but what does he do? He tries to make people happier. That´s it. So, a Poeteer has to create happy fly fishers, helping them to improve their skills and helping them to cast better. That´s all. Why? *Because to be a happier fly fisherman is to be a successful fly fisherman*. And here is where a **Poeteer** appears, like Super Grover, solving problems. The problem is not to be a poet or to be an engineer, the problem to solve it to teach properly.

One example: when you read a self-help book, most of the time this book tells you what you have to do, instead how to do it. Well, I´m going to try to give you some tips on how to make people happier while instructing.

There are three ways to get something: *aggressive, assertive and passive*. And there is one option in which we can manage this in the correct way: communication. We are beings who speak. Casting instructors are most of the time, beings who speak. We transmit knowledge by telling, not only demonstrating. And this communication has two forms: communicating technical issues (engineer) and communicating and understanding emotional issues (poet). Et voilà: **POETEERS**.

Remember: *We learn much more by dealing with feeling and emotional issues than by memorizing technical*

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data. If you feel the cast you will improve the cast. You can read all about physics on Google but never improve your casting. So as MCI´s you need to understand and transmit what a pupil needs before technical issues. Even, when you need to talk about fly casting physics, you need to create a good rapport, a good connection between the pupil and you. You need to be assertive, instead of passive or aggressive.

An aggressive communicator only thinks of his own interest, talking from his own knowledge and giving no attention to interest of the other. An instructor like this normally talks in this manner:

Pupil: *I have to cast from 11 to 2?*
Instructor: *You have to do it this way: Accelerate to a stop, you need angular acceleration until RSP. Clocks and watches are only to give you the time and nothing more.*

A Passive communicator pays almost no attention to his own knowledge, has a lot of doubts and has no trust in himself. Something like this:

Pupil: *I have to cast from 11 to 2?*
Instructor: *Oh yes.... 11 to 2, normally we need to do these movements to put the fly in the ring. Yes 11 to 2.*

An assertive communicator pays attention to his own interest but also in the interest of the other. Trying to put both together and looking for empathy, also he asks some questions to get the job done.

Pupil: *I have to cast from 11 to 2?*
Instructor: *Yes you can. But do you think that there are other ways to do it?*
Pupil: *Yes, of course.*
Instructor: *And in how many ways can you do it?*
Pupil: *May be between 10 to 3 or 10 to 2.*
Instructor: *Perfect! As you said you have different options to cast a fly and now you understand that you have to adapt your casting stroke to the different situations you have on the river.*

Just by asking someone: *In how many ways can you do something?* You´re opening up their mind. This is crucial. This is the beginning of the learning process because you're turning it into something mutual, not unidirectional. It´s a big difference. This kind of communication builds trust and generates positive emotions. In this way the pupil trusts the instructor, not only about the instructor's knowledge but because it links the pupil to the process of learning. Someone involved is someone who pays more and better attention.

Aggressive communicators are very common in schools, companies, clubs... in life. There are a lot of teachers telling others what they have to do and how they have to do it all the time. This makes people that learn from fear, not from responsibility and it normally kills creativity, something essential in fly casting. It also kills the "flow". Being aggressive is a kind of style that has benefits on a short-term basis because it gives one a sense of control over a situation. But in long-term it generates rejection because the pupil dislikes this impersonal selfish style. The same thing happens with the passive instructor, it generates unease towards the pupils through lack of empathy and distrust. So, try to be assertive, but you have to work at it, it´s not easy. Some readers now are telling themselves : Hey I´m very assertive ! And I ask them: Do you really think so? Let´s try some questions to find out:

How many times do you ask a question before you explain what to do? How many times do you ask, "Hey, how do you feel today?" Instead of: "Come on, hurry up, we´re waiting for you, it´s time to go…" To make changes in the way you express yourself you need to make some little changes in the way you think. If you´re on the bank of the river before you start fishing and the guide asks you: "This river is amazing, How do you feel?" Your thoughts will be happy. You will take a look around and feel comfortable in this amazing place because the happiness runs into your organism in form of beta endorphins. They produce a state of general well being and are released in pleasurable situations like laughter, sex and physical exercise and that's what fly fishing all about: casting a fly is a form of exercise, for your body and your mind. So if exercise releases beta endorphins, don´t create through communication a bad and stressed situation telling something like: "What an ugly day, it´s raining again." Do the opposite, stimulate this wellbeing.

CHANGING PERSPECTIVE

It´s important to know that there's a big difference between having good communication strategies and being courteous.

Courtesy is the demonstration or act that manifests the attention, respect and affection that someone else has. Empathy is the mental and emotional identification of a subject with the mood of another. As an instructor to emphasize is to go far beyond courteous.

Do you like photography? There are three basic terms in photography that will maybe help you understand this: **Depth of field** and **sharpness and reframe**. It is essential to add depth of field to our communication, as well as it´s necessary in a photograph to see a larger area. Also you need

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sharpness in your language, not only in the way you talk about casting mechanics, but also about what the student needs to know. And of course you need to reframe because when we talk, we transmit a unique perspective. Try to see the perspective of your pupil. This will make yourself closer, easier to understand and sympathetic.

To be a **poeteer**, try to enhance these four basic thoughts when teaching:

1. **Casual thinking:** Is the ability to determine where the problem is and formulate it. Those who do not have these thoughts tend to attribute their problems to others: "This pupil is very difficult" "This group is very unbalanced, it's impossible to teach them". "They don´t pay attention, they don't want to learn".

2. **Alternative thinking:** Is the ability to generate as many solutions as possible once the problem is formulated. The people who lack these thoughts and don´t know where to find them often seek a unique solution like: "Do this in that way". "Don´t try to cast like that". "This is the only solution".

3. **Perspective thinking:** Is the ability to put oneself in another, it stems from selflessness. Aggressive instructors have great difficulties in putting themselves into others. It's the hardest to achieve. Asking questions is a good way. Questions generates answers and reflexion.

4. **Consequential thinking:** Is the ability to foresee the consequences of acts and speech.

Remember that not to be a good one but only to be one, you don´t need to be an engineer or a poet to be an instructor. Knowing a lot about casting dynamics doesn´t make you an excellent teacher and neither does certification. To be a good instructor is to practice good educational skills and to work on these abilities and thinking. I have told you four, but you can find a lot more inside of yourself if you ask yourself the correct questions: *What can I do to make my students feel better? In how many ways can I do it? Is my communication as good as I need to teach properly? How can I control my frustration when a pupil don´t understand what I´m talking about? What are the best ways to explain physics?...* These are only a few.
Nowadays, as an instructor you need to know the basics of fly casting of course, but if you don´t know how to transmit those basics properly, technical teaching will be very difficult to achieve.

So first of all, you need to know exactly where the problem is and develop a strategy. Then you need to add different solutions to fix it, not only one. If you give only one solution, the pupil can either do it or not. You only have a 50% chance of success. This is hazardous at best.

Of course you'll need perspective thinking, this is essential. If your student does not understand you it's because you didn´t explain yourself properly, not because he or she does not know how to understand what you are saying.

So, ask questions, and not so many: "You have to..." "You should do...". *A good **poeteer**, a good instructor, is an open minded communicator.* This makes consequences easier to assume and make yourself happy as an instructor and your students happier because they not only learn about fly casting, they see that they have the ability to improve, are confident and of course they will see better loops when they're casting. And this is priceless.

Sometimes I get very tired of seeing teachers who only put attention in technical stuff, leaving in the background the personal needs of those who want to learn. This classical way of teaching must be broken by putting more attention towards the happiness of the pupil, on his emotions, on his objectives. Remember: *All challenges overcome with satisfaction will leave a satisfying emotional footprint which eases the challenges ahead*. This makes us happy. However, when we keep in our mind the memory of a failure when facing a new challenge, the feeling is so negative that future problems seem to be second to none. This makes us unhappy.

If you leave a satisfying emotional footprint on your pupils, make sure that they will be motivated to continue on the way, looking for more. If not, they might give up. So, what are you waiting for? Make your pupils happier:
1. Not only be correct, emphatic and,
2. go beyond your typical way of teaching and put your attention foremost on the person, not just in physics, casting errors or tailing loops.

As an MCI, I owe much to those who are investigating casting physics and deliver this knowledge for free on forums. I want to say thanks to all of them. I´m trying to participate in that effort by providing knowledge on how to improve teaching. So, remember, cooperation no doubt makes us happy.

Brain Research and Casting Instruction

Part II - Lesson Plans

by Dayle Mazzarella

In the last article (Part I), a case was made for incorporating into all lessons four principles of learning:

1) For optimal learning to take place the student must care about learning. (Emotion)
2) Students must know exactly what it is that constitutes success.
   (The Model and Discrimination Training)
3) Students must have the resources needed to improve. (The tools or recipes)
4) Repetition over time is an integral part of improvement. (Distributed practice.)

This article will zero in on several more. To do so, we'll take a look at lesson planning, specifically a lesson plan designed to teach a CI task 4 in preparation to take the MCI exam.

I have been studying the science of lesson plan development, and actually creating somewhere around 400 to 600 different written lesson plans every year for 32 of the past 40 years. (One coaching assignment and at least 2 subjects each day = a minimum of 3 per day x 180 days x 32 years = 17,280 different lesson plans!)

For the past 35 years, I have studied brain research and every article or book I can find on lesson planning. As a master teacher-trainer and consultant, I have looked at, and often actually observed, another 2,500 lesson plans from Biology and Chemistry to Algebra and Calculus and every thing in between, including a dozen sports.

I mention this only to provide context for the following comments. A lesson plan should be more than an outline of what is to be covered. A lesson plan should reflect exactly how it will be taught.

This is especially important for those of us who are teaching something for the first time, teaching intermittently, or intend to teach someone else how to teach. Let me give an example: A BOG or MCI asks an MCI candidate to "explain how you teach the roll cast". This candidate answers "Rod tip down, tilt rod away from body, lift and move rod back to two o'clock to create D Loop, hand near eye level, elbow up and slightly forward close to body, rod butt two to three inches from forearm, normal forward cast." This is not a description of how one teaches the roll cast. It is an outline of what one plans to teach. There is a world of difference! I can't count the number of times I have observed a teacher or coach who begins a lesson with a "lesson plan" that is merely an outline of what is to be covered. Almost universally, the instructional presentation contains numerous preventable errors.

I'm not sure of the genesis of the FFF's casting culture that includes an almost dogmatic fixation on brevity. The mantra seems to be: "Make every statement, description, etc. as brief as possible." I will argue that there should be an additional statement that can never be ignored, and one that I personally have seldom heard articulated, "as long as it gets the job done." While I agree with the importance of clarity and brevity, I am certain that we are not optimally furthering our mission by emphasizing the what over the how, even unintentionally.

Every teacher teaching out of the same math book has exactly the same "list" of things to be taught, but some are considerably more effective than others! There is a huge difference between

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covering a topic and teaching a skill.

How one teaches is really the primary way we differentiate good instruction from mediocre or poor instruction. And yet, the current culture dramatically emphasizes the what. **How** takes time to describe and demonstrate. Some may say, "It really doesn't take 2.5 hours to teach a person Task 4." At the same time, every MCI or BOG I have talked to about the MCI casting exam has listed Task 4 as one of the three most difficult tasks on the test and one of the three most likely to be failed.

If that is indeed true, there seems to be a disconnect between the above two statements. It may be easy to cover Task 4, but it doesn't appear all that easy to teach it! The reader may think the attached lesson plan is too wordy and unnecessary. I respectfully disagree. I began coaching in 1969 and teaching in 1973. As my lesson plans became more specific, more sequential, and less holistic in nature, the athletes and students I coached and taught, began to exhibit, by objective measures, considerably more success.

I write this article very much hoping that what is presented will be looked upon as an opportunity for reflection, not a condemnation of current practice, which I honestly believe is generally very good.

An effective lesson plan needs to take into account the following research based findings regarding learning:

1. Self reported 'auditory learners', when tested in actual laboratory conditions, are in fact only slightly more likely to learn through auditory stimuli than the self-reported 'visual learners'.
2. Good lesson plans need to be 'trimodal' in makeup. Say, See, Do. Everyone learns best when all three areas are stimulated as near to simultaneously as possible.

Dividing people into visual, auditory, and tactile learners is largely an exercise in futility. "Individualized instruction" based on the belief that some people learn best in one modality or another is 1) ineffective and actually impossible, especially when confronted with multiple students simultaneously, 2) ignores the fact that studies show no one learns optimally when only one modality is being used, or even emphasized.

