

June -
October 2018

The Loop



THE JOURNAL OF FLY CASTING PROFESSIONALS



In this issue:

- FFI Fly Casting Skills Challenge by FFI's Board of Governors
 - The Dancing Master by Sekhar Bahadur
 - Fly Fishing In Northeast China by Ang Wee Kiong
- and more...

Cl Gavin Glover of Florida casts to a Redfish in the backcountry salt marshes near St. Augustine, North Florida, USA. Photo by Mike Pedigo, St Augustine, FL.



Letter to the editor

Fly Casting Fundamentals

by Mack Martin, MCI, Georgia, USA

At Atlanta Fly Fishing School we employ six essential rules to follow when we teach fly-casting. They are tried and true. The very first essential or fundamental (and one of the most useful) is that the “rod tip must travel in a straight line path to produce good symmetrical loops.” Moreover, we have videoed numerous casts (produced correctly and incorrectly) and have seen with great detail the effects of the tracking of the rod tip path. We have also photographed with high-speed cameras the rod tip and fly line moving against a black sky to determine exactly when the loop is formed under different casting conditions. Our findings clearly showed that when the rod tip moves in a straight line path the line follows and projects itself in a horizontal path with the water or ground below. Certainly there are different casts that we employ that instantaneously move the rod tip in directions other than a straight line path. However, we do not teach the basic fundamentals of fly casting with a suggestion that the rod tip should not follow a straight line path.

That said, when I read the article published in the latest edition of the LOOP by Aitor Coteron that

suggests that the fly line goes in other directions other than a straight line path, I concluded that such teaching is contrary to FFI essentials that we teach. Moreover, teaching with a bead chain would add confusion to a student right off the bat. I cannot see how anyone can find that using rolling beads (that roll in the opposite direction) on a chain, put in motion with a non-flexible rod over a curved trajectory on a floor with an unknown coefficient of friction can be related (or even remotely related) to a smooth fly line put in motion with a flexible rod that moves its rod tip in a straight line path. The fact that a rod tip may well move instantaneously in a path that is not straight with some special casts, or that a casting stroke could employ a track that is not straight does not justify creating confusion in the fundamentals of fly casting. I believe using our fly lines rather than bead chains to describe our casting fundamentals is essential and must remain uncluttered and clear.

M. A. (Mack) Martin Jr.
 Manager Atlanta Fly Fishing School,
 FFI Certified Master Fly Casting Instructor

IN THIS ISSUE

- Casting Skill Challenge **P.3**
- See What You're Demonstrating **P.7**
- The Dancing Master **P.9**
- Lesson For Fee vs. Free **P.16**
- Casting Your Mind **P.19**
- Fly Fishing in Northeast China **P.22**
- Fly Line AFTA Standard **P.29**
- New Registered Instructors **P.34**
- Editorial Team **P.35**

Contact Us



FLY CASTING SKILLS CHALLENGE PROGRAM

Debuts at Boise Fair

by MCIs Rick Williams, Jonathan Walter, Bill Wheeler, and Molly Semenik

FFI's new Learning Center introduced its Fly Casting Skills Challenge Program at the 2018 International Fly Fishing Fair recently in Boise, ID – and issued the program's first Gold-level Fly Casting Skills Challenge Awards. The Fly Casting Skills Challenge is a casting skills game with three challenge levels (Bronze, Silver, and Gold) to increase casting (and fishing) skills for all levels of fly fishers. Gold Award recipients from the Boise Fair include Rodrigo Silva (a CI candidate from Brazil), Trisha Campbell (a CI candidate from Washington), Lisa Ornelas (a veteran and PHWFF participant from Long Beach, California), and Casting Instructors Gary Turri (CI) and Steve Morikawa (CI).

The Fly Casting Skills Challenge was introduced through a workshop led by Casting Governors Jonathan Walter, Bill Wheeler, Molly Semenik, Jean Francois Lavallee, and Rick Williams. Forty flyfishers participated, including FFI members, certified Casting Instructors (CI's), and about 15 military veterans from several regions of the Project Healing Waters Fly Fishing (PHWFF) Program.

Workshop participants were briefly introduced to the three challenge levels through demonstrations by workshop instructors. Participants were then encouraged to cast and experience the Bronze level challenge with assistance from CACP MCI and CI Instructors. Several participants pursued the various Challenge levels, resulting in awards at all three challenge levels, including the program's first Gold Awards.

Background

The FFI Learning Center brings together FFI's great strengths in fly casting, fly tying, fly fishing skills, and conservation into an educational forum available to members and the general public. The goal of the FFI Learning Center is promote stewardship and conservation through education in fly fishing skills.

The Skills Challenge is one of three contributions in the Learning Center's Casting Section – the other two are a Teacher's Guide and the start of a library of specific casts and casting fundamentals available to the general public and FFI members. More information about the FFI Learning Center, the Casting Section, and the Fly Casting Skills program can be found under the Education tab on the FFI website <https://flyfishersinternational.org/Education/Learning-Center/Casting/Casting-Skills-Challenge>.

Development of the Fly Casting Skills Challenge

In development for more than two years (including beta testing in early 2018), the Fly Casting Skills Challenge was designed as a skills game to increase casting (and fishing) skills for all levels of casters and fly fishers. The Skills Challenge is a fun and voluntary way to study, practice, and measure progress in one's fly casting skills. Casting tasks at each of the challenge levels (Bronze, Silver, and Gold) apply directly to increasingly difficult fishing scenarios.

Fly Casting Skills Challenge Program *continued...*



Skills Challenge

The Fly Casting Skills Challenge is a fun way to improve casting skills. It includes three challenge levels progressing from Bronze to Gold that include fly casts used in many fishing situations. The Bronze level Challenge is designed at the novice (but not beginner!) level fly fisher, while the Silver and Gold levels are aimed to advance the casting skills of intermediate and advanced level fly fishers. Recognition Certificates and Pins are available for each level achieved.

SKILLS CHALLENGE	FACILITATOR & PARTICIPANT GUIDE	SCORE SHEETS
<p>This is the primary document for the Skills Challenge program. It describes the goals of the challenge program, how to document successful completion of each level, provides performance and tackle guidelines, and presents the casting skill challenge tasks in the Bronze, Silver, and Gold levels.</p> <p>Download</p>	<p>The Facilitator and Participant Guide describes how to use the Skills Challenge Program, how to document successful completion at each level, how to receive recognition (certificate and a pin) if desired, and the role of Facilitators in the Skills Challenge Program.</p> <p>Download</p>	<p>Bronze</p> <p>Silver</p> <p>Gold</p> <p>Click to Purchase Recognition Package</p>

<https://flyfishersinternational.org/Education/Learning-Center/Casting/Casting-Skills-Challenge>

Fly Casting Skills Challenge Program *continued...*

The challenge casting skills include roll casting, accuracy, mends, curve slack line, and distance casts. We envision using the Skills Challenge as both a fun activity for club, Council, and regional events, and as a tool to be used by CICP Instructors and FFI members to facilitate learning and advancing a participant's casting skills.

The Casting Skills Challenge: A Versatile Tool for FFI

The enthusiastic reception by participants to the Skills Challenge at the Boise Fair, validated our intentions for the program. The Skills Challenge was a fun casting game that led to learning opportunities for members, as well as teaching opportunities for CI and MCI instructors. Participants enjoyed measuring themselves against the challenges and some sought recognition for their achievement after completing a challenge level. Participants who successfully complete a challenge can apply for and receive a Certificate of Achievement and a Casting Skills Challenge Pin.