3. The right side of the brain is mostly responsible for episodic memory or contextual memory, thus the 'whole' in whole, part, whole instruction is of vital importance. Begin with an explanation and demonstration of the whole. Do not talk during the actual demonstration. Repeat it. The right brain will absorb the content and context subconsciously.

4. The left side of the brain is mostly responsible for semantic meaning or general memory dealing with facts, rules, sequence, order, and language. Thus the 'part' in whole, part, whole instruction makes up sequences and details. Finish with whole again to put it all in context.
5. Working memory, or short-term memory, is held in the lateral pre-frontal cortex. Research has shown that this area of the brain is designed to juggle only about seven pieces, or chunks, of information simultaneously.

This function was evolutionarily designed to provide and hold information that could be used temporarily to solve immediate problems, but which will, without significant stimuli and repetition, almost instantaneously disappear when the issue is resolved. (When the lesson ends!)

6. There are only three basic means by which (usually combined) short term memory moves into long term memory. 1) through strong emotional stimuli 2) through continuous repetition/rehearsal over time 3) through association with previously held long-term memory. A good lesson plan utilizes as many of these pathways as possible. Encouragement, positive feedback, repetition and sequential building on previously learned material are all used.

Thus, a lesson plan might follow this rough format:
Teach or review 1, add 2.
Review 1 and 2, add 3.
Review 1, 2, 3, add 4 (exactly how is this done with the aforementioned roll cast 'lesson plan'?).
Teaching 1, 2, 3 holistically (simultaneously) is a recipe for instructional disaster.

7. As was mentioned in the last issue, distributed practice is considerably more effective than mass practice. In other words, the following lesson might be even more effective if it were spread out over three one-hour sessions, two days apart, with thirty minutes of practice on the days in between. The lesson, as is, is designed to distribute practice by using the 1 + 2, then add 3 formula above.

* One reason to distribute practice over multiple days is that research clearly shows a large amount of consolidation occurs during the REM stage during sleep!

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8. Using visualization as practice when physical practice is impossible has proven to be a powerful learning tool. The same areas of the brain activated by physical practice are intensely stimulated during visualization, but without any errors! Encouraging students to visualize when physical practice is unavailable can be beneficial. (Pantomiming without a rod is simply one step beyond strict visualization.)

9. Research clearly shows that the more distractions in terms of competing stimuli, the less efficiently short term memory will be converted to long term memory. For that reason, pantomiming, casting without a rod and/or line, and casting 'blind' can all dramatically accelerate this conversion. One is not distracted by the moving line.

Casting blindfolded or with the eyes closed can be a powerful learning tool because one is forced to visualize and 'feel' the cast. I always try to add some 'blind' casting into the lesson. The student will 'see' the cast in his 'mind's eye'.

10. To convert to long term memory, the average person needs seven contextual repetitions of a particular chunk or bite of information. Thus the car salesman who repeats your name a dozen times, all in the first one minute of meeting you.

In summary, here are a few additional learning principles that we can add to our list:

1. How one teaches is at least as important as what one teaches.
2. The idea that people learn differently through various modalities is radically overstated.
3. The right side of the brain responds to holistic, intuitive, contextual stimuli.
4. The left side of the brain responds to language, lists, details, sequences.
5. Working memory is fleeting.
6. Creating long term memory requires emotion, repetition, and association.
7. Reducing competing stimuli accelerates learning and long term memory.
8. Teaching a multiple step task holistically is a recipe for inefficiency. Sequential skill building is much more effective.

Over the years, many of these principles have been alluded to in previous Loop articles. This is simply an attempt to pull it all together and provide the reader with an overview of the lesson plan process.

About the following lesson:

The lesson that follows is as complicated a three-hour lesson as is practical. It was designed for the CI who is aspiring to become an MCI. The assumption is that the CI is highly motivated, disciplined and has been casting quite a bit. In addition, the candidate may have traveled hours for a lesson. Frequent shorter lessons are impractical. We should always take into account our students. A beginning student would need a considerably less expansive and ambitious itinerary. What is the student's goal, likely attention span, base knowledge, etc.? A detailed lesson plan is always a good idea. Brief outlines of what is to be taught lead to poorly organized lessons with lots of wasted time, and disorganized non-sequential lesson building.

I have also attached Dr. Fred Jones' Three Phased Trimodal Lesson Plan template and a description of a few important instructional tactics.

Three-Phase Outline of a Structured Lesson – (Fred Jones)

1. Setting the Stage

Setting the Stage represents the 'preliminary business' of the lesson which precedes the presentation of new material. The rough equivalent of 'Anticipatory Set', a term coined by Madeline Hunter, Setting the Stage includes at least the following components:

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

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

c) Preview: What new terms, skills, concept will we need to learn. How will this new learning fit into the "Big Picture."?

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

2. Acquisition

a) Explanation

Explain the nature of the skill and related conceptual material as well as the steps of skill performance in sequence. Your task analysis provides the performance sequence.

b) Modeling

Perform or demonstrate the steps of the performance sequence for the class so that they can form a visual picture of

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the skill's performance. Modeling can be made permanent by providing graphics or illustrations for each step of the skill sequence which we will refer to as a Performance Model. Graphics provide a study guide for the student during practice.

c) Structured Practice I

Walk the group through the performance of the skill all together, one step at a time in a highly structured fashion. The objective of the structured practice is to give the student the experience of correct performance with maximum safety and maximum precision. The student is thus enabled to experience correct performance at almost no risk or error. At this step hand out the Visual Instructional Plan (VIP). (see below)

d) Structured Practice II

Using the VIP, the student now reviews and teaches another student the task - one step at a time. Teacher circulates and uses Praise, Prompt, and Leave.

3. Consolidation

a) Guided Practice

The student repeats skill performance semi-autonomously with periodic monitoring and corrective feedback as needed. Successful Guided Practice requires thorough skill acquisition beforehand or the student will be forced to depend upon the teacher for frequent help. Use of student created aids is normal. (Praise-Prompt-Leave - Partner Teaching - Use of VIP - see below)

b) Generalization and Discrimination

While initial skill acquisition must take place in a highly structured and predictable situation, variations of the skill must be learned and predictable errors and misconceptions must be discriminated in order to prepare the student for thoroughly autonomous Independent Practice.

c) Independent Practice

The student continues to practice entirely on their own during Independent Practice. Yet, in order to systematically improve, the student must be capable of discriminating errors as they occur, and they must be capable of self-correction. Independent Practice assumes mastery to the point that the student can, in effect, be their own teacher. Thus, Independent Practice should only follow a demonstration of skill mastery during Guided Practice.

Structured Practice
What is Structured Practice?

1. Structured practice is basically explanation and modeling all over again except with students now participating as you walk them through it one step at a time with lots of repetition.
2. At this time, the task should be simple enough, incremental enough, and slow enough that everybody is successful – at least with the help of the partner or instructor.

Performance Checklist for Visual Instructional Plan (VIP)

* Define the performance that you want from students, and break it down into steps. This process of task analysis is made much easier if you perform the task yourself as you analyze it.
* Depict performance one step at a time. Make each step as visual as possible, either through pictures, and/or demonstrations and descriptions.
* Add or modify steps of the VIP if the group decides that clarity can be gained by doing so.

Performance Checklist for Say-See-Do - Partner Teaching

* The teacher places students into partner pairs that work well together.
* One of the partners 'goes first' in playing the role of the teacher while the other member of the partner pair plays the role of the student.
* The teacher presents a step of the lesson (i.e. a Say, See, Do Cycle) to the group.
* The teacher then says, "Teach your partner."
* The partner who 'goes first' (the teacher) teaches that step to his or her partner (the student).
* The teacher then says, 'Now, teach the other direction.'
* The partners switch roles and repeat the step. Consequently, each member of the partner pair 'learns by doing' and 'learns best by teaching'.
* This process is repeated for each step of the task analysis.
* As the partners are teaching each other, the teacher can work the crowd using Praise, Prompt, Leave.

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Performance Checklist for Praise, Prompt, Leave

* When you see the error, take two relaxing breaths and clear your mind.
* Take a second look at the work, and ask yourself, "What is right so far?"
* Choose two features of correct performance that would be most useful in serving as a springboard to the prompt.
* Describe these two features in simple declarative sentences.
* As a bridge between the Praise and Prompt, begin the transition sentence with the formula, "The next thing to do is…"
* Describe what you want the student to do next to one or two simple declarative sentences. Refer to any visual aides that are available.

Lesson Plan for MCI Task 4

Prior to Start of Lesson

Goal: - *Student(s) will understand and be able to explain to others the casting concepts mechanics and principles* involved in placing aerial mends at various distances and in various sizes and shapes.

- Student(s) will understand and be able to explain the reasons for learning aerial mends, and their applications when fishing.
- Student(s) will leave with sufficient understanding and confidence that, with practice, they will master Task 4.

Set up Prior to Student(s) Arriving :

- Instructor has placed a measuring tape(s) on the grass with 4 cones set at 50', 35', 25', 15'.
- Instructor has chosen the course; bearing in mind wind, sun, background, potential distractions, backcasting room, etc.
- Instructor has assembled rod(s) with and without demonstration line(s) and has practiced to the point he/she can properly execute the mends.

As Student(s) Arrives:

- Introductions
- Equipment check: (adequate leader,line, rod) [See Part VII of lesson plan] -
- Water, bathrooms -
- Name Tags

Get to Know the Students(s):

- Fishing background/experience
- Casting background/experience
- Teaching background/experience
- Goals
- Other interests, passions, family, etc

PART I (10 minutes)
Warm up and Raising the Level of Concern

Warm up:

- Have student warm up with 20', 30', 40', 50' false casts.
- Assuming loops are reasonable the lesson can continue from here.
- If student's loops are okay, but need fine tuning, a few comments and suggestions along with a few drills that can be used during practice sessions might be in order. Remember, this lesson is about mends, not loops.
- Why Learn This?
  * One of the most difficult MCI tasks
  * Need to teach others
  * Mends can allow one to catch more fish.
- Compensate for currents and allow drag-free presentations
- Create slack line for nymph and streamer presentations (allow for sinking time and/or reduce drag.)
- Avoid obstacles like rocks, logs, etc.
- What you should have accomplished by lesson's end. [See 'Goals' above]

PART II (10 minutes)
Explain and Demonstrate Basic Mending Definitions, Mechanics, and Principles and Task 4 Requirements

Definitions I Use: (Explanation and Demonstration)
This part can be incorporated into the appropriate portion of the lesson. I do it here because it previews the *entire* lesson and puts each part into context.

1. **Aerial Mend:** A repositioning of a portion of the line *after the stop and before the line lands.*
2. **Lateral or Horizontal Property of the Mend:** The distance the line is repositioned to the left or right of the main line. (width of mend)

- **narrow mend:** smaller horizontal mend. In the case of Task 4, the mend at 35' can be 1' to 2'. Demonstrate a narrow mend.
- **wide mend:** Larger horizontal mend. In the case of Task #4, the mends at 25' and 15' can be 4' wide. Demonstrate a 4' wide mend at 25'. Demonstrate a 6' to 8' really wide mend at 15'.

3. **Vertical Property of the Mend:** The depth of the mend in terms of where it begins and ends as relates to the distance from the caster or relative to the length of the tape.

- **Deep Mend:** A mend that takes a lot of vertical space. (Demonstrate a 30' vertical mend.)

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- **Shallow Mend:** A mend that takes little vertical space. (Demonstrate a 5' vertical mend.)
- Explain requirements of Task 4: no more than 20'. Demonstrate

4. Distance of the Mend: How far from the caster the center of the mend is placed.
Demonstration. 15', 25', 35.

5. Shape of the Mend *The shape of the mend can be symmetrical or asymmetrical.*
Asymmetrical Mend - This is a mend where the top leg of the mend and the bottom leg of the mend are at different angles. Demonstrate an asymmetrical mend.
Symmetrical Mend - This is where both legs look the same. Demonstrate a symmetrical mend. (Shape of mends not covered in this lesson plan.)
Note: After each definition, have the student paraphrase to check for understanding.

PART III (15 minutes)

The Lateral or Horizontal Property (width of the mend)

1. Explain 'the width of the mend is made with a side to side motion of the rod, or a 1/2 circle of the hand in the direction of the intended mend'. (See Joan Wulff's Fly CastingTechniques , page 171) The principles are these: **1)** The farther the rod tip moves side to side, the wider the mend. The narrower the intended mend, the shorter the rod tip travels side to side. **2)** Wide mends are often most easily and most consistently placed by moving the entire rod with big arm movements. Narrow mends are best placed by using the tip with mostly wrist movement." Student should experiment with various combinations of wrist/arm movements.