We, like other FFI leaders, are often asked "What does the FFI do for me?" This is an important and legitimate question. One of the important answers (among many) is the development over the last several years of the FFI Learning Center, which teaches fly fishing skills and conservation stewardship to all FFI members and the general public. The Casting Skills Challenge Program is just one part of the casting resources available through the Learning Center. It serves multiple purposes and is a great activity for a club meeting, regional event, or an FFI picnic. The Skills Challenge can also have great value as a teaching tool. Casting tasks in one challenge build into tasks in the next challenge, potentially leading participants who reach the Gold Award level to consider advancing further to instructor preparation and CICP certification.



Participant Success Story

Lisa Ornelas is the first veteran and first PHWFF member to receive the Casting Skills Gold Award. Sergeant Ornelas served in Iraq, where in March 2005, she was severely injured, resulting in multiple head and neck injuries. These and other injuries from the war, left her with severe PTSD. After years of therapy and struggling with increasing depression related to PTSD, she joined the Long Beach PHWFF group in California as an alternative therapy. At Long Beach PHWFF, Lisa found a home, camaraderie, fly fishing related activities, and a passion for fly casting – both for casting improvement and for the way casting took herself to another peaceful place. Just before the FFI Fly Fishing Fair, Lisa won the Long Beach PHWFF casting competition; something the Gold Award at the Fair certainly validated! Her success in the Casting Skills Challenge program has given her the confidence to think about working toward a Casting Instructor certification in the future.

Fly Casting Skills Challenge Program *continued...*

While the success of the Casting Skills Challenge Program at the Boise Fair was very gratifying, the biggest hurdle facing the new program is awareness of its existence by FFI members, including Council and Club leaders, as well as Casting Instructors. With nearly 1500 certified CIs, we have a great opportunity to use the CICP manpower and expertise of FFI instructors to introduce the program to members, clubs, and the general public.

Those of us who have conducted Fly Casting Skills Challenge clinics over the last half year found that the best way to get people excited about the program is for a certified Casting Instructor to personally introduce the Skills Challenge in a clinic involving demonstrations followed by time casting with participants. The Instructor can also help with understanding the casts and scoring of them for those participants that want to pursue achieving the Challenge Awards. Watch for the next issue of The Loop where we will share our experiences with the Fly Casting Skills Challenge and go through more of the details of how to use it.

In the meantime, invite a local FFI Instructor to your next meeting, and we'll show you what a fun game the Fly-Casting Skills Challenge is for your members.

About the authors:

Jonathan Walter, Bill Wheeler, Molly Semenik, Jean Francois Lavallee, and Rick Williams are FFI's Casting Board of Governors

Interested in Becoming An FFI Certified Casting Instructor?

Preparing for any FFI test takes time, commitment, and honest evaluation. The CICP and CBOG have prepared these references to help you pass the CI test. However, there is no substitute for the candidate's commitment to achieve a positive outcome.

Follow the links bellow to direct you to the CI informations on FFI website:

Click here for further information on
CI CERTIFICATION PROGRAM OVERVIEW



Click here for further information to
DOWNLOAD THE CI TEST



Click here for further information on
CI TEST PREPARATION GUIDE



Click here for further information to
SEARCH FOR MENTORS



Can Your Student See What You're Demonstrating?

by MCI Dave Leonhard, Michigan, USA

As basic FFI Certified Casting Instructors you are often called on to analyze a client's casting skills and to offer remedies to casting problems. Successful lessons are always dependent upon your ability to diagnose problems and offer solutions. Remember that both instructor and student must recognize an error if it is to be corrected. I think it's crucial, therefore, that an instructor be able to demonstrate most of the common casting errors so the student can see them – and see them well.

Wide loops and tailing loops are, in my opinion, the most common issues. They should be the first you learn to demonstrate. You should practice demonstrating those errors at very slow speeds—speeds slow enough that a novice caster can easily observe. It's easy to demonstrate a wide or tailing loop, but to do so at a speed that a novice can see and analyze with you, means demonstrating it at an extremely slow speed.

(Tip: To do so, aim the tailing loop cast or wide loop cast high into the air and dramatically reduce the speed of the cast. Aiming high will keep the cast from prematurely falling to the ground, but will still demonstrate the error. As well, lower the rod slightly to the side away from the loop's path to avoid creating tangles when demonstrating tailing loops. This will prevent bringing your lesson or demo to an abrupt end if you have to untangle your line. Practice.)

Next, while it is easy to recognize an extremely wide loop that collapses in a pile in front of the student, it may be more difficult to see a tailing loop that only tails at the leader fifty or sixty-feet in front or behind the caster. In my experience, this is one of the most common problems for the intermediate caster and one of the most difficult problems for that caster to detect.

For example, many casters come to me complaining that their leader will not lay out fully and want to know if it is a problem with their line or leader. In fact, my assessment is that the problem is usually a late and subtle tail in their loop that sends the end of the leader straight into the air and down into a puddle. This problem is difficult to explain to a student and equally difficult for them to see. This is why it is so important to be able to demonstrate the error. And it is much more difficult to demonstrate such a problem.

(Tip: To demonstrate the tailing loop that appears only in the leader on a fifty or sixty-foot cast, try this method. Make a straight fifty-foot cast with a fairly tight loop and punch the line with your thumb at the very last instant before you stop the rod tip. The more subtle the punch of your thumb, the less it will tail. The later in the stroke and closer to the stop of the rod, the later in the line or leader it will appear. Practice will allow you to make the tail appear early or late in the demonstrated cast.)

Casting Demonstration *continued...*

The best method of recognizing such an error is to watch several casts and deliveries while focusing on the line as it passes the rod tip, and also at the very end as it is delivered.

Remind your student that the shape of the loop is created by the path the rod tip travels. Accordingly, my experience has been that correcting basic errors with novices is most easily accomplished by asking the student to focus on the tip of the rod and move it in a straight path. Novices who only focus on the movement of their hand have great difficulty making the necessary minute adjustments at the hand. However, their hand and eye often coordinate easily when they focus on the tip of the rod and try to move it in a straight path.

Typically, more experienced casters have casting problems that are more subtle, and thus more difficult to analyze. One of the very best methods of analyzing these problems is Bruce Richards' Six Step Method... "Line, Rod, Body—Body, Rod, Line" method of identifying and correcting casting. Look for the problem in the line. Determine how the rod is creating the problem. Then see what the hand is doing to move the rod incorrectly. Then consider a solution to the hand and show the student how the rod will change and affect the line.

Check out Bruce's article (<http://gulfcoastflyfishingschool.com/CertInstructorStudyGuideFeb2009.pdf>), and practice.



About the Author: *Dave Leonhard is a left-handed Master Casting Instructor for the Fly Fishers International, casting director for the Michigan Council TU Fly Fishing School, a life member of TU, owner of Streamside Orvis in Traverse City, Michigan, and owner of the Orvis Michigan Fly Fishing School in The Homestead Resort.*



THE DANCING MASTER

by Sekhar Bahadur, MCI



At first glance, Christopher Rownes and Duncan Rownes don't have much in common.

Christopher Rownes, MCI, is one of Europe's best-known teachers and fly casters. An Englishman who lives with his wife Simone and their family in Basel, Switzerland, he has for many years mentored and tested FFI instructors, particularly in German-speaking countries.

He works full time in sales for Guideline, the Norwegian fly fishing equipment business. He is also a popular demonstrator, regularly giving his trademark "fully caffeinated" interactive performances at events like the London, Madrid, Irish and Danish Fly Fishing Fairs and the EWF in Germany. He is a noted trout fisherman and the one and two-handed casting videos on his website have fellow instructors in awe.