2. Demonstrate with rod and line. (narrow, medium, wide) Have student watch the rod hand, then the mend.

Structured Practice 1 (Student follows teacher one step at a time.)

1. Without the rod, pantomime the motion of the forward cast, the stop, and the mending motion. Have student pantomime the mending motion, and copy the instructor without a rod. Three false casts and then add the mending motion. First to the right and then to the left. Repeat each 6 or 7 times. Repeat for narrow, medium, and wide mends. **Note:** This is a 2.5 hour lesson plan. The pantomime will save a lot of energy and as explained elsewhere, is valuable for other reasons. Check for understanding.
2. With a rod but no line, repeat pantomime above. **Note:** A rod with no line is 1) less fatiguing 2) less distracting.
3. Have the student pick up a rod and false cast 40'.Task 4 requires 50' of line, *but at this stage the priority is understanding the principles of mend creation only* and 40' is much easier to handle without being distracted or fatigued by continually aerializing 50'.)

Instructor and student false cast, *together while student looks at instructor*. "We'll do 3 forward casts, on the 3rd forward cast we will make a wide mend to the right." Do this and repeat 3 times. Add medium and then narrow mends to the right and all three mends to the left. For a right-handed caster, instructor stands in front of and to the left of the student.

Do not worry about vertical distance or other properties of the mends at this point. Do not worry about loops. The *only* purpose of this exercise is to understand and execute various *widths* of mends.
Instructor is teaching *one* thing: How to adjust a lateral movement of the rod to obtain an intended width in a mend.

Structured Practice 2

Repeat Structured Practice 1 except *student* teaches instructor. Instructor follows student one step at a time. This includes the explanation, demonstration, pantomime, etc. No rod, rod, 40' of line.

Guided Practice 1

Student tells instructor what type of mend he/she wants to make and then executes the mend. Repeat with eyes closed.

Guided Practice 2

Student is told by instructor what type of mend to make. Student makes the mend.

Note: For Guided Practice instructor uses Praise, Prompt, and Leave tactic. (see attachment) Example: If an error is made : 1) Praise: "Your timing and direction of the mending move were fine." 2) Prompt :"Try to move your arm more and wrist less to make that wide mend."

TAKE A 5 MINUTE BREAK
Time so far : 40 minutes, including break

PART IV (15 minutes)

The Vertical Property of the Mend (Depth)

1. Explain that "the vertical property (depth) of the mend is created by the amount of line that travels through the tip during the side to side movement of the tip. Fast line speed, coupled with a slow and long lateral movement of the rod

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will result in a very deep mend. Slow line speed and a quick and short lateral movement of the rod will result in a shallow mend."

2. Demonstrate a deep mend (25' - 30') . Have a student watch hand, then line.

Demonstrate a shallow mend (5'). Have student watch hand, then line.

Structured Practice 1

1. Without the rod and line, have the student pantomime with instructor three false casts, then execute a wide and slow side to side movement of the rod. Check for understanding. 'During that mending movement how much line traveled through the rod tip?' 'If we keep the false cast the same speed and make the mending move the same distance but increase its speed, will more or less line travel through the tip?"

'Will the mend be deeper or more shallow?' Repeat with various line speeds and lateral movements, always double checking for understanding.

2. Repeat with rod, no line.

3. Student lays out 40' of line and instructor lays out 40' of line. Rod tip down. On instructor's direction, various mends are made on the 3rd forward cast. Student mimics instructor. (**Note:** for mimicking drills, the student and instructor's rods need to be fairly similar in terms of speed. I carry a slow, medium, and fast rod so that I can match the natural rhythm of the student's rod.)

Remember at this point we are *primarily* worrying about the *vertical* distance or depth, of the mend. The width of the mend is of little concern.

Structured Practice 2

Repeat Structured Practice 1 except now the student becomes the teacher. Repeat all of Structured Practice 1. (Structured Practice 2 is ideal for groups or pairs. Person 1 teaches person 2, and then person 2 teaches person 1. There is a considerable body of research that universally shows that teaching is is the most efficient way to learn.)

Now repeat Guided Practice 1 and 2 as usual.

Part V (20 minutes)
Combining Vertical and Horizontal Properties (Length/Depth and Width)

1. Explain: 'We have learned to make controlled mends that are wide or narrow, and we have learned to make controlled mends that are deep or shallow. Now we will work on combining the two. Task 4 asks for the mends at 15' and 25' to be at least 2' - 4' wide and no deeper than 20'. For now, we are going to play around with forming mends with various depths and widths. To make the requisite mends, we need appropriate lateral movement of the rod coupled with appropriate speed in that movement and the line so as to create a mend as intended.'

2. Demonstrate: Have student watch the hand, then the line. Demonstrate deep, wide mends, and shallow, narrow mends, etc.

Now repeat Structured Practice 1, and 2, Guided Practice 1 and 2 as usual.

TAKE A 10 MINUTE BREAK Total Time so far including Break : 1 hour, 25 minutes

Part VI (15 minutes)
Creating Distance discrimination

[How far from the caster will the mend be made?]

1. Explain: "The mend's distance from the caster is a function of how quickly after the stop the mending move is executed. The sooner after the stop one mends, the farther away from the caster the mend will be. After the stop the more delayed the mending move is executed, the closer to the caster the mend will be." Remember, the goal is to understand the *concept* of distance placement of the mend. Don't worry about depth or width - only distance.

2. Demonstrate mends at varying distances. Have student(s) watch the stop and the hand movement relationship, then the placement of the mend.

Now do Structured Practice 1 and 2 and Guided Practice 1 and 2.

Part VII (15 minutes)

Task 4 - Working on the 35' Mend with 50' of Line

1. Explain : "The 35' mend will require that we use 42' plus of line and a 7' 6" plus leader. While I know there are other ways to skin this cat, I found that a 7' 8" heavy leader and a fairly large piece of yarn served me best for the exam. I used the 7wt. SA expert distance taper, an 8' saltwater leader with a 12lb. tippet , a .026 butt section, and a Sage One 7wt rod. The short, powerful leader allowed me to turn over the yarn in all conditions. It is also allowed me to use a large piece of yarn so I could see it for the accuracy task. I prefer the wind at a 45 degree angle, from the rear, over my line hand side. Again, I've read about and talked to lots of Masters and each has a different preference as to rods, lines, leaders and ideal wind direction. It is important to experiment. I borrowed and tested 10 or 12 different rod, line and leader combinations before settling on the one I used.

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The success of all mends is also somewhat dependent on an understanding of which way the wind is blowing vis a vis the mending direction and type of casting style employed. For a right-handed caster and a wind from the line-hand side, mends to the left are subject to wind blowing them back. Mends to the right are subject to being enlarged and getting out of control. If possible, it is important to practice in all conditions. I also would suggest practicing almost daily the 50' false cast. Maintaining tight loops on task 4 without distraction can be a challenge. I suggest working with 55' of line 2 times a week to make the 50' seem easier.

I find that the 35' mend is best accomplished with a quick 1/2 circle movement of the wrist coupled with a forward thrust of my arm. The wrist movement needs to be made *immediately* after the stop. Joan Wulff describes this technique on page 171 of Fly Casting Techniques . I find continual pantomiming extremely helpful. I also find that, for me, the mend to the left easier than the mend to the right, but with the quick wrist motion, an extended arm and lots of practice, I can achieve equal results on either side. Everyone is different and needs to deal with their own strengths and weaknesses."

2. Demonstrate : mends left and right at 35'.

Structured Practice 1 (Use 50' of line.)

1. Pantomime with student - no rod. I did this literally hundreds if not thousands of times. The use of a rod and line distracts and impairs the ability to quickly develop the muscle memory needed.

2. Pantomime with the rod - but no line - this addresses the weight and momentum of the rod but still eliminates the preoccupation with the line and loops.

3. Now add the 50' line. Because the motion is so fast, it is impossible for the student to mimic the instructor. Here I skip to Guided Practice. Use Praise, Prompt ... and go back to pantomiming if there are problems.

Now do Guided Practice 1 and 2 as usual.

TAKE A 10 MINUTE BREAK TOTAL TIME INCLUDING BREAK : 2 HOURS AND 5 MINUTES

Part VIII (15 minutes)

Making the 25' and 15' Mends with 50' of Line

1. Explain : "These mends require almost perfect timing. I'm sure there are lots of ways to get this job done. Here are two that I use, each of which works. The student needs to figure out something that works for them. The secret is *consistency*. No matter what method is employed, *if line speed changes, the mend will change*. Learning to false cast 50' *exactly* the same way each time is critical to consistency. Consistency in terms of trajectory and casting plane must also be attained.

The two methods I use:

Method #1: Develop a set of visual cues for when to make the mend. For the 15' mend I wait until the loop is almost unrolled (almost on the ground), and then I make the mend with an easy and large side to side sweep of the arm. For the 25' cast I make my mend *just after* I see the loop on the forward cast. *Demonstrate.*

Method #2: I also practice all three mends with my eyes closed and have developed remarkable accuracy and consistency simply by developing a verbal cadence, along with "feel". "Stop ..... mend" for 15'. "Stop .... mend" for 25', and "Stop/mend" for 35'. I'm sure there are dozens of tricks people have come up with to solve the timing issue." *Demonstrate.*

I would certainly encourage the candidate to find his or her own method. Dusty Sprague told me about another method. Visualize three windows stacked vertically, one above the other, and in front of the caster. After the stop, the line and rod tip are allowed to drop to the bottom window before the mending stroke is made. This will create a close-in mend. If the stroke is made as the rod tip approaches the middle window, we'll get a mid-distance mend. A far-away mend will require the mending move be made immediately after the stop while the rod tip is still in the top window.

Structured Practice / Guided Practice

Here a student needs to simply play with a system of cues that work for him or her.

Praise, Prompt, ...

Part IX (15 minutes)

Placing the Mends vis-a-vis the tape with 50' of Line

1. Explain : "Ideally, the mend belongs on one side of the tape and the remaining, un-mended line on the other side and parallel to the tape. A caster who uses a vertical style needs only to line up his or her casting arm slightly to the side of the tape opposite from the intended mend. For people who cast more off vertical, this issue becomes more of a problem. I found that my off vertical casting style wasn't a huge problem as long as I compensated by moving my body to the left of the tape when mending right and moving more to the right when mending left. A more open stance is also required to keep the line parallel to the tape. I found the mend to the right was much more difficult for a right-handed, off-vertical caster as the mending move must be made almost 180 degrees in opposition to the casting stroke momentum.

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The other problem an off-vertical style creates is that by its very nature, the line is traveling closer to the ground. It takes less time for the line to hit the ground after the mend. If the line hits the ground before the mend "arrives", one obviously doesn't have a mend!" Because of these issues I have moved my style for all distances to very nearly vertical.
2. Demonstrate all six mends with proper placement of line and mend.

Structured Practice / Guided Practice
By now the student should have a good grasp of the mechanics involved in mending. It is now simply a matter of helping them align his or her body, rod angle and casting stroke to make the requisite mends.

TOTAL TIME : 2 HOURS AND 35 MINUTES
Allow for 3 hours and there will be plenty of time.

Notes
1. A gifted student may require less repetition and detail, a slower student more.
2. At this point I will give the student(s) a copy of this lesson plan. This is another reason for a *detailed* lesson plan which includes the how. The student now has a recipe or VIP (Visual Instructional Plan) for continued practice. I tell them only practice will insulate them from the stress of the test.
3. I give students a self-addressed, stamped envelope with an evaluation form and ask them to mail it back to me.

One Last Point
I have read and heard many Masters tell aspiring CI and MCI candidates that they need to write out a *script* for the Explain and Demonstrate portion of the exam. I think that is very good advice. **We owe our students the same level of rehearsal and preparation when we are going to teach.**

Dayle Mazzarella, MCI
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The Loop reserves the right to decline any submission for any reason, and to edit any submission.
Submissions may be sent to the editors or the National Office:

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Reel Sox

by Peter Caverhill

This information will have 'reel' sox appeal! After a quick read of this, and in moments, you'll be able to create any number of highly functional fly reel/spool cases. You'll feel good about reducing your personal contribution to the local garbage stream, and your feet will thank you for having dispensed with those ratty, holy, and uncomfortable foot covers.

We all have the raw materials. You know – those old medium to heavy socks that we wear in our hikers and waders. Many of these are 'favorites' that we just can't bear to send to sock heaven. The foot portion has thin patches (or holes) from the service of time but… the tops are almost like new. So here is how we can memorialize them and produce a useful piece of protective angling gear.