The Dancing Master *continued...*



He is, in addition to German, also fluent in Spanish, and he travelled with and translated for the late Mel Krieger, MCI, on several of his visits to Europe. He also translated Mel's classic book, *The Essence of Flycasting*, into German.

Duncan Rownes was trained at the Royal Ballet School in London and then danced with the Sadler's Wells Royal Ballet. He later joined the Komische Oper Berlin where he danced from 1989 to 1999 as a soloist and toured around the world.

In 2000 he started his teaching career at the Ballet School of the Basel Theater in Switzerland. He has taught classical and contemporary dance worldwide. In 2013, he became professor of contemporary dance at the prestigious Prix de Lausanne ballet competition.

As a freelance choreographer and teacher, he created numerous works and taught for several ballet companies and schools including, The Royal Ballet School London, The Basel Ballet, The Luzerner Ballet, The Beijing Dance Academy, and the Escola de Dança do Conservatório Nacional Portugal.

The Dancing Master *continued ...*

Since 2014, he has taught contemporary dance at The Dance Academy of Zurich.

Christopher and Duncan Rownes are not brothers -- they are the same person.

I spoke with Christopher about his fascinating journey.

Chris, were you always interested in fishing?

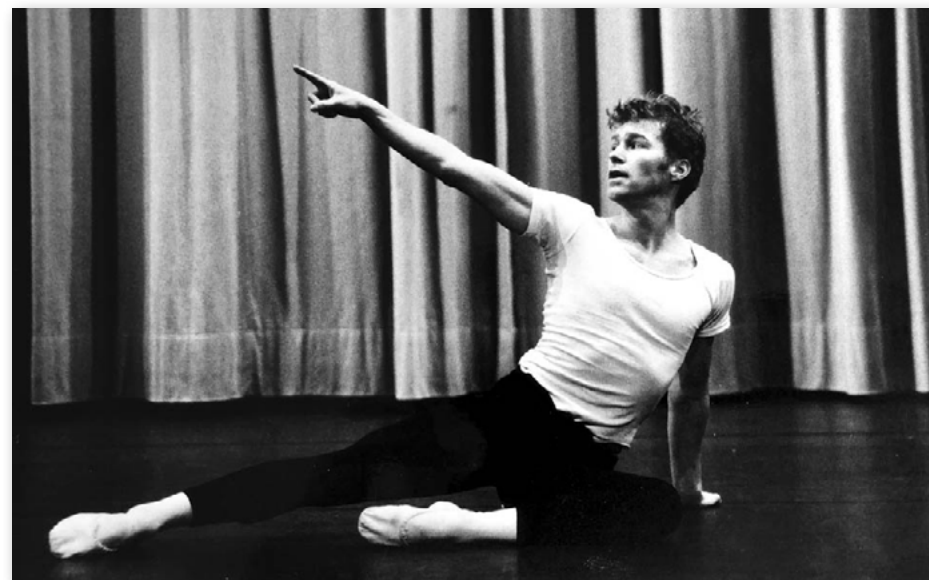
"I have always been drawn to active movement since I was a kid, and I loved sports of all kinds. I always looked for challenging movements.

I started fishing with my dad when I was eight years old. He started my brother and me on worm fishing and then we got into fly fishing too - tying our own flies and everything. But then I took a long break to learn ballet."

How did you get into that?

"I discovered dance when I was 14 - body popping, hip hop - nothing classical, and I really got into it. My mom then said I should take ballet if I was that interested in dance. There I was at age 14 (which is very late to start serious dancing), beginning my training in Walsall in the English Midlands, a long way from the bright lights. It was the most challenging thing I had ever done, working super hard every day for 6 or 7 hours.

When I was 16, I travelled to a workshop put on by the Royal Ballet [one of the world's leading ballet companies] at the Hippodrome Theatre in London, and one of their dancers encouraged me to audition for the Royal Ballet School. So, I did. The process was unbelievably rigorous - not just dancing but all sorts of physical tests



and measurements too. Given how late I got started I never thought they would take me, but they did, so I moved to London.

I spent two years away from home studying at the Royal Ballet School, and then toured around the world with the Sadler's Wells Royal Ballet. It was a fantastic experience. I started to broaden my horizons and I became more and more interested in contemporary dance. So I looked at moving abroad, where there were more opportunities.

The uncle of a Swiss classmate at the Royal Ballet School was in charge of the opera in the former East Berlin. So, in 1989, right after passage across the Berlin Wall was allowed, my classmate and I went out to audition. She didn't get the job, but they asked me if I could start the next day. It was quite a start, especially since everyone spoke only German and/or Russian!"

The Dancing Master *continued ...*



Quite a story! So where does fly fishing come back in?

"We worked incredibly hard at the ballet. We had classes from 9 to 10:30 am, then rehearsals until 2 pm. We then had to be back in the evenings for either performances (220 per year) or for more rehearsals.

But we were free from 2 to 6 in the afternoon, and since Berlin is such a huge spread-out, green city it wasn't really practical to go home. So I would go hang out at the fishing shop at Kleist Park in the former West Berlin. We would talk about all sorts of things, and every now and then about fly fishing. I eventually started going fishing during my lunch breaks, and that's how it all re-started.

I met a Spanish ballerina in Berlin, and I went home with her to Valencia, married her and learned Spanish. I took a break from dancing when my first daughter was born, but I missed fly fishing. So I went to my first FFI meeting in 1999 in Spain and met Mel Krieger."

Tell us about that.

"Mel and I hit it off right away. Mel asked me to take the CI test, and he and Rhea Topping tested me near Madrid. Mel's wife Fanny asked me to translate his book, *The Essence of Flycasting*, into German. It had already been published in Japanese, Chinese, Russian and other languages - it took me two years to translate together with Dr. Peer Doering-Arjes! I gave lots of workshops and translated for Mel in Germany, Austria and Switzerland. Wartime Europe held many difficult memories for the Kriegers and their families, particularly for Fanny, and so getting Mel to come over sometimes took a lot of persuasion. He was almost like a father

figure to me, we shared the same sense of humour and I think he had a lot to do with how my teaching style for both flycasting and dancing developed."

What did you learn from him?

"I was fascinated by how he could convey movement in ways that could reach everyone. He was just a genius. I believe the lessons from his piece, *Observations on Teaching Flycasting*, would be equally applicable to golf, dance and tai-chi - basically to anything involving movement. It is an absolutely brilliant work which can help a teacher distinguish between style and substance to get to the underlying essence.

The Dancing Master *continued...*



Mel could reach people who thought they couldn't do things, and he would soon have them doing what they thought was impossible. The last course I did with Mel must have been in Zürich in around 2008. I could tell he was unwell and sadly he died shortly afterwards."

What was the next step in your journey?

"I moved to Switzerland and joined a small innovative dance company in Basel, and that's where I met my wife Simone. Later, I spent 13 years working in the Basel Ballet School teaching classical and contemporary dance and I also worked as a choreographer."

What is the most important thing you tell your dance students?

"Jean-Paul Sartre said, "to do is to become". If you really want to do something, become it. When you are frustrated, keep trying until you become the movement."

I remember meeting you several years ago when I was just starting my instructor journey and you said some stuff I hadn't heard before, such as to dramatically exaggerate, even pantomime, putting my casting side foot forward and leaning toward the target on short accuracy tasks, how to breathe under pressure, and a couple of other wild things. Dance training?

"You bet!"

The Dancing Master *continued ...*

Talk a bit about teaching dance versus flycasting.