Each pair of the oldies will generate two fly reel or spare spool cases (pouches). Choose socks that are reasonably thick and stretchy. Shear off the worn foot portion and turn the resulting top portion inside-out. Take a small nylon 'zap-strap' and cinch it tightly around the bunched-up area where the sock was cut. Snip off the excess tag-end of the zap-strap and melt the cut end with a lighter flame to eliminate the sharp cut. Turn the resulting case right side out, and presto, you have created padded, breathable reel or spool cases

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that will serve your reel needs for a long time. Almost any size reel can be made to fit by simply choosing longer, stretchier above-foot sock sections for the big reels, and appropriately smaller sections for the smaller reels.

Now, whether or not you would chose to house your $800 Tibor, Hardy or ————- in such a practical but plebian case……????? Well….??? Think about theft deterrent! Which reel is the smash-and-grab thief going to go for – the saddle leather case or the simple sock case?

BONUS idea – Because I have a lot of reels and spools, each one is identified with a label that is attached to the sock case with a safety pin (or some other affixment that you can devise). The labels are cut from plastic (poly) letter-size file folders (brand = Smead #24105). One folder provides a ton of labels. Each label is hole-punched to accommodate the safety pin. On each label, the specs of the reel or spool and the fly line/leader/backing are marked with a fine point permanent ink pen.

So hopefully you will find this information works for you. Just remember to wash the socks first!!

Pete Caverhill, MCI

Casting Stroke Myth?

by Bruce Richards

We all know, from our years of experience, that to make a longer cast, to carry more line, we need to "lengthen our stroke". But what does that really mean? If someone asked you to very specifically describe what that means, what would you say? I've asked that question many times, and the answer I get is often disappointing, coming from certified casting instructors.

First, just what is a "stroke". One dictionary says "a deliberate, smooth swing of a bat or club". That really doesn't provide us enough detail to be very useful. In most cases, when we refer to "stroke" we are actually talking about the "casting stroke", which is a term specific to fly casting. While there is no official definition of our various fly casting terms, historical uses of most give us some clues to what most people think they mean.

For example, most of us think of "creep" as shortening the casting stroke. And, to make a longer cast, we need to lengthen the casting stroke. Those two "truths" help us to clarify what the casting stroke really is.

First, we know that creep is that slow rod *rotation* that happens before the casting stroke starts. The key here is the word "slow". The slow motion of creep, by itself, would not result in the formation of a loop, the motion is just too slow to generate the necessary tip speed. The motion we all know as the casting stroke is much faster rod rotation, fast enough to generate the tip/line speed necessary to result in loop formation.

So, we know creep when we see it, and we know the casting stroke when we see it, but what does "lengthen your (casting) stroke" really mean? If you were to tell your student how to change their actual body motion, what would you say?

I've found that many will simply say "to lengthen your stroke you just move your casting hand farther". While it is certainly true that most casters do move their hand farther when they increase casting distance, is that necessary, and is it the most important change to make? No, it is not…..

Almost everyone agrees that the casting stroke is the rapid rod acceleration and deceleration that leads to loop formation. Just what does the caster actually do during that time?

Two things……...

First, the caster "rotates" the rod. Rotation is when the rod angle changes during the cast. Also, in most casts, the casters hand "translates". Translation is when the caster moves the hand (and rod) from one position to another. Think of it as lateral hand motion, moving the hand back and forth. Those are the motions of the casting stroke, rod rotation, and hand translation. What do we call those motions within the casting stroke, as casting instructors?

The term "casting arc" (or "rod arc"), describes the rod angle change, and "stroke length" describes the hand translation. When we say "increase the length of your casting stroke", specifically what do you mean? Do you mean "move your hand farther"? Do you mean "widen your casting arc"? Both? Neither? Your students need to know specifically what you mean, if you want to be most successful.

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Now to the "myth", and assume we're casting the same nice loops in all cases. Many casting instructors I've been exposed to over the years instruct their students to simply move their hand farther to "lengthen the stroke". The instruction is to increase the *stroke length*. The results are often disappointing, and for good reason, that isn't the casting stroke adjustment that is needed. Think about this. Can you make a short cast with a short stroke length? Of course. Now, can you make a short cast with a longer stroke length? Well, yes, of course you can. Now, can you make a long cast with a long stroke length? Of course. But, can you, or maybe someone a bit more skilled, make a similar long cast with a shorter stroke length? The answer is yes. Some of our most talented casters can make very long casts with very short stroke lengths.

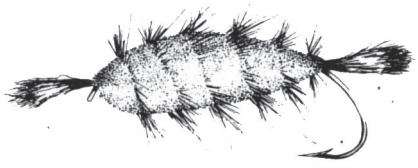
If both short and long casts can be made with both short and long stroke lengths, maybe stroke length is more an issue of casting style than substance…..And maybe our mantra "short cast, short stroke, long cast, long stroke" isn't quite as specific as it should be.

Now lets consider the casting arc part of the casting stroke, again, assuming the same nice loops, and same loop speed. Can you make a short cast with a narrow casting arc? Yes, of course. Can you make the same good short cast with a wide casting arc? No, no one can, the loops will be bigger. Can you make a long cast with a wide casting arc? Yes. Can you make a long cast with a narrow casting arc? No, no one can without tailing.

To make a good loop we all know that the rod tip path needs to be relatively straight. If the rod doesn't bend very much the casting arc needs to be fairly narrow to keep the tip path straight. As rod bend increases, as when we cast farther or faster, the casting arc MUST widen to maintain the straight tip path. Simply moving the hand farther, increasing the stroke length, does not do that.

It is true that most good casters increase BOTH the casting arc and stroke length when throwing farther. Moving the hand farther helps make the entire casting motion smoother, reduces line slack, and adds a very small amount of speed. And when you watch extreme distance casters you'll usually see extreme full arm extension, along with very wide casting arcs. But when we are instructing typical beginner/intermediate students to cast farther, or faster, the instruction that will get the result you want is to widen the casting arc. I've found in most cases, as my students increase distance they automatically increase their stroke lengths, but often don't widen their casting arcs, and get a lot of tailing loops as a result.

So, when you are teaching someone to carry more line, cast farther, cast better into the wind, anything that increases rod bend, you should start by widening the casting arc to insure that the proper rod bend/casting arc relationship is maintained to achieve a straight line tip path. Once the right casting arc adjustment is made it is rarely necessary to mention anything else, the problem is solved. So next time you repeat the mantra "short cast, short stroke – long cast, long stroke" make sure you take a little time to make it very clear what you REALLY mean.



Casting Entropy and the 2012 International fly Fishing Fair

By Steve Hollensed, Co-chairman,
IFFF Casting Committee

"Casting Entropy". I have it. Perhaps others have it.
Entropy is a science concept that encompasses the idea of order moving to disorder.
It is an attribute of natural processes. Just try not taking care of something…your house, your car, your desk. Without effort toward order, things tend to get disordered rather quickly.

And I think it applies to casting and casting instruction as well. Especially mine. If I don't continue efforts to improve my casting, my casting gets worse. If I don't continue efforts to improve my teaching, my teaching gets worse. If I don't continue efforts to improve my understanding of casting mechanics, my model of casting mechanics stagnates and is not cutting edge.

For me, continual, comprehensive, and robust professional development/continuing education is absolutely vital, both in terms of casting and teaching.
I find that attending the International Fly Fishing Fair (formerly known as the National Conclave) is very helpful in this matter for it allows me to expand my knowledge base and experience base. Every year upon my return from the IFFF I feel a renewed enthusiasm in casting & teaching and I feel that I have great quantities of new information that I need to "process". It is just the "effort toward order" that I need.
Let's look at some things that are happening at the 2012 IFFF that will help a casting instructor with professional development.

Five-Weight Games

Chase Jablonski, as in years past, is running the Five-weight Games. These are fun casting games, and although competitive, they are also friendly and cooperative in spirit. As an example of this cooperative spirit, Chase is holding a workshop this year to help anyone who wants to learn about techniques and strategies that will make participants more successful in the games. Chase adds this about his workshop..

"*I and other competition casters have employed a few tricks to achieve a winning edge and I'll be sharing as many of these as I can*".

How can the games help in terms of the development of a casting instructor you might ask? Well, for starters it has to motivate us to perform at higher skill levels. And this desire to perform at higher levels is often the impetus for self discovery. I also suggest that it helps to increase focus and composure under pressure. Not bad skills for a casting instructor to have!

Chase adds some interesting points in how competition can help instructors as well… "*Casting under pressure is a test of both casting and presentation skill. An accomplished accuracy caster knows he or she has hit the target before looking where the fly has landed. This kind of sureness is essential in inspiring confidence in your students*".

And if these benefits seem a bit abstract to you, the ones that follow will certainly seem more concrete I am sure. Thanks to some great sponsors we will able to offer some wonderful prizes! These include;

- One-TFO BVK rod
- One-TFO BVK reel
- Two-Orvis Superfine rods
- Two-Orvis CFO III reels
- Two-Echo, Echo3 Instructor rods

Workshops

This year's array of workshops is diverse and outstanding in every way. And to think of the total amount of information

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available to any instructor at the IFFF is absolutely mind boggling. We have many "returning" workshops that have proved to be of great value over time. We also have new workshops that may assist in the significant growth of any instructor. These include workshops concerning casting efficiency, examination skills, loops dynamics, and even video analysis via Smartphone.
One of the greatest advantages to an instructor attending a workshop is the observation of another instructor's methodology. This is a great way to learn about instructional techniques and is one that is frequently employed by instructors.

Instructor To Instructor Interactions

From a personal standpoint, I view the informal, unstructured time that fosters "instructor to instructor" interactions the most. I know these times are valuable because they have had great impact on my teaching and casting.

I have met instructors from Australia, New Zealand, Great Britain, Denmark, and from all across North America. And each of these instructors have left me with some facet of teaching so valuable that I now employ many of their instructional techniques on a regular basis.

Regardless of how long you have been teaching, it is always stimulating and productive to talk shop with other professional instructors.

These are just a few of the ways that the IFFF has put a little order and progress in my casting and teaching world. Perhaps you will find them helpful as well. I hope to see you in Spokane!

NOTE: The IFFF Casting Committee would like to express our sincere appreciation to the following sponsors:

- Rick Pope of Temple Fork Outfitters
- Dotty Thompson of The Orvis Company
- Randy Stetzer of Echo Rods

Some Good Reading.....Books

Tomonoro (Bill) Higashi, BOG .....

Tomonori Higashi's new book, Controlled Fly Casting, concentrates on how to move the tip of the rod for the desired effect. It may well be titled "SLP Fly Casting". It logically describes ways to cast effective loops by avoiding slack.

Richly illustrated, it can be a great foundation for beginners as well as an invaluable reference for the advanced.

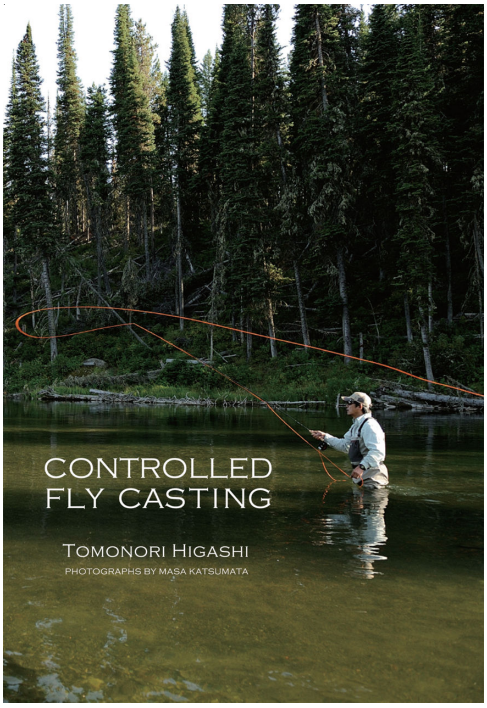
Abundant photos were shot in Japan, Florida, Montana and Idaho.

Available only in Japanese. (Publisher: Tsuribito-Sha, 2,625 yen)

http://e-tsuribito.jp/pages/shopping/book/03/705.php

Editor's Note: I am hoping that Bill will publish an English edition as an e-book.

Controlled Fly Casting
by Tomonoro Higashi



The Five Essentials for Loop Control

Adapted by Les Rosenthal, MCI

Understanding these will help improve your casting.

1. Begin with your fly line straight and your rod tip on the surface. (CONTROL SLACK)

There are a multitude of causes of slack line and a multitude of problems which result. Keep your line as tight as possible during the cast and these will be minimized.

2. Your hand should accelerate (think, 1mph-2mph-3mph-4mph-5mph/0mph-STOP) smoothly and actively STOP to let the loop form during your casting stroke. (SMOOTH ACCELERATION)

From the beginning of moving your rod to the stop, your hand should accelerate smoothly. During the cast, accelerating too fast dips the rod tip path or too slow domes it and the resultant loops formed. I think this is the most difficult casting skill to master.

3. Your hand must travel in a straight line path to form a narrow loop. (STRAIGHT LINE PATH) This is closely related to smooth acceleration. The rod bends as it is accelerated. The line always follows the rod tip. If the rod tip travels in a straight line path and crisply STOPS, tight loops will result.

4. The proper angle of your casting arc is directly proportional to the amount of line outside the rod tip. (VARIABLE PROPORTIONALITY)

If the correct casting arc is used, the rod tip will travel in a straight line path. When carrying a short length of line only a narrow casting arc is needed. The more fly line carried, the wider the casting arc required. Casting with too narrow a casting arc causes a dipping rod tip path and a tailing loop and too wide a casting arc results in a wide loop.

5. Pause after the crisp STOP to let the fly line straighten and bend the rod against you. (TIMING)

The length of your pause is directly proportional to the length of line outside the rod tip. The longer the line carried, the longer it takes for the loop to straighten and the longer that pause must be. If your pause is too short, at that instant there is slack in your line which hasn't straightened. This 'too short' a pause often results in a whip crack sound or snapping off your fly. If your pause is too long, your line will fall and create slack as it falls. Casting slack decreases the effective casting arc.

These five elements are inextricably linked to each other, meaning a problem with one will likely cause another. No matter which faults you may have fly casting, it's almost certainly covered in the above five principles. Get them right and you'll have fantastic control. It's worth noting that there are particular advanced casts which may violate one or more of these principles.

PEARLS....
From a Master Study Group
Hosted by Gordy Hill

Pearl #1-A New Casting Fault.....

Your student is at an 'intermediate level'. He can make 50' to 60' casts with reasonably small loops and fairly good tracking. He comes for his lesson, today, asking your advice on a new problem which he's experienced, and says: **"Every so often when I make my forward cast, I hear a "crack" behind me. Then I retrieve my line only to find that my fly has come off my tippet. This happens no matter what knot I use."**

After watching his casts and actually observing the problem, you explain what is happening and take the necessary steps to remedy the problem.

QUESTIONS:

1. What was happening to make that fly come off the tippet?
2. Describe the likely movement made by the student to make this happen.
3. Describe the likely rod motion resulting from the caster's action.
4. How did the line behave as a result of this rod movement?
5. Can you describe what probably happened to the leader?
6. What step(s) would you take to correct the problem?

From Jim Bass..... Gordy's comments in his answer text in ***italics*** :

1. What was happening to make that fly come off the tippet? Two things, his timing is early on his forward cast coupled with a little bit of excessive power.

Could well be the case. I think TIMING was the most important problem. The energy in the moving fly line suddenly dissipated with such force that the tippet parted. This is what happens when we "crack the whip" with a bull-whip or flick a towel at a buddy in the locker room.

2. Describe the likely movement made by the student to make this happen.

His hand is starting with more power than is needed and starting too early.

*Starting TOO EARLY with or without excessive force. True, that the use of excessive force can magnify the result. Putting it into simple language: "If there is a popping sound when the forward cast begins, you started forward to quickly" (Lefty Kreh) **

A champion tournament distance fly caster can use tremendous force and gain amazing line speed. His tippet remains intact, however, because he does this with perfect timing and smooth acceleration.

3. Describe the likely rod motion resulting from the caster's action.

He is shocking the rod thus getting reverberations.

Yes. The line's back cast loop had not unfurled sufficiently (whether or not waves were introduced). As the caster began his premature forward cast, the loop unfurled so fast that the turnover occurred with with a rapid "kick".

4. How did the line behave as a result of this rod movement? The line did not straighten it had waves in it.

He might be doing that, though the main rod problem is that the rod is being moved (mostly rotated) in a forward direction too early. Putting it another way, rod movement is ill timed. Casting arc and stroke begin way before the back cast loop unfurled.

5. Can you describe what probably happened to the leader?

The excessive line speed caused by the above combination caused the tippet to part.

Once the loop has straightened, high line speed, alone, won't crack off the fly.

As the result of poor timing, however, the loop rapidly unfurls with so much unexpended energy, all this energy remaining in the leader yields a sudden release at the end as the "whip is cracked". Some of that energy is expended in noise (the audible "crack").The remainder exceeded the capacity of the tippet/fly connection to withstand so the fly popped off. Simply put, the explosive change of direction broke the connection.

*The fault can be exaggerated by making a weak (low line speed) back cast followed by a highly energized (high line speed) forward cast. * **

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6. What step(s) would you take to correct the problem?
Slow his timing and working on a smooth acceleration to a firm stop.
YES ! The back cast loop needed more time to unfurl.
Remember one of Jay and Bill Gammel's essentials: "There must be a pause between casts...".
That pause must be long enough for the loop to (almost) fully unroll. Of course, the length of time for the pause will be greater when longer line is carried and the distance of the cast increases.
Line speed does enter into consideration. The pause must be of less duration as the line speed increases.
So, we can say: "For good timing, the duration of the pause must be proportional to the length of line carried (the distance of the cast) and inversely proportional to the line speed."
Another way to look at it is that this determines the CADENCE of the cast.

From Bob Garber - he comes in with some nice, "crisp" answers:

1. What was happening to make that fly come off the tippet?
The tippet unrolled at very high rate of speed with a lot of energy.

2. Describe the likely movement made by the student to make this happen.
Beginning the forward cast before the back cast loop had unrolled.

3. Describe the likely rod motion resulting from the caster's action.
I would think that the rod had a slow or no stop on the back cast with a rapid or abrupt forward cast.

4. How did the line behave as a result of this rod movement?
The line snapped around at high rate of speed.

5. Can you describe what probably happened to the leader?
The leader accelerated very rapidly due to the excess energy traveling down it's length.

6. What step(s) would you take to correct the problem?
Have the student wait until the loop was almost unrolled before making the forward cast. This could be done by watching his back cast, using a counting method for the pause or by feeling the tug on the rod tip by the line's momentum as it straightens on the back cast. Also have the student use smooth acceleration on both the back and forward casts with good stops.

From Steve Smith....Gordy's return comments in black

1. What was happening to make that fly come off the tippet? I think possibly 2 scenarios: a) He is creeping and coming forward before the line has totally straightened out on the back cast. Or b) his rod tip is dropping in the back cast and he is hitting the rocks behind him and snapping the fly off from the leader.
a.) This will happen if he comes forward too soon with or without creep.
b.) Yes. The fly can be snapped off by striking rocks, etc. on the back cast. However, as we watched him cast we'd have seen that.

2. Describe the likely movement made by the student to make this happen. a) the student is moving his arm forward prematurely. or b) on the back cast at the stop the students wrist or arm has bent so the the tip of the rod is pointed down not up.
Probably rotating prematurely, thus accelerating before the back cast loop has unrolled.. Likely a combination of shoulder, arm and wrist movement. Problem is timing. The caster didn't pause long enough to allow the back cast loop to (almost) straighten.

3. Describe the likely rod motion resulting from the caster's action. a) the rod would straighten as the rod would unload when he changes direction. or b) The rod tip continues past vertical and now goes in the direction of the ground.
Rod begins angular movement (casting arc) and load (rod bend) too soon.

4. How did the line behave as a result of this rod movement? a) the line whipped itself similar to you flicking a towel in the shower room.The cracking is the line breaking the sound barrier as it is changing directions very quickly or b) After hitting the rocks the line slackens for a brief second only to be straightened out very quickly causing the snap.
Yes. The "bull whip" scenario.

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5. Can you describe what probably happened to the leader? The leader snapped because of the torque and broke.Instead of having a constant pull on the leader you have a snap(because of slack then pull) and it breaks the leader.
Can happen with or without slack. The leader unrolled with energy being suddenly released (dissipated) in the form of sound (the "crack") and a violent final turnover causing the tippet to break.
6. What step(s) would you take to correct the problem? a) for the creep I would have him delay his forward stroke till the back cast has fully straightened. He could also look at his back cast and adjust his timing or he could cast sideways to get the feeling of the correct timing.
b) for the second scenario I would get him to throw his back cast up into the sky. Making sure his thump is pointing straight up and his casting hand is visible to him and doesn't go past his ear.
Adjusting his timing by various means such as watching his back cast or learning timing by horizontal casting (as you stated). If he is creeping, this needs to be corrected even though this is not likely the primary action by the caster as the cause. i.e. The caster can come forward too soon with or without creep.

From Steve Smith....some followup

Thanks for the input Gordy. I need a little clarification of **creep** because I thought it is moving the rod in the opposite direction of the line before the line has completely unrolled. You say the caster can come forward too soon with or without creep but if the line is still unrolling is that not creeping? Thx Steve

From Gordy....
*You are correct in that creep **IS** movement of the rod in the direction of the next cast usually before the back cast loop has unfurled.*
Putting it in different words, creep is slow movement of the rod in a direction opposite that of an unrolling or nearly unrolled loop.
*The key word, here, is **SLOW.***
The caster can also creep later, as the back cast loop has almost fully unfurled.
Creep can occur either following a back cast or following a forward cast. The latter is rare. (Some have called that, "reverse creep").
*Creep is **minimally powered** movement, however, with no more rod acceleration than "zero to slow"... so it cannot result, by itself, in "cracking the whip" and losing the fly.*
It is possible to creep and then start your powered cast while the back cast loop has not nearly unfurled and snap off the fly.....but the "snap off" wasn't caused by the creep. That would be an example of two different casting faults occurring during the same cast. (Might even result in snapping off the fly as the result of one fault AND having a tailing loop as the result of a second fault.)
I look at the main problem with creep as shortening available casting arc for the next cast. Some popular descriptions of creep include shortening both stroke length and casting arc. (Depends upon your "definition" of casting stroke). The final result is usually a tailing loop. Not the "bull whip" effect.
That tailing loop is caused by the caster using up some of the casting arc needed to move the amount of line carried as he creeps. In order to throw that much line, he must use increased force over a shorter distance resulting in a dip and upward return of the rod tip path...i.e. a concave tip path. This, in turn, yields a line wave which propagates out in the direction of the cast resulting in a cross-over between the fly leg and the rod leg sometimes with a collision and a so-called, "wind knot".

Pearl #2 - Creep versus Drag.....

From Mark Surtees....

In my experience 'Creep' is a repositioning of the rod which is most commonly both rotational *and* translational.
There seems to be an entirely unnecessary obsession with naming discrete elements of a cast based on an artificial separation of these two properties, it is a process which generates its own terminological conflicts.
For example there are other 'slow rotational motions that reduce available casting arc' that no-one would reasonably consider as 'Creep', the 'Lift' in a PULD or Speys for example.
The 'slow rotational motion' that reduces available casting arc that we call 'Creep' is a control fault and a key feature is that the perp doesn't know it's happening. It serves no useful purpose and is most commonly totally unintentional.
It is its uncontrolled nature and its unintentionality that differentiates 'Creep', the fault which reduces casting arc (or stroke length), and 'Lift' which has the same effect but is both controlled and intended.
It can be confused with a timing fault where the caster simply begins the casting stroke too soon. In this case the caster is normally aware that they are making the motion but they have misjudged when to start it.

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Occasionally a caster will try to rectify this, which gives an interesting double dip, stop start, effect… if they don't then the fly could crack off.
How many other faults have a name like this? is it only Creep?

Gordy replies....

No argument from me! As I observe casters in 'real time' as well as the fancy videos, I'm impressed that pure TRANSLATION and pure ROTATION is a rarity if not a, 'never'.
For one of our presentations on casting mechanics a few years ago, Jim Valle and I actually tried to demonstrate pure translation. Even with our fervent intent to do this, at least some rotation was impossible to avoid. All this fits with your statement, *"There seems to be an entirely unnecessary obsession with naming discrete elements of a cast based on an artificial separation of these two properties, it is a process which generates its own terminological conflicts."*
SO... to base definitions on separate actions which are (almost) unavoidably combined may have been the wrong path to take!
Also - I love your word, 'unintentionality'.
Below, we see that Chuck Easterling agrees with the use of intent.

From Chuck Easterling.....