"They are very similar. The teacher needs to develop tools to convey very complicated movements in great detail to students. Let's not forget Joan Wulff was both a dancer and a dance teacher!"

Does teaching dance help your flycasting instruction?

"Hugely. Dance gives you all sorts of tools to reach students, and to help flycasters develop rhythm and finesse rather than relying on the raw power so many of them thrash the rod with."

Which is more challenging?

"Dance is an ancient, intricate and demanding art form and we really work at it. It seems normal to practice hard for 8 hours a day every day. It's our job. Few fly fishers practice that intensely."

How would you compare the fine motor skills required for flycasting and dancing?

"They are extremely similar. Both require correctly applying power in the most energy efficient way possible. Dancers have to conserve energy or else they won't make it to the end of their performances. When good dancers and flycasters realise they are using too much energy for the required movements, they apply similar fixes. Mel Krieger would ask students to cast a line without it straightening and they would invariably fail – it made them realise how little energy is actually required. Both activities also have beautiful rhythmic symmetry. I find dance movements very similar to the mix of delicacy, accuracy and controlled power that makes dry fly fishing so compelling."

How do you compare your feelings when you flycast to those when you dance?" "I think they both help us find ourselves. I think what you really catch when you fish is a bit of yourself and your childhood. In



dance we play different roles, perhaps a pirate one night and a prince the next. We find ourselves through role playing. In both activities we are in the zone and focused so hard that nothing else matters. It is solitude without loneliness. When everything comes together it is like you are in a tunnel!"

The Dancing Master *continued ...*

What other parallels between dance and flycasting do you see? "In dance we learn the classical elements then branch out into modern and contemporary dance. In flycasting we learn the five essentials, similar to the principles of classical painting. But just as artists like Picasso, who started conventionally then spectacularly broke the rules to achieve greatness, flycasting branches off into wild and wonderful things like Spey and underhand casting, the Italian TLT style [highly innovative presentation casts] and so forth. Finally they are similar in that you never master either dancing or flycasting. Dance helps you push your limits and shows you you are able to do more than you think you can."

And how did you balance flycasting and dance?

"I always tried to keep both fires burning. My dance schedule was flexible, so I was able to teach casting almost every other day. In 2008 I took my MCI at the EWF show near Munich with Robert Gillespie, Chuck Easterling and Lasse Karlsson as assessors. I remember meeting many great characters along the way, like Paul Arden, and testing lines with him while drinking red wine until dawn in Berlin. I wanted to concentrate on teaching flycasting after the performing side of my dancing career ended, but it was unfortunately not lucrative enough to make a full-time living from. Now, although I continue to teach dance, around 4 years ago I moved into the fly fishing industry with a full time sales position with Guideline, and I feel exceptionally fortunate."

Why do you go by two different names?

"My real name is Christopher, but my mom later decided she preferred Duncan, which is what my family and friends have always called me. I have always danced as Duncan. But we never officially changed my name, and all my papers still say Christopher. So when I went into

that fly fishing shop in the former West Berlin on my lunch break to borrow a Doug Swisher video, which was like gold dust then, I had to produce my passport to be allowed near it. So everyone I met in the fly fishing world started off knowing me as Christopher, and I just sort of went with the flow!"



About the Author: Sekhar Bahadur, MCI, lives in London and Greenwich, Connecticut. He also holds the APGAI advanced single handed qualification from the UK Game Angling Instructors' Association. He is a casting coach for the British Fly Casting Club, where for a brief shining moment he held a club age-group distance casting record. He and his wife Monique have two grown daughters.

Fee vs Free: Being Paid To Teach Fly Casting

by MCI Brian DeLoach, Tennessee, USA

FFI is home to many strong personalities. Their spirited debates are a staple of our conclaves, casting forums, and internet chat sites. Whether rod mechanics or fly casting physics, two or more colorful characters will often be embroiled in a good-natured row over some controversy in the deep lore of our sport. The opinions (and the verbiage) can be pretty strong.

Among the contentions is the subject of whether or not FFI certified casters, MCIs, THCIs, and CCIs, should accept payment for instruction. Rather than taking a hard position, the editors of The Loop reached out to a handful of instructors from around the world to get their insight into the issue.

What follow are excerpts from interviews gathered by The Loop staff. They do not necessarily reflect the official positions of either the FFI or The Loop.

Rex Walker, CCI, U.S. -- "I am willing to accept payment. . . but I also volunteer a significant amount of my instruction, but not all of it. By offering free classes. . . I am able to use public parks as a venue without the need for government permission. I don't accept payment when I am experimenting with class topics or instruction styles either; I don't charge for a lesson unless I'm confident that I'm offering my students quality instruction."

Jon Burgess, CCI, Australia -- "I accept payment because I do not wish to undercut those who rely on teaching income. However, any member of my club gets one free lesson. If they're not a member, I invite them to join and pay the (membership) fee, and I give them a free lesson as a contribution to the club. Also, I give free lessons at club events, schools, and similar things, and I always give free lessons to anyone preparing for the CCI exam."

Guy DeLoach, CCI, U.S. -- "In business, I have learned that when you give something away for free, people begin to treat it like it is for free; the service becomes devalued. I believe a similar attitude manifests when teaching fly casting. However, for high school students and broke college kids, we do it for free. I feel that in those cases, by doing it for free, you're being a good ambassador for the sport."

Graeme Hird, CCI, Australia -- "If a potential student approaches me to give lessons, I'll charge for my time, but sometimes I will barter my lessons for an equivalent service or object. Cases where I refuse payment include: tips on the water while fishing or when I am learning to teach something. If I organize a clinic with a special guest instructor, I don't charge for that clinic since I'm learning from how that instructor teaches. I also donate my instruction for charity. I don't think an instructor should accept full payment if he or she is not certified to teach that skill (for example,

Being Paid To Teach Fly Casting *continued...*

a two handed lesson with only a CCI certification). I think it is up to the instructor whether they charge to teach CI or MCI candidates preparing for the exam.”

Steve Hollensed, MCI, U.S. -- “As a professional instructor, I do require payment for instruction in just about all cases; a professional service deserves compensation. I offer free casting instruction in only a couple of scenarios. One scenario is the case of a charity auction like Reel Recovery or some other worthwhile charity, but that is still generating payment even though I am not directly benefitting. Another scenario where I offer free instruction is after a certification exam. I am not referring to the coaching/instruction that occurs during or after the exam time slot, but rather if the candidate would like to visit me after the event I am more than happy to help the candidate on a free basis for one visit. After that visit, I return to a fee based system of instruction.

Other than these exceptions, I strongly feel that the undeniable mark of a professional instructor is that they offer only fee-based instruction. The adage that we get what we pay for most certainly applies here. You’ve devoted a substantial part of your life to this (certification), and a fee is both reasonable and expected. A true professional is continually trying to increase his or her knowledge and skill set. With that continuous study comes a cost incurred by the instructor; when instructors don’t charge, it doesn’t bode well for them if they wish to be known as a professional. Based upon years of experience, I know that fees change the chemistry of the lesson for the better. Anyone who is willing to pay for a lesson has a strong desire to become a better caster; this is a vital attitude for success. With a fee, the student has an investment in the successful

outcome of the lesson. Likewise, an instructor who charges a fee feels much more responsible for the outcome of the lesson. In this way, the instructor is more invested too.” The bottom line is that fee based instruction, day in and day out, will produce a better and more positive outcome for the casting student.”

Sheila Hassan, MCI, US -- “If you put a price on your services, it shows that you respect your time and the effort that you put into your teaching. People don’t realize how much effort goes into cultivating your teaching skills. They don’t realize how hard you’ve worked to become a master. It isn’t all about the money, but I have no problem saying that I do want to be compensated for my time. I sometimes detect a sense of entitlement when FFI members, who are pursuing their CCI, come take a lesson. They feel I should not charge them because we all belong to the same club/group, and this rubs me the wrong way; it is my time, and I still want to be compensated for my time.

When you’re approached by someone in FFI, and they ask to ‘get together’ for a lesson or a pre-test, there’s always that awkward pause, where you think, ‘Do they want me to do this for free?’ And although I do offer a discount for someone I’ve got a relationship with, it is my choice. I instruct as part of my business, and if I’m doing it for free, that’s time I could be using for a paying client.

When they say, ‘We should get together sometime,’ I have found that phrase to be code for ‘Will you evaluate my casting for free?’ I tell them directly, ‘You can book a lesson with me.’ Most folks are okay with that, but it gives me the potential to gauge how serious the student is; if I say, ‘book a lesson,’ and he or she says, ‘let me think

Being Paid To Teach Fly Casting *continued...*

about it; you know that they were expecting your time for free. If I have a relationship with a student, they've taken a few lessons, and I know them, and they decide, 'I want to go for my CI or MCI,' I feel very differently about that. Then I can decide if I want to mentor them. In that case, I might ask the student to cover gas money, and that's all, but mentoring is a very different dynamic, and the choice to give my service for free or discount should be mine. I feel every instructor should charge for their services, even CCIs should charge something—just something! If you're retired, I get it (teaching for free); you probably have more time to donate.

My time is stretched thin as I work full time, teach as a business, and want to spend time fishing also (everyone has family obligations too). But like I said before, I do want to be compensated for my time, but it's not about compensation per se because we'll never get equal compensation for the time and work we've put in; it's about respect for your time and getting the student to commit. I've found that if you don't charge, and you've set a time aside to meet with a student, at the last minute it is too easy for the student to cancel, and not respect your time and efforts. You don't get that as much with a person who is paying for the lesson. When people pay, they are committed. Even if it is a nominal amount—say 20 dollars—the difference between zero and a nominal amount can be huge in terms of student commitment. Don't be afraid to charge; you've earned it, and you have valuable skills that are worth paying for.

It is also important for the instructor to charge because this makes the instructor more responsible to the student. If you don't charge, the instructor can figure anything you give the student is OK (better than nothing and I didn't charge them, so it's OK). If you charge, you learn to manage the client relationship, the amount of information

covered, the amount of time for the lesson, and you learn to meet the expectations your student has for the lesson. It makes the instructor more accountable and responsible. It moves the experience from the realm of two guys helping each other out to a true professional relationship."

Watch for Short Loop Survey

Next month, The Loop staff will send out a short survey which will solicit your opinions about accepting fees for teaching casting. Feel free to chime in on the subject through our letters to the editor.



About the author: Brian DeLoach is an associate editor, is an MCI from Tennessee who teaches high school literature and composition. He's also an adjunct English professor at Lee University in Cleveland, TN, USA, while he pursues a Ph.D. Brian is one of three FFI instructors who teach *Introduction to Fly Fishing*, a fully credited course at Lee University.

CASTING BACK YOUR MIND

by Paul Brown, MCI, UK

(Editor's Note: This is a follow-up to Paul's article on 'Helpful Acronyms, Aide-Mémoires, and Mnemonics' in the March/April edition of The Loop).

We all know there is so much to learn about fishing, equipment, and casting – and all of us are perpetual students. As instructors, there will inevitably come a time that we have to confidently and clearly articulate all this acquired knowledge to others. Our ability to impart detailed directions is, after all, the very essence of instruction.

If presentations have never been part of your job, if you've never had to stand before a group and teach, they can be quite daunting.

The importance of needing to learn this skill becomes apparent when we feel under pressure, maybe in front of assessors as we seek certification, or when standing in front of dozens or hundreds of people at a casting demonstration at a fair. This is not the time to be 'umm-ing and err-ing,' or to forget a fundamental point.

Knowledge is one thing, but being able to organize and communicate the information in a logical and cohesive fashion is quite another.

Practice makes permanent. We gain by doing; the more we do something, the more it becomes second nature. When I prep for

presentation I keep notes, create crib sheets, and bullet-pointed lists. But there is another technique that you may find helpful on the journey to hone this essential instructor skill – The Method of Loci.

'Method of Loci' ('loci' is the plural of locus, which means location, or place) is also referred to as the 'Memory Palace' or 'Memory Journey.'

The simple premise of this technique is based on the assumption that you can remember places that you are extremely familiar with. Then, by linking something you need to remember with a place you know very well, the location will serve as a clue that will help prompt you to remember. A prime example would be parts of your home.

This powerful memorization method is a visual mnemonic device and was used 2500 years ago by both Greek and Roman orators for delivering long speeches without the aid of notes. The technique is still used today by leading memory experts to commit and recall huge amounts of information.

How does this idea apply to instruction?

Imagine you're prepping for a casting demonstration on The Single Spey, one logical approach to teaching any cast would be:

- Explain where and why we would use a particular cast

Casting back your mind *continued...*

- Teach the cast by breaking it down into its component parts (not forgetting environmental conditions, wind direction, the direction of the current and suitable stances etc.).
- Identify the most common faults and their cures.
- Take questions from the audience.

Let's just take the very first part, and apply The 'Loci' technique.

We need to remember and explain that The Single Spey is an efficient change-of-direction cast. We use it for safety in an upstream wind (or neutral wind) because it keeps the fly and the line on the safe (downwind) side of the angler, away from his/her body. It is an airborne anchor cast, also referred to as a falling anchor, or 'kiss-and-go' cast. A cast that would be taught once an angler was proficient at performing a Switch Cast.

Now let's apply our memory technique.

1. As you visualize your house, imagine that standing at the front door to greet you is a six-foot cartoon fish, try to even imagine a fishy smell, that fish is a COD -- (C.O.D = Change Of Direction)
2. CODMAN is wearing a hi-viz yellow jacket and a yellow hard hat (for Safety)
3. On top of his hat is a large weather vane (Wind Direction)

In fact, the above applies to all Spey Casts, apart from the Switch Cast (which is a uni-directional cast).



Casting back your mind *continued ...*

4. As we enter the house, a gigantic anchor falls out of the air and hits the floor, narrowly missing us (Airborne Anchor/Falling Anchor)
5. On the wall of the hall is an enormous pulsing, glowing light switch (Learn SWITCH cast before progressing to Single Spey)

In your mind, move through each room systematically on your familiar journey incorporating relevant props along the way.

The more outrageous and bizarre you make your mental images, the easier you'll find it is to remember them.

This method is effective because it changes the way you remember, so that you use familiar locations to cue yourself about things.

You are essentially trying to create a visual filing system that can be called upon when required. This technique works especially well if you're good at visualizing

I can appreciate that this method may sound ridiculous to some and is not necessarily for everyone. But, as the late, great Mel Krieger said, we're made up of a mix of engineers and poets, so give it go and you just might be surprised, even if it helps a little bit, it's another tool in the box.

And there's no denying that those ancient Greeks certainly knew a thing or two.



About the Author: *Paul Brown* is an associate editor of *The Loop*. Based in the North West of England, Paul has been fly fishing for more than 40 years. A qualified IFF Master Casting Instructor and IFF Level 1 examiner. Paul is also a member of the UK's Game Angling Instructors' Association (GAIA) and holds the Advanced Professional Game Angling Instructors' qualification (APGAI), Double-handed Instructor (GAIC) and is also a qualified GAIA Mentor and Assessor.