I really like the definitions on the Sexy Loops site:
Creep: Unintentional movement of the rod in the direction of the next Casting Stroke.
Creep is a persistent casting fault where the rod is unintentionally moved so the Casting Arc and/or Casting Stroke Length of that cast are reduced. This distinguishes creep from forward drift which is also slow but an intended movement.

From Mike Heritage....

The answer to the creep v. drag scenario is INTENT. The reason creep is seen as a fault is that it is done unintentionally.
It can be rotational, translational, hesitant or a combination of all three. There can be a secondary pause after the creep or can continue into a purposeful stroke. Either way it has robbed you of POTENTIAL casting angle but not necessarily the casting angle needed to complete a successful cast. Many casters have some creep but have learned to compensate by stopping fractionally later.
Drag is done with intent, mainly to reposition the arm into a more powerful position to rotate the rod. It potentially removes slack, gets the rod and line moving in the direction of the cast and can contribute to faster rotation. There is no hesitation, it is a fluid movement from drag (or sometimes slide, which serves a similar purpose) to rotation.

Gordy replies....

At this level, each of us can draw his/her own conclusion, since we are not actually tackling the task of developing formal definitions.

My thoughts on the similarities and the differences between CREEP & DRAG which have been discussed :

1. BOTH usually occur in the direction opposite that of an unrolling or newly unrolled loop.
2. BOTH are minimally powered, slow, minimally accelerated movements.
3. BOTH are noted to be movement with mixed rotation and translation.
4. CREEP is usually characterized by more rotation than translation.
5. DRAG is usually characterized by more translation than rotation.
6. CREEP is considered a fault by almost all experts.
7. DRAG is usually considered beneficial or neutral to the efficiency of the cast.
8. DRAG is usually used by competition distance casters. I note that an increasing number of noncompetitive casters are using it for their distance casts.
9. DRAG, while beneficial to some casters, is not used by many elite casters even when they cast competitively as they try for maximum distance.
10. DRAG, since it benefits some casters and not others and is not an essential for efficient casting may be considered an element of STYLE.
11. CREEP usually decreases available casting arc. It can be seen as decreasing available stroke length as well to those who embrace a definition of casting stroke which excludes it.
12. DRAG usually does not decrease available casting arc except to the extent it contains an element of rotation.
13. DRAG may be considered as decreasing available stroke length for those who embrace a definition of casting stroke which excludes it. At least one list of definitions includes it as part of the casting stroke ***
14. CREEP is unintended. (The caster is usually unaware it happened.)
15. DRAG is purposefully done.
16. CREEP can be seen on either forward or back cast. I have used the term, "reverse creep" when it appears on the back cast.
17. DRAG can be used on the back cast as well as the forward cast. I sometimes use it, for example, when making a distance back cast presentation.
18. So far, the FFF has not come up with "official" definitions for CREEP and DRAG.
19. CREEP & DRAG are considered to be substantially the same thing by some thinkers.
20. CREEP is often a prelude to the formation of a tailing loop.
21. DRAG has been oft noted to be a prelude to a tight loop.
22. DRAG and CREEP are movements which result in minimal if any rod load.

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23. CREEP is sometimes so subtle as to escape notice by an instructor.
24. DRAG is usually obvious to an informed observer or instructor.
25. CREEP is not taught by instructors (except to CI & MCI candidates who need to become proficient in making faulty casts as well as efficient ones).
26. DRAG is often taught as an alternative method (style). Efficient casters sometimes use it as largely translational movement of the rod in the direction of and at the start of the cast prior to the addition of increasing amounts of rotation.
27. DRAG can sometimes diminished unwanted slack.
28. CREEP does not diminish slack.
29. DRAG is usually made with the intent of moving the rod with translation with as much acceleration as the caster can muster. (though it still isn't much except, perhaps, for "super casters").
30. CREEP is usually much slower than DRAG with almost no acceleration, in addition to being unintentional.

* **Rod plane** when defined as: Orientation of the rod from vertical to horizontal on either side of the caster.

** ***CASTING ANGLES,*** by Mac Brown, 1997, pp. 102, Fig 4.21 G, & p.103, Fig 4.23 M

Pearl #3 - Translation.... June 2009

From Jerry Puckett....

Is "translation" the linear movement of the casting stroke that:
1. acclerates the fly line? and ***NOT MUCH***
2. removes slack? ***SOMETIMES***

And "rotation" the angular change (casting arc) that loads the rod!? ***YES.***
The "casting stroke" is the sum total of translation and rotation? Not concerned with when the stroke begins and ends!? ***USUALLY.***

> Pure translation is linear movement of the rod with no rotation added.
> Pure rotation is angular movement of the rod with no linear movement added. (Rare if ever to actually occur.)

A few competition distance casters, at the start of their forward cast, use almost pure translation without much rotation. (i.e. Rick Hartman's distance cast.) Some other distance competition casters don't use it (example = Steve Rajeff). This initial translation is called DRAG. In the past it has also been called "PULL".

An increasing number of casters use DRAG for even their shorter casts including roll casts.

This (almost) pure translation at the start of the distance cast can:
1.) Overcome the inertia of the fly line.
2.) Allow for change of hand position for the rotational movement to follow.
3.) Help take up unwanted slack.

Pure rotation with no linear movement is rare. One example is the very short accuracy cast made by some casters.

In the real world of flycasting, almost all casts are made with a *combination* of translation (linear movement) mixed with rotation. Commonly, the caster starts the cast with more translation than rotation, then as the cast progresses, rotation dominates.

VERY LITTLE ACCELERATION OF THE ROD TIP CAN OCCUR WITH PURE TRANSLATION SINCE THE ROD TIP CAN MOVE NO FASTER THAN THE HAND. VERY LITTLE ROD LOAD CAN RESULT.

BY FAR MOST OF THE ACCELERATION OF THE ROD TIP OCCURS AS A RESULT OF ROTATION. THIS IS DUE TO THE MAGNIFICATION OF THE DISTANCE TRAVELED BY THE HAND BY THE LENGTH OF THE LEVER ARM (THE ROD) IN THE SAME TIME INTERVAL. IT IS THIS ACCELERATION THAT RESULTS IN LOADING (BENDING) THE ROD.

I look at the casting stroke as the movement of the fly rod sufficient to result in loop formation. This can be pure rotation, but is usually a combination of translation (linear movement) and rotation.

Around the World, argument exists as to whether or not to include initial translation in the casting stroke. This may remain forever a matter of opinion! Interminable debates continue yielding a new definition for "infinity".

(Sometimes that reminds me of the "BIG ENDIANS" and the "LITTLE ENDIANS" of *Gulliver's Travels*. The never-ending debate between those who were convinced that a boiled egg should be opened at the big end and those who insisted the egg should be opened at the little end!)

INFINITY

Dogs have fleas and cats have fleas
And fleas have fleas that bite-em
The larger fleas have smaller fleas
And so ad infinitum!
by Ogden Nash-

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Pearl #4 - Fly snaps off....

From Ally Gowans… A delightful submission on the subject of 'fly snaps off. Extract from "First steps to fly fishing" author Michael Temple 1924 – published by Mills & Boon!

"How to fish"

The first thing to learn is how to throw a fly, and you will save yourself a great deal of trouble and disappointment if you acquire the art before, and not after, you go on your first campaign against the trout.

Have you a lawn, tennis or otherwise? Capital! Any bit of grass which will give you a length of sixty feet or so is all that is wanted. Get an egg or something about the same size and equally conspicuous, and put it at one end of it. Then begin by standing about twice the length of your rod, say twenty feet, from the egg, and try' to throw as near to it as you can. We will come to a cast with a fly at the end of it all in good time. All that is wanted at the beginning is the bare line.

At first you will probably find your line uncommonly hard to manage, to say nothing of hitting the egg with the end of it. **But you will very soon discover the first part of the secret, which is to give plenty of time for the line to straighten itself out behind you. Whenever you hear it make any sound, no matter how faint, like the cracking of a whip, you know that you have made your return too quickly. If you were to do so when it was fitted with a cast (leader) and a fly, the chances are that you would pop the fly off altogether, and it is hardly necessary to say that there are more profitable ways of spending one's time than in offering to the trout casts with no flies on them.**

To get the line out smoothly you will find that there is also something else required besides avoiding this "popping," by giving what will at first seem to you quite an inordinate length of time behind. We will suppose you have got some line out somehow in the direction of the egg, and the point is how to get it back again for another throw.

Don't try yourself too high at first. Be content for the first three or four throws with a line only a little longer than the length of your rod. Casting, remember, is almost entirely wrist work, and your wrist requires to be educated to the task. Well now, we have got our line fairly straight out in front of us, what are we to do next? With a turn of the wrist we bring it back so that it comes over our right shoulder between the raised forearm and the face, and then, being always careful to give lots of time for it to uncoil to its fullest extent behind us, we urge it forward, but this time making it come past the right of the forearm and the rod. At first we shall certainly hit ourselves in the face with it when coming back and, with almost equal certainty, tangle it up round the rod in coming forward. But that painful phase will not last for more than the first quarter of an hour.

After that, or sooner, we shall find the line coming neatly and smoothly over our shoulder when it is travelling in the one direction, and not touching the rod when it is proceeding in the other. Having reached this stage we shall then reverse the motion, bringing the line back on the outside and forward on the inside. The idea of the thing is to make the line describe a figure rather like a hairpin, and when you come to the water you will find that it is not only desirable but really necessary to be able to do it both ways.

You can manage it all right now, can you? I thought you would, for it is really very easy. Now with each succeeding throw we will let out a little more line until we have enough to reach the egg, which is sitting looking at us twenty feet away. Before we go any further we must be able to hit that egg at least once in every three shots, and never miss it by more than an inch or two. And we must be able to do it in every sort of wind, barring a real gale. We shall begin with the wind behind us, since that gives us much the easiest throw; then we shall go on to casting across the wind; and finally to casting directly against the wind, which is a much easier thing to do than you supposed when first you took the rod in hand.

Presently we shall find that we can throw, at any rate, into the near neighbourhood of the egg with almost perfect certainty, and that is a great step gained. The next is, I admit, a little more difficult; we have got not only to hit the egg, but to make the line do so " as gently," to quote a famous prescription, ''as a roseleaf falling on a lady's veil." That is not easy, until you grasp the knack of it, and then it is simple enough. Instead of aiming directly at the egg, aim at a point in the air about two feet above it, and when the line is fully extended in the direction of this point, we check its motion with the wrist

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and let it fall upon the egg. Observe most particularly that no portion of the line must touch the ground before the end of it is, as it were, hovering over the egg.

You have learned in the course of an hour or so's practice how to do this, and now you are naturally eager to have a go with a cast on your line and a fly at the end of it. Wait just a little longer. By the waterside things do not arrange themselves quite so conveniently as on a shaven lawn. There are trees and. bushes and aggravating clumps of weed. In any ordinary garden it is quite easy to imitate most of these difficulties by the simple process of moving the egg into various awkward places. You have learned the beginnings of the management of the line. Go on until you discover as you must do for yourself, and can only do by practice how the further difficulties are to be overcome before you attempt anything with the actual fly. If you go at the thing steadily and thoroughly, your rod, in quite a surprisingly short time, will feel as though it were just an extension of your right hand, and when that feeling comes to you, you have gone a very long way on the right road.

Now you shall fit your line with a cast with a fly on it and go to work after that egg in earnest. You will find it a good deal more difficult than with the bare line, but do not be discouraged. The same principles will carry you through, for all that you now need to acquire is lightness of hand. When, through the garden practice, you feel that you can manage twenty feet of line and cast, you are quite ready for the waterside, and I promise you that when you get there you will have no reason to fear the criticism of brother anglers or those more pointed ones with which the trout confound the inexpert."

TEXAS SHOOTOUT

APRIL 20 & 21, 2012

By Steve Hollensed

Although it completely escaped media coverage, there was a "wild west shootout" this past April in North Texas near the Red River. Many shots were fired. Some hit. Some missed. Amazingly, no one has hurt!

In reality, the "Texas Shootout" was a continuing education event that I organized for Certified Casting Instructors. The idea came from BOG Chuck Easterling who was the guest instructor.

The concept behind the event was to bring CI's together and provide the following:

- Friendly casting competition for fun & prizes
- Competition events that were purposeful, educational and insightful
- Casting drills to improve instructor casting
- Open format time for questions and casting

The "Gang" at the Texas Shootout

(continued on page 32)

Ted Warren is "up at bat".

The event was held at a ranch complex complete with a ranch house, a "Texas sized" lawn, a bass lake, & a swimming pool (which we readily converted to a casting pond).