Fly Fishing in Northeast China

飛釣在中國東北



by Ang Wee Kiong CI, Singapore

Fly fishing in Asia is widely publicized with images of watermelon-coloured giant snakeheads (also known as Toman) of Thailand, or majestic sailfish of Rompin, Malaysia. Until recently, flyfishing in China was mostly unknown to the western world, but it is gaining much traction, both in and outside of China. In the Fall 2016 volume of *The Loop*, Kenneth Chia wrote an article titled "Fly Fishing in China," where he documented his journey on spreading the sport in central China; specifically, Sichuan and Shaanxi provinces.

Only a few fly fishing communities existed throughout the various

regions of China, although the country has approximately the same land mass as the USA. Here, I hope to provide a glimpse into the fly fishing community of the Northeast region of China -- the Hei Long Jiang province which borders Russia. Interestingly, the borders of China vaguely resembled that of a cockerel, and Hei Long Jiang is its comb.

Internationally, Hei Long Jiang is well-known for its winter sports and grand ice sculptures. In the warmer times, the streams and rivers meander freely through the hillside and villages.

Fly Fishing in Northeast China *continued...*



From these tranquil settings, the Fly Fishing Club of Northeast China was formed. The club's mission, like most other established clubs, is to promote the sport and the spirit of conservation.

This year marks the club's third annual fly fishing convention, which was held in

Harbin, the capital of Hei Long Jiang. The club's previous annual conventions, which took place in different cities, saw the attendance of international fly fishing "celebrities" such as Paul Arden. These fly fishing authorities were invited to impart their expertise in fly fishing. This year, I was honoured to be part of the entourage invited to share our experiences. Of course, I was no "celebrity."

The entourage was led by Singapore's Henry Lau, the acclaimed mentor of the Asia's fly casting community, and Dron Lee from Malaysia, a famed fly tyer who creates realistic masterpieces. The entourage was supported by several CCIs from around Asia, namely from Singapore, Malaysia, Taiwan and Macau. In addition, the organising committee invited Antti Vappula, who was the captain of Finland's fly fishing team, as the guest speaker. The convention was segmented into two parts. Part one was a two full-day fly casting/fly-tying seminar, while part two is a three full-day fly fishing excursion.



Harbin Engineering University

Part one of the convention was held in the Harbin Engineering University, located in the city. Personally, I thought that this location was aptly chosen, as it symbolised the pursue of knowledge in fly fishing.

The fly casting segment was held in the University park, surrounded by the student hostels. Fly casting in such strategic location allowed the club to grab the attention of the human traffic, thereby generating interest in the otherwise uninitiated.



Fly Fishing in Northeast China *continued...*

The fly casting segment began with a cursory assessment of the participants' casting proficiency. Thereafter, the CCIs customised their lesson plans to suit each individual casting ability. The cursory assessment also serves as a benchmark for the participants to gauge their progress throughout the workshop.

Separately, a group of seven CCIs candidates were whisked off to a corner of the park for some intense preparatory work.

These candidates were registered for their certification in Malaysia, later this year. Of course, all work and no play makes Jack a dull man. This fly casting segment ended with some makeshift games that pitted the participants in casting accuracy and distance.

Winner of these games would be awarded with attractive sponsored prizes. Needless to say, the participants had a blast competing for the prizes, and most importantly, the boasting rights.

Fly Fishing in Northeast China *continued...*



Despite having to battle the fatigue accumulated over the long hours of fly casting instruction (more than eight hours each day), the participants soldiered on after their dinner for the guest speaker's presentation. Antti Vappula shared his nymphing techniques and trade secrets which help him clinched several awards in the World Fly Fishing Championship.



To cap the night off, the participants were taught the intricacies of fly tying by a group of famed fly tyers such as Dron Lee.

Fly Fishing in Northeast China *continued...*



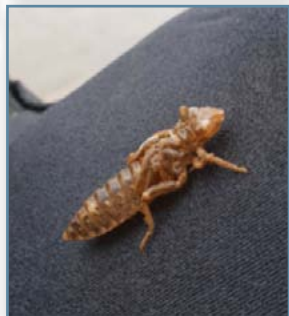
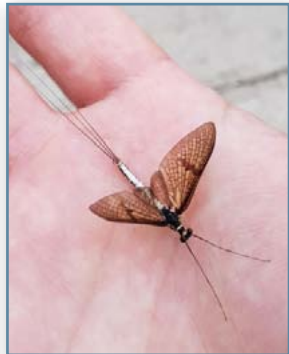
Finally, to conclude part one of the convention, the organising committee hosted the participants to a celebratory dinner with no expenses spared; from free flowing alcohol to a tuna-sashimi station.

The dinner culminated in the prize presentation for the winners of the casting games and a lucky draw. Everyone left that night with a smile on their face, and buzz from a pint of beer too much.

Fly Fishing in Northeast China *continued...*

Early next morning, before the buzz could wear off, we were on the road for part two of the convention - the fly fishing segment.

We left the busy Harbin city behind and headed for the serene Mudanjiang. After settling into our accommodations, we were eager to wet a line. The participants organised into smaller groups, each led by a seasoned angler with knowledge of the local terrain. We were briefed on the commonly used flies and the type of fishes.



The northeast region is home to a variety of fish species such as the wild arctic grayling, rainbow trout, pike and musky. It was evident that the rivers and streams supported a healthy population of insects, ranging from mayflies, caddisflies and midges.

Fly Fishing in Northeast China *continued ...*



The organizer

While we managed to land some fish, our bliss was short-lived as a storm approached. Despite the relentless attempts to switch places and stay ahead of the storm, the downpour and run-offs eventually caught up and blew out the entire river system. Nonetheless, we found joy in casting to grass carp and farmed fish in ponds. During the trip, the participants shared with us that some locals do electrofishing and netting to effectively harvest the wild fishes for consumption, hence drastically dwindled the population of wild fishes. To curb such practises, the fly fishing club had been actively engaging the local populace to conserve the natural resources. It was assuring to hear that there had been progress in revitalising the ecosystem.

With the support of the government, more locals are now partaking in eco-tourism, which would preserve the resources whilst sustaining the livelihood of the locals.

All good things must come to an end. As the convention drew to a close, we reflected on our trip and the interaction with the participants. We were deeply humbled by their hospitality and amazed by their enthusiasm. The organising committee was especially selfless and dedicated in promoting the cause, which made me sincerely believe that the fly fishing in China will expand. Once again, I would like to thank the organising committee and the entourage for making this event a success, and bringing fly fishing in China forward.



About the Author: From chasing permits in Cuba, to trekking for masheer in Thailand/Myanmar, and swinging flies for steelheads and salmon in Olympic Peninsula, Ang Wee Kiong is an avid fly angler. But closer to heart, Kiong is a casting geek who simply cannot resist a good tight loop. Together with the fly fishing community, he hopes to promote the art and science of fly fishing throughout Asia.

FLY LINES:

Is There Such A Thing As Standards Anymore?

by Matt Klara, Big Sky Anglers Fly Shop, West Yellowstone, MT, USA

Thirty years ago, if you walked into a fly shop to buy a fly 6-weight line, you'd read the line's product description and match the line's AFTMA number to your rod weight. A 6-wt rod took a 6-wt line, simple. Those 'AFTMA numbers' reasonably assured you this new line would feel balanced for your rod.

Today, though, the 'number guide' system is no longer accurate, at least most of the time. So, what's in a number, anyway, and when is a 6-wt line really an 8-wt line? The short answers are, not much -- and, more often than you might think.

But the long answers are more interesting, and maybe they can help you make a more informed decision about which modern fly line to buy from your local shop.

First, a history lesson. In 1959 fly tackle trade organizations like AFFTA* and AFTMA* implemented a simplified method of labeling fly lines – a number system that referenced specific grain (or gram) categories for the front 30 feet of a fly line (minus the 18-inch level line). In theory, all 6-weight fly lines would weigh more or less the same under these standards.

Fly line manufacturers voluntarily complied with these standards by publishing the line's grain-weight-derived number on their products and in their advertising. If a line weighed 155 grains in the front 30 feet, e.g., it would be labeled a 6-weight line.

This system would bring some standardization to the labeling of fly rods, too, making rod/line pairings easier (more on this later). The AFFTA Standard for single-hand fly lines (not Spey lines or shooting heads) remains the same to this day. See the AFFTA table below. If you're like me, you'll want to print one of these out for your wallet or save the image in your smartphone. You'll see why in a minute.

AFFTA Approved Fly Line Weight Specification

LINE WEIGHT	WEIGHT IN GRAINS			LINE WEIGHT	WEIGHT IN GRAMS		
	LOW	TAPERS TARGET	HIGH		LOW	TAPERS TARGET	HIGH
1	54	60	66	1	3.50	3.90	4.30
2	74	80	86	2	4.80	5.20	5.60
3	94	100	106	3	6.10	6.50	6.90
4	114	120	126	4	7.40	7.80	8.20
5	134	140	146	5	8.70	9.10	9.50
6	152	160	168	6	9.90	10.40	10.90
7	177	185	193	7	11.50	12.00	12.50
8	202	210	218	8	13.10	13.60	14.10
9	230	240	250	9	14.90	15.55	16.20
10	270	280	290	10	17.50	18.15	18.80
11	318	330	342	11	20.60	21.40	22.20
12	368	380	392	12	23.80	24.60	25.40
13	435	450	465	13	28.20	29.20	30.20
14	485	500	515	14	31.10	32.40	33.70
15	535	550	565	15	34.30	35.60	36.90

WEIGHT IS FOR FIRST 30' OF LINE MINUS LEVEL TIP

Fly Line Standard *continued ...*

Where are we now?

The problem is that these 'standards' were recommendations only, so line manufacturers could choose to follow them – or not. Many did, for a while, but most manufacturers no longer do so.

In fact, the line-weight issue is so confusing to most fly anglers that it makes the choice of a well-balanced line difficult.

What the... ?

I do a lot of research on fly lines and I've been exposed to a wide variety of line designs. In many fly lines, tapers, 30-foot head-weight measurements, total head weights, head lengths, cores, and coatings vary WIDELY from line to line and brand to brand. I love taper diagrams, tables, and spreadsheets that might give me a hint about how a line will cast when paired with a given rod for a specific fishing approach.

The more research I do, the more variations from the standard I find. It can be downright confusing. For a new fly fisher, even for many fly industry people, it can seem like black magic.

Why doesn't the industry follow its own published standards? It's basically a game of finger pointing. Some say that modern, super-fast action graphite fly rods have become so stiff that a rod rated as a 6-wt really casts and flexes more like a 7-wt or 8-wt, despite its super-light feel in hand. As a result, line manufacturers have altered their numbering so their 6-wt line feels right on that new fast action 6-wt rod (even though it's really a mislabeled 7-wt or 8wt rod). Many in this camp would like to see a full revision of the AFTA Standards that conforms more with our modern fast-action graphite rods that

it did to historical fiberglass and cane rods (and others with slower actions that were the norm at the time the original standards were developed).

Others blame limited casting ability and the common desire for instant gratification without effort. They speculate that the public's generally poor casting skill has forced line manufacturers to create heavier and heavier fly lines so that those with limited casting ability can actually 'feel' something and get a cast out past the end of the driftboat oars.

The thing is, the reason for the departure from the standards isn't important. What IS important is you, as an angling consumer, are well enough informed to be able to make the right choice when it comes to your next big \$ fly line purchase. And that means knowing the right questions to ask at a fly shop or when you're talking to a line manufacturer.

What are some things you need to know in order to get this right?

The good news is that modern graphite rods are typically designed with a progressive flex pattern, and are able to accommodate a variety of line weights both above and below their labeled rating, assuming the caster has a reasonable level of skill. So professional caster skills are not required to achieve functionality. The bad news is that your rod might not FEEL as sweet as you want it to without the optimal line on it.

In the past, there was always a lot of talk about up-lining stiff rods to get more flex and feel out of them.

Fly Line Standard *continued ...*

In many cases with modern lines, the manufacturers have essentially done that for you by creating a line labeled as a 6-wt that meets the AFFTA standards for a 7- or even an 8-wt rod. Be aware of this trend, because if you were used to up-lining in the past based on the AFFTA standard, and do that with a modern line that is already up-lined at the factory, you may end up with something way heavier than you wanted.

When you decide to buy a new fly line, first go to your local fly shop and talk with the in-house fly line nerd armed with an understanding of:

1. ...what fly rod you own, and what the rod's action is (fast/stiff, medium-fast, medium, slow). Better, bring it to the shop.
2. ...what type of fishing you do, and at what distances. If you are a small-water angler, nymph, long-distance dry fly guy, lake specialist, streamer junkie, etc., it will influence the line you choose.
3. ...your casting ability level, currently, including power application, tracking, typical amount of line you like to carry in the air when casting, etc. Be honest with yourself.
4. ...your goals for improving your casting ability. Everyone can get better.
5. ...how you like to achieve distance. Do you like to carry a short line in the air and shoot line for distance or carry more line in the air and shoot less for distance?

You should also go into the fly shop ready to ask some questions about the fly line that they might suggest for you.

Fly line manufacturer websites can also be a good source of this information.

For weight forward fly lines, be prepared to ask:

1. What is the head length of the fly line?
2. How much does the first 30 feet of the head weigh (aka, the 30-foot weight)? And, how does that relate to the AFFTA Standard for that line weight.
3. How much does the total head weigh, assuming it is longer than 30 feet?
4. How does the fly line taper relate to my preferred fishing style and skill level? This is another can-of-worms topic that may need its own article. Just remember, even if the manufacturer names a line something like "salmon and steelhead" or "indicator," it doesn't mean those lines are necessarily bad for other types of fishing, including the fishing you do! Go at it with an open mind.
5. Are demo lines available to try? This is the consumer's ace in the hole. I recommend you ALWAYS cast a line before you buy it. Keep in mind, though, it is impractical, for a shop to have demos of every line they sell.

Without going down the rabbit hole of fly line taper design, if you can answer basic questions about your rod and your casting (the first list), and can get the answers to the questions about fly line choices (the second list), then you are ready to make an informed decision.

Follow these general guidelines to start. (Remember, if you can cast the line on your rod before you buy it, DO IT, and do it with a fly on leader rig that you intend to fish.)

Fly Line Standard *continued ...*

Considerations for Buying A “Way Heavier” Fly Line Than the AFFTA Standard

‘Way heavier’ means something like a 30-foot weight equivalent to 1.5 or 2 line sizes heavier the AFFTA Standard. Consider a line of this type when you are:

- a beginner level caster, and own a fast/stiff action rod
- a caster who needs or likes to feel a lot of rod loading in order to cast your best, and own a fast/stiff action rod
- an intermediate or advanced level caster, own a fast/stiff action or medium fast action rod, and fish almost exclusively at very close range
- any level caster, and like to load the rod very quickly with minimal line out of the rod tip, and shoot to achieve distance. (As a side note, using a short, 30-foot long head fly line the equivalent to 2 lines sizes heavier than the AFFTA standard is essentially the definition of a “shooting head.”) You will sacrifice the ability to carry longer amounts of line in the air as a result of this choice.