Attending were CI's Ted Warren, Bob Garber, Jim Bass, Chris Olson, Rex Walker, Jerald Lewis, Bryan Nims, Rick Brown, Ivan Streif, & Chris Morris.

Some really great prizes were provided by Orvis Houston which definitely added a spark of fire in the competition segment. Thank you Orvis Houston! (retail value of prizes was over $900)

On Friday afternoon at 1:00pm we began with a "meet & greet" time. Shortly after, we opened the event with an open format question time. Excellent questions were asked…some prepared and some unprepared. Later in the afternoon we moved to the casting field and again asked for questions. Questions revolved around concepts in casting mechanics, preparation suggestions for the MCI test, acceptable casts and layouts in the MCI test, and teaching. Questions were always thoughtful, insightful, and relevant. The afternoon flew by as each of the questions provoked interesting discussions. I believe that everyone benefitted a great deal from participating in this open forum.

At 5:30 we caravanned to a Texas BBQ joint and had wonderful BBQ. We each described our most memorable fishing trips and delighted in each other's memories. This was a lot of fun.

We met back "at the ranch" at 8:00am sharp on Saturday morning. We went straight to the casting field. Each instructor worked individually on specific casting drills designed by Chuck to analytically determine weaknesses in their own casting and then determine a plan to improve and strengthen that weakness. I think everyone agreed that improvement was substantial, both in terms of casting and critical thinking abilities.

After a lunch in the ranch house we moved to the games. Chuck is a master at devising games that are fun, yet enlightening, revealing, and educational. They are very unique, unorthodox and all designed with a purpose. And very challenging!

Six games were played. Issues addressed with these games included (but not limited to) off-shoulder skills, back cast skills, accuracy skills, casting style selection, efficiency in body movements, body balance, body movement maximization, and haul timing. After the games, an in-depth group discussion was held to explore the implications of these games in our casting and teaching.

Bob Garber earned individual high point honors and thus earned first pick at the prize table. Ted Warren won the drawing for a new rod.

In the end, I think the "Texas Shootout" was a great success. We all had fun, improved our casting, deepened our understanding of casting mechanics, discovered new ideas for teaching, and found new friends on the casting field.

SLP: ANOTHER LOOK

by Soon S. Lee

Straight line path of the rod tip (SLP) is a well-appreciated concept within the casting instructor community. And yet we may still give SLP insufficient credit for its role in the fly cast. SLP does not merely promote the straight upper leg of the true loop. SLP is the reason loop launches.

To launch a loop requires adequate force. Otherwise line will not launch, or loop collapses before it unrolls. Force causes the rod to bend as the fly line, serving as load, straightens. Pulling a loaded rod in a steady direction toward a target will cause the rod tip to travel a straight line path in one plane, the rod, or vertical plane. Smooth acceleration keeps the rod tip path straight in the horizontal plane. Result: SLP of rod tip.

There is physical restriction to casting stroke. The rod can only be moved forward until arm and body leans reach their limits. We then either stop casting stroke abruptly, or we guide rod tip earthward by rod angular rotation. With either manner of "stop",

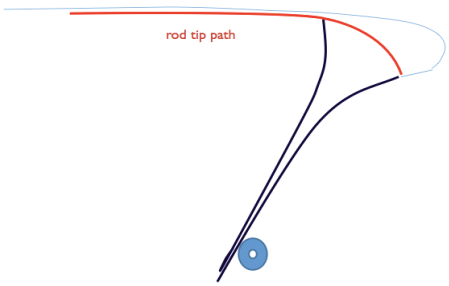

Fig. 1: SLP and loop launch.
Rods at point of line launch and at max flex.
Rod tip SLP until line launch.

rod tip decelerates in the direction of SLP as rod tip deviates from SLP. Fly line overtakes rod tip and loop launches (fig. 1). Theoretically it is possible to lead askew a straight line carry by accelerating rod tip ever so tangentially away from SLP. (Perpetually curvilinear force is what drives a non-loop: see later). In practice this does not happen because with "stop" rod tip sharply deviates from SLP.

Non-loop (fig. 2):
Here no loop is discernible. If we wave a fly rod like a windshield wiper, and if we do it without rod loading (much like waving a broomstick), and when we stop the rod at the end of such a wipe, the fly line cartwheels off the rod tip like the sparks off a July 4th. rotary sparkler. No loop with upper and lower leg is formed.

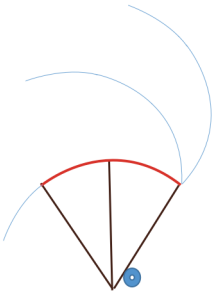

Fig. 2: Non-loop.
Rod tip path curvilinear.
No SLP.
No loop launched.

For the elite casting instructor catering to more sophisticated clientele, the non-loop is a nonentity. He never sees such a beast. For the more plebeian instructor who accepts students of all kinds, the non-loop visits once in a while. Picture an anorexic ponytailed teenager with limpid eyes and limp wrist oscillating an inherited nine weight rod matched with a four-weight line.

Open loop (fig. 3):
Open loop is launched when casting stroke begins with a rising SLP of rod tip. The objective of the caster here is to launch a large loop. Teaching dogma dictates convex tip path of casting stroke as the way to large loop. The caster directs his loaded rod skyward to begin this convex tip path. When he reaches the end of his casting stroke, he is obliged to stop his rod by rod angular rotation.

(continued on page 34)

Result: Loop shows a short straight rising upper leg with a yawning wide front end, the latter the result of a deliberate lengthy "stop". The upper leg assumes a dome-shaped profile, a combined product of rising SLP of casting stroke and convex tip path during "stop".

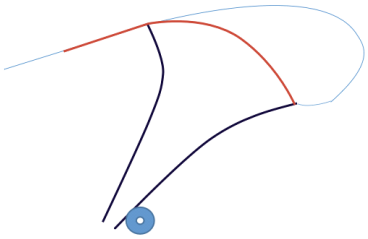

Fig. 3: Open loop.
Rising SLP before line launch.
Dome-shaped upper leg.

True loop (fig. 4):
To produce loop with a straight upper leg profile, casting stroke stays SLP throughout. Here the caster is going for the distance which he is unable to achieve with open loop. His rod tip path is a sustained SLP incorporating a slightly inclined trajectory to counter the effect of gravitational pull on his line. "Stop" produces a loop with straight upper leg running somewhat wide.
parallel to the lower leg. A long obvious straight upper leg is the defining feature of true loop.

Tailing Loop (fig. 5):
Tailing loop is the result of erratic rod acceleration preceding "stop". Casting stroke in tailing loop begins with rod loading to remove slack, followed by beginning smooth acceleration, setting up SLP. Then a spurt of extreme acceleration adulterates casting stroke leading rod tip to temporarily detour from SLP. Casting stroke ends with a jolted "stop". The resulting concave dip in rod tip path produces an upper leg that crosses the lower leg.

There is speculation that this concave dip may occur either early or late in casting stroke. I however cannot envision a cast when there is "early" extreme acceleration followed by lesser acceleration before "stop". It would be like developing slack and then trying to recover SLP before "stop". To me all extreme accelerations occur just before "stop". Differing profiles of tailing loops reflect the results of short brisk spurt of extreme acceleration versus a more prolonged spell of extreme acceleration.

Summary:
Non-loop: There is no SLP. Rod tip travels a continuous convex path. A curvilinear line cartwheels off rod tip at "stop". No loop is produced.
Open loop: A rising rod tip travels a short SLP before giving way to a wide yawning "stop". The characteristic is dome-shaped upper leg.
True loop: Rod tip travels a lengthy SLP beforFig. 5.1: SLP
Fig. 5.2: Extreme acceleration.
Fig.5.3: Beginning of "stop".
e "stop". The characteristic is straight upper leg, somewhat parallel to the lower leg.
Tailing loop: SLP interrupted by dipping of rod tip from extreme acceleration ushering in "stop". The characteristic is upper leg crossing over lower leg.

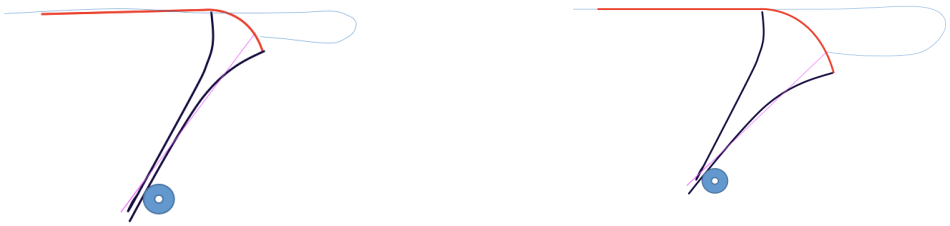

Fig. 4: True loop: narrow and wide.

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SLP is essential for straight upper leg of true loop. SLP is the result of straight casting stroke combined with smooth acceleration. SLP is necessary to launch loop (loop with upper and lower legs). SLP manifests uniquely in different fly loops.

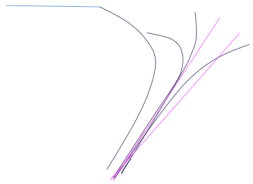


Fig. 5.1: SLP

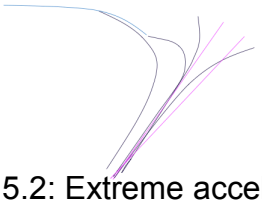


Fig. 5.2: Extreme acceleration.

Fig.5.3: Beginning of “stop”.

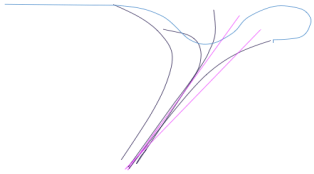


Fig. 5.4: Loop formation.

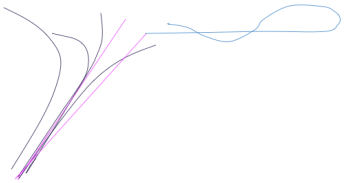


Fig. 5.5: Tailing loop.

FFF Fly Fishing Fair
July 10-14, 2012

- Spokane, WA

- Event at the Spokane Convention Centre

- Event Accommodation - Red Lion Inn

Tip Path - The Long and Short of It.

by Frank LoPresti

Is a 'longer' or 'shorter' Casting Stroke necessary to keep the rod tip moving along a 'straight line path' when casting 'longer or shorter' lengths of line? It's a question as Casting Instructors we've all been asked at one time or another, and we always answer in the affirmative in response to that question in order, *"To ensure that the rod tip moves in a straight line, (path), in the vertical plane you must combine the correct stroke length with the correct application of power."* We convey that information to our students by telling them repeatedly that by "lengthening" or "shortening" the casting stroke they are matching the length of the stroke to the correct power application and in turn this leads to the 'straight line path of the rod tip'. This simple yet effective teaching dictum may lead some to believe that by simply lengthening the casting stroke our students can control the path of the rod tip simply by moving it over a longer translational distance and thereby for example, offset the onset of a tailing loop or concave tip path. Nothing could be further from the truth.

The translational Stroke Length of the entire Casting Stroke from start of rotation to the stop is often thought to be synonymous with the Size of the Casting Arc as both actions occur at the same time. That said, the two terms are mutually exclusive as to their effect on tip path. Viewed from that perspective the question can be restated to ask; Does the translational distance or length of the stroke effect or determine the path of the rod tip as it pertains to loop formation? The short answer turns out to be no, as adjustments to the translational distance the rod hand moves during the Casting Stroke simply act to move the rod and it's tip over a longer linear or straight line distance without directly effecting the path of the rod tip. The translational, or linear path that the rod hand travels along, is simply a measure of the distance or length that the rod hand moved along a straight line, or 180 degree hand path. Imagine trying to form a loop by moving the rod without any rotation. Under that single condition a loop will not form. The long answer to the problem is found in the details, or what constitutes the Casting Stroke in regard to what controls the the path of the rod tip in respect to loop formation.

During the Casting Stroke as the rod hand moves along a 180 degree plane, the rod is being rotated. It is this rotation alone, along that 180 degree hand plane, that determines the size of the Casting Arc. It is the rate of rod rotation or how quickly we rotate the rod through that Casting Arc, along that 180 hand plane, that is matched to the size or number of degrees in a given Casting Arc that accounts for the bend in the rod, and ultimately the path of the rod tip. The faster and further we rotate the rod over a given number of degrees, the larger the bend will be, hence the larger the Casting Arc must be in order to effect the path of the rod tip "correctly." Conversely the more slowly we rotate the rod, the smaller the bend will be, and the smaller the Casting Arc need be in order to effect the path of the rod tip correctly as well. It will always be the case that the degree or amount of bend we impart to the rod should ideally correspond to the number of degrees that the rod is rotated through. These two factors alone will determine the path of the rod tip and ultimately loop formation. Rod action aside, the path of the rod tip is solely determined by two factors, the size of the Casting Arc, and the amount of acceleration applied to the rod over that rotational distance. It is the combination of those two actions, rotation and acceleration that act to move the rod tip in a path that is either greater than, or less than 180 degrees, the former being a convex tip path, and the latter a concave tip path. In either case certainly not a '180 degree', 'straight line path of the rod tip tip'. That the rod hand ideally moves along straight 180 degree path simply determines the line of casting plane, and not the path of the rod tip.

Note: Out of plane loops are simply a result of moving the rod hand out of a straight line path or plane, and while out of plane loops pose some problems as they relate to loop formation, moving the rod out of plane, simply acts to cause the loop to no longer be plane parallel with itself, that to say a top leg over bottom leg, plane parallel in shape.

(continued on page 37)

Often as instructors and potential instructors we are asked; If your student is throwing tailing loops, will lengthening the stroke cause the tail to go away? Going back to the original question I posed at the start of this article, is it correct to say that, *by combining the correct stroke length, with the correct power application that we control the path of the rod tip ?* As it turns out the answer is no, as lengthening the stroke will not cause the tailing loop as a result of a concave tip path to magically disappear. The translational length or distance that the hand travels during the casting stroke has virtually no impact on the path of the rod tip and subsequent loop formation. What does directly control the path of the rod tip, and subsequently the formation of a loop is the size of the Casting Arc and the amount of rotational force we apply to the Casting Arc, and if matched correctly, those two factors alone will maintain the right amount of bend in the rod which in turn controls the path of the rod tip. If you want to correct for a concave tip path as it relates to loop formation you only need to apply two things, the correct amount rod rotation and the rate of acceleration during that rotation. These two fundamental principals lead to the ultimate control of tip path. It is also worth noting that as we increase the size of the Casting Arc, as would be the case if we are to cast a long line for example, that the rotation of the rod also acts to increase the range through which the rod tip will travel. That said, this is not at all the same or synonymous with increasing the length of the Casting Stroke along a simple 180 straight line plane, and while widening the Casting Arc, will in effect, increase the distance that the rod tip travels, it travels not in a straight line path, but in an arc, and is measured in degrees, not inches or even feet for that matter. Suffice is to say it is not practical for instructors to determine the number of degrees the rod tip rotated is though, that and the fact that a shorter rod will act to move the rod tip through a lesser path than a longer rod would. All things being equal, by matching the size of the Casting Arc to the amount or degree of bend in the rod you will afford your student's a better understanding of what ultimately controls the path of the rod tip and ultimately loop formation. A little knowledge can be a dangerous thing, not enough knowledge can be equally dangerous as well, especially as it pertains to tip path, loop formations, and of course catching more fish!

Tight Loops to All !

Some Good Reading.....Books

Sheila Hassan, MCI .....

Here is how to get a copy:

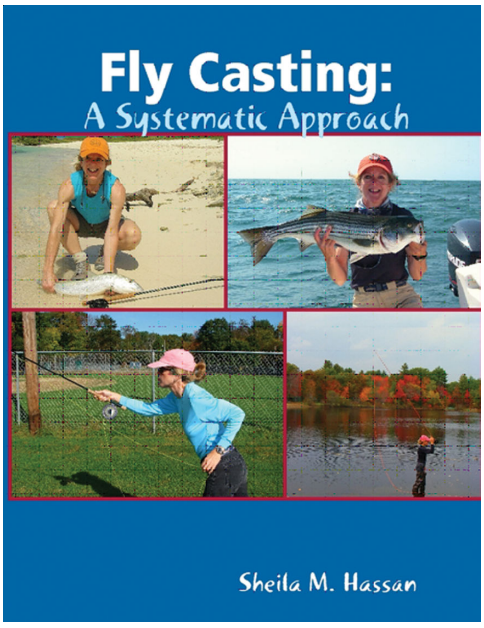
- iPad E-Book version available from iTunes! ($9.99)

- Soft cover is available from Fly shops or at my website: www.Cast90.com for $ 24.95 + $4.95 shipping.

- Also available from Barnes and Nobles for their Nook reader (also $9.99).

Editor's Note: Hopefully more of our favorite fishing books will become available as e-books. When a book goes out of print, the cost of reprinting can be prohibitive, yet the cost of producing an e-book is minimal if already in print. This is an exciting idea for the future!

Flycasting: A Systematic Approach.
(258 pages, paperback, Lulu Press)
Copyright 2009.



A Positive Approach in Teaching Fly Casting.

by Todd Somerset

In my time teaching and coaching fly casting, I have seen two common errors new instructors make while trying to help.

1. Only pointing out errors, telling the new caster what they are doing wrong. Example: You're gripping the fly rod too tightly.
2. Telling them not to do whatever they are doing wrong. Example: don't bend your wrist.

These statements contain no useful information about what the instructor wants the fly caster to accomplish. A positive statement would be, keep your casting hand relaxed. Instructors who give positive statements are respected by their students. Negative instructions lower the students self esteem and make them not want to listen or get the lesson over quickly.

It is also important to get your students thinking with positive self talk. This is a habit many athletes master over a lifetime in a sport. Positive self talk is a common trait among athletes and successful people everywhere. If your mind has trouble visualizing not doing something. Try this; "Try really hard not to think about a pink Labrador retrievers. I don't want you to think about pink Labrador retrievers". Now what are you thinking about? Now, if someone says "Think about little green birds flying around the yard", are you going to think about pink Labrador retrievers?

Many coaches are teaching the most advanced athletes to visualize and concentrate on what they want to make happen. The same can be applied to teaching fly casting. Start this process by teaching your newest students to think this way. If you teach with negative statements, don't be surprised if your new fly caster comes to a lesson thinking, "Don't choke, don't choke". What do you think will happen to this new fly caster?

In conjunction with keeping all lessons and coaching in the positive I like to use a simple technique to keep me thinking and teaching positive. I call it the;

The Oreo Technique

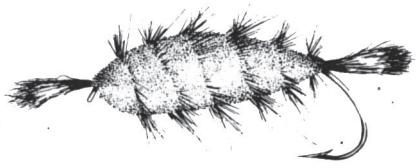
As discussed you first you must learn how to make proper coaching statements. An easy reminder of this is to give your students a cookie; an Oreo Cookie. An Oreo cookie has three parts. The cookie, the cream in the middle and the other cookie. Here's how it works as a coaching statement.

The Cookie – Find something the fly caster is doing right and compliment them. This reinforces correct behavior and opens them up to ideas for improvement. (" Your casting stroke is very smooth")

The Cream – Give the caster positive instruction on how to perform the skill or task correctly without referring to the incorrect action. ("Keep your wrist firm until you stop the rod")

The Cookie – Follow up with a compliment specific to the skill you have just taught. ("Your wrist looks more solid, nice cast")

Remember you seldom need to tell a new caster what they are doing wrong. Keep in mind positive reinforcement and make certain your student is having fun.



CONGRATULATIONS

New Casting Instructors

Jon Barrett	– Peoria, AZ
Jim Wigington	– Corvallis, OR
Oliver Schwienbacher	– Italy
Ron Hublitz	– Salem, OR
Mark Bird	– Highland, UT
Chris Morris	– Little Rock, AR
Jean-Francois Lavallee	– QC, Canada
Brandon Feller	– Farr West, UT
Mike Legge	– NL, Canada
Paolo Erba	– Italy
Tim Kempton	– Australia
David Engel	– Australia
Andrew McArthur	– Australia
Christopher Rowe	– Australia
Steven Cohn	– Australia
Wayne Bellette	– Australia
Tim Munro	– Australia
Sid Elliott	– Atlanta, GA
Daniel Hoda	– Switzerland
Richard Wallace	– Australia
Rick Covington	– Columbus, GA
Thibaut Giband	– France
Fraser Perry	– Australia
Alain Laprade	– QC, Canada
Steve Meyer	– Olympia, WA
Bill S Wheeler	– Fall City, WA
Carroll Ray Hall	– Austin, TX
Sergey Didenko	– Ukraine
Dmitry Zakharov	– Ukraine
Ihor Matsiukhou	– Ukraine
Randy Butler	– Shoreline, WA
Sergey Demkin	- Ukraine
Jean-Luc Gaja	- Cut Off, LA

New Master Casting Instructors

Dayle Mazzarella	– Carlsbad, CA
Craig Buckbee	– Ketchum, ID
Aleksey Teryaev	– Russia
Ole Nord (Oleg Jeltovski)	- Ukraine

New Two-Handed Casting Instructors

Djordje Andjelkovic	- Serbia
Aleksey Teryaev	- Russia

Upcoming Events for 2012

Testing Dates.....		Place
June		
June 13-16, 2012	CI / Test #1221	INTL - Japan
June 17-20, 2012	CI, THCI / Test #1222	INTL - South Korea
June 15-16, 2012	CI / Test#1226	US - Roscommon, MI
June 21-24, 2012	CI, MCI / Test #1223	INTL - Taiwan
July		
July 11-12, 2012	CI, MCI, THCI testing	Fly Fishing Fair, Spokane, WA
September		
September 13-16, 2012	CI, MCI, THCI / Test#1214	INTL - Ireland
September 16-17, 2012	Malaysia International Fly Fishing Festival - Testing to be announced	
October		
October 4-6, 2012	CI, MCI / Test # 1224	US - Mountain Home, AR
December		
December 8-9, 2012	CI, MCI, THCI / Test#1219	US - Long Beach, CA

Casting Continuing Education Events.....	Place
October 25, 2012 - Continuing Education Program open to all CI, MCI & THCI's - Kissimmee, FL	

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

From The Editor

It is that time of year again - the season when we get to do what we all love and that is teach flycasting, and flyfishing. I don't know about you, but to me, teaching someone to fish, whether they are young or old, is extremely satisfying.

I am sure that there are many different reasons why we teach and why we are so involved in flycasting. Your reasons may be different than mine but equally valid. For myself, I am both a teacher and a steelhead guide and thus very interested in preserving our fish and in my case, wild steelhead.

In the case of wild steelhead, I am a guide on the Bulkley River and the growing and continued presence of anglers on my river plus a strong political lobby by fishermen helped save our fish many years ago.

It is important that there are visible fishermen out on our lakes and rivers. Why? Without a visible presence, politicians and governments have a free hand and the presence of anglers reminds them that our fish and waters are there for everyone.

I also believe that the more anglers we have - the more educated they become about fish, habitat, threats and balances.

So what can you and I do? We can teach anglers, we can take someone fishing - whether a younster, a buddy or sign up with organizations, clubs, etc. that believe it is important, we can mentor, we can help where needed. All of that will help preserve our fish, their habitat and help create a healthy future for the next generation.

The Conclave is fast approaching. I know - the name has changed to Fly Fishing Fair - but it will always be the conclave to me.
Since it is early this year (the week of July 9-14), the event is coming fast.

The CBOG meets on Tuesday, July 10th, 2012 and it is open to any of our members who wish to attend. I can't promise that it will be exciting or even entertaining but you are welcome to attend.
The various committees are finishing up their annual reports and presenting them to the board for approval. The meeting has evolved over the years from actually 'hashing things out' at the meeting to getting the reports in advance and using the time at the meeting for a few questions and a vote for approval.

The venue this year is Spokane, Washington - downtown Spokane. The events themselves are spread between the Red Lion Inn, the Spokane Convention Center and Gonzaga University. Meetings, dinners and accommodation at the Red Lion Inn; exhibits, Rendevous and casting games at the Convention Centre and workshop, testing, etc at Gonzaga University. All I can think of is the cost of parking.....
I hope to see you there.

A friend of mine went fishing recently. He journeyed up to one of the lakes near Kamloops, B.C. with some friends and the fishing was good. However they woke up to a snow storm one morning and the weather was COLD.
He is 80 years old and has fished for years and years and took it in stride. His comments were about his realization that most of his peers were either dead, too old or in too bad health to go fishing with him and the younger generation who are still able to fish have to work during the week. So he is looking for some new fishing buddies to fish with during the week.
You have to give him credit - he realizes his limitations and is still going fishing. I can only hope that when I reach his age that I am still fishing.

I hope you take the time to actually go fishing and recharge your batteries. See you at the Conclave!

Talk to you soon.
Denise

Kuala Lumpur, Malaysia - September 16-17th, 2012