When to Consider a Line “A Bit Heavier” than the AFFTA Standard

‘A bit heavier’ means something like a 30-foot weight equivalent to 0.5 to 1 size above the AFFTA Standard. Consider a line of this type when you:

- a beginner level caster, and own a medium or medium-fast action rod
- a caster who needs or likes to feel a lot of rod loading in order to cast your best, and own a medium or medium-fast action rod

- an intermediate level caster, and own a fast/stiff action rod
- a caster who needs or likes to feel some clear rod loading on shorter casts in order to cast your best, and own a fast/stiff action rod
- an angler who primarily fishes at close to medium ranges (say 45 feet or less)
- an angler who is happy with carrying a medium amount of line in the air and shooting for extra distance when it is called for.

AFFTA Approved Fly Line Weight Specification

LINE WEIGHT	WEIGHT IN GRAINS			LINE WEIGHT	WEIGHT IN GRAMS		
	LOW	TAPERS TARGET	HIGH		LOW	TAPERS TARGET	HIGH
1	54	60	66	1	3.50	3.90	4.30
2	74	80	86	2	4.80	5.20	5.60
3	94	100	106	3	6.10	6.50	6.90
4	114	120	126	4	7.40	7.80	8.20
5	134	140	146	5	8.70	9.10	9.50
6	152	160	168	6	9.90	10.40	10.90
7	177	185	193	7	11.50	12.00	12.50
8	202	210	218	8	13.10	13.60	14.10
9	230	240	250	9	14.90	15.55	16.20
10	270	280	290	10	17.50	18.15	18.80
11	318	330	342	11	20.60	21.40	22.20
12	368	380	392	12	23.80	24.60	25.40
13	435	450	465	13	28.20	29.20	30.20
14	485	500	515	14	31.10	32.40	33.70
15	535	550	565	15	34.30	35.60	36.90

WEIGHT IS FOR FIRST 30' OF LINE MINUS LEVEL TIP

Fly Line Standard *continued ...*



When to Consider a Line Weighing Similar to the AFFTA Standard

'Similar to' means a 30-foot weight within the AFFTA Acceptable Weight Range in the table above. Consider a line of this type when you are:

- a beginner level caster, and own a slow-action rod
- a caster who needs or likes to feel a lot of rod loading in order to cast your best, and own a slow-action rod
- an intermediate-level caster, and own a medium-action rod
- a caster who needs or likes to feel some clear rod loading on shorter casts in order to cast your best, and own a medium-action rod
- an advanced level caster, and own a fast/stiff-action rod
- a caster who is ok with feeling minimal rod loading on short range casts and can still cast your best, and own a fast or medium-fast action rod

- an angler who regularly fishes at medium to longer ranges (say 45 feet or more) and is capable of adjusting power application for shorter casts to still achieve good results
- an angler who likes to carry a longer amount of line in the air and shoot less for extra distance, or an angler looking to both carry a long amount of line in the air and shoot significant line for extra distance. (Note that for the latter case the overall head length and fly line taper design you choose will be of utmost importance.)

I hope that this information makes choosing a new fly line a simpler and that you are able to find the joy that is a properly paired rod/line combination that meets your casting and fishing style.



About the Author: Matt Klara is a stream/river restoration engineer Media Manager & Strike Indicator for Big Sky Anglers fly shop in West Yellowstone, Montana. He has been a regular writer and contributor on Sexyloops.com since 2007. He is an angler, boater, gardener, husband, father, and all around nature nerd. He enjoys sharing his knowledge and observations of fly fishing, casting, and tying through words and pictures. This article has appeared in various iterations on both of those Blogs.

Contact him at
mklara@bigskyanglers.com

NEW REGISTERED INSTRUCTORS

Newly Certified Instructors listed according to test date.

First Name	Last Name	City	Region	Country	Certification	Test Date
Marina	Gibson	Leyburn	NYK	United Kingdom	CI	03/25/18
Juan Carlos	Vaquer Aparicio	Sant Joan de les Abadesses	GI	Spain	CI	05/11/18
Barry	Mitchell	Morpeth	NBL	United Kingdom	THCI	05/12/18
Victor	Gonzalez	Albacete	AB	Spain	CI	05/13/18
David	Drez	Lake Charles	LA	United States	CI	05/26/18
Shannon	O'Quinn	Ridgeland	SC	United States	CI	05/26/18
David	Pierce	Farmington	ME	United States	CI	06/04/18
Laura Lykke	Mathiasen	Ansager	Syddanmark	Denmark	THCI	06/06/18
Liz	Siepkner	Decorah	IA	United States	CI	06/23/18
Gary	Ness	Plymouth	MN	United States	CI	06/23/18
Joe	Burton	The Woodlands	TX	United States	CI	07/11/18
Camron	Dunn	Lubbock	TX	United States	CI	07/13/18
Cesar	Subiabre	Punta Arenas	MA	Chile	CI	08/09/18
John	Wylie	San Diego	CA	United States	CI	08/09/18
Blaike	Hingst	Kobenhavn S	Hovedstaden	Denmark	CI	09/07/18
Jarmo	Hurri	Helsinki	ES	Finland	CI	09/07/18
Mihai	Trif	Vanlose	Hovedstaden	Denmark	CI	09/07/18
Bue Keldorff	Poulsen	Unknown	Nordjylland	Denmark	CI	09/08/18
Jakob	Holdt Hansen	Viborg	Viborg	Denmark	CI	09/08/18
Douglas	Goosen	Hawkesbury	ON	Canada	CI	09/22/18
Mario	Lemelin	Ste.Catherine	QC	Canada	CI	09/28/18
Michael	Elsden	Old Lyme	CT	United States	CI	09/29/18
Raul "Ray"	Ramos	Wethersfield	CT	United States	CI	09/29/18
Andrew	Reichardt	Washington	DC	United States	CI	09/29/18
Asger	von Wenck	Frederiksberg	Hovedstaden	Denmark	CI	10/04/18

For incoming test date and other CICIP events information, please visit:
<http://flyfishersinternational.org/Casting/CalendarofEvents/tabid/616/Default.aspx>

The Editorial Team



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



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



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



Peter Morse MCI is a professional Australian fly fisherman of many years who fishes in all waters for all species without prejudice. He is the author of countless magazine stories and 3 books, as well being a television presenter and script writer.



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



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



Brian DeLoach, associate editor, is an MCI from Tennessee who teaches high school literature and composition. He's also an adjunct English professor at Lee University in Cleveland, TN, USA, while he pursues a Ph.D. Brian is one of three FFI instructors who teach Introduction to Fly Fishing, a fully credited course at Lee University.



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

All correspondence to be addressed to: loopeditors@gmail.com - Website: <http://flyfishersinternational.org/>

Copyright © 2017, Fly Fishers International (FFI) *The Loop* and the individual contributors.

All materials contained in this publication are protected by United States copyright law and may not be reproduced, distributed, transmitted, displayed, published or broadcast without the prior written permission The Loop and the author or contributor of that content. However, you may download material from *The Loop* for your personal, noncommercial use only. Links to Web sites other than those owned by the IFFF are offered as a service to readers. Neither the IFFF nor the editorial staff of *The Loop* was involved in their production and they are not responsible for their content